THE NEW GROVE

# Dictionary of Music and Musicians

SECOND EDITION

Edited by
**Stanley Sadie**

Executive editor
**John Tyrrell**

新格罗夫

# 音乐与音乐家辞典

第二版

**22**

主　　编：斯坦利·萨迪
执行主编：约翰·泰瑞尔

*Russian Federation, §II* TO *Scotland*

GROVE

GTS | 湖南文艺出版社

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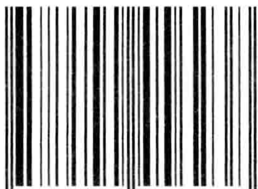
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# THE NEW GROVE
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Volume Twenty-two

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# General Abbreviations

| | |
|---|---|
| A | alto, contralto [voice] |
| a | alto [instrument] |
| AA | Associate of the Arts |
| AB | Alberta; Bachelor of Arts |
| ABC | American Broadcasting Company; Australian Broadcasting Commission |
| Abt. | Abteilung [section] |
| ACA | American Composers Alliance |
| acc. | accompaniment, accompanied by |
| accdn | accordion |
| addl | additional |
| addn(s) | addition(s) |
| ad lib | ad libitum |
| aft(s) | afterpiece(s) |
| Ag | Agnus Dei |
| AGMA | American Guild of Musical Artists |
| AIDS | Acquired Immune Deficiency Syndrome |
| AK | Alaska |
| AL | Alabama |
| all(s) | alleluia(s) |
| AM | Master of Arts |
| a.m. | ante meridiem [before noon] |
| AMC | American Music Center |
| Amer. | American |
| amp | amplified |
| AMS | American Musicological Society |
| Anh. | Anhang [appendix] |
| anon. | anonymous(ly) |
| ant(s) | antiphon(s) |
| appx(s) | appendix(es) |
| AR | Arkansas |
| arr(s). | arrangement(s), arranged by/for |
| a-s | all-sung |
| ASCAP | American Society of Composers, Authors and Publishers |
| ASOL | American Symphony Orchestra League |
| attrib(s). | attribution(s), attributed to; ascription(s), ascribed to |
| Aug | August |
| aut. | autumn |
| AZ | Arizona |
| aztl | *azione teatrale* |
| B | bass [voice], bassus |
| B | Brainard catalogue [Tartini], Benton catalogue [Pleyel] |
| b | bass [instrument] |
| *b* | born |
| BA | Bachelor of Arts |
| bal(s) | ballad opera(s) |
| bap. | baptized |
| Bar | baritone [voice] |
| bar | baritone [instrument] |
| B-Bar | bass-baritone |
| BBC | British Broadcasting Corporation |
| BC | British Columbia |
| BCE | before Common Era [BC] |
| bc | basso continuo |
| Bd. | Band [volume] |
| BEd | Bachelor of Education |
| Beds. | Bedfordshire |
| Berks. | Berkshire |
| Berwicks. | Berwickshire |
| BFA | Bachelor of Fine Arts |
| BFE | British Forum for Ethnomusicology |
| bk(s) | book(s) |
| BLitt | Bachelor of Letters/Literature |
| blq(s) | burlesque(s) |
| blt(s) | burletta(s) |
| BM | Bachelor of Music |
| BME, BMEd | Bachelor of Music Education |
| BMI | Broadcast Music Inc. |
| BMus | Bachelor of Music |
| bn | bassoon |
| BRD | Federal Republic of Germany (Bundesrepublik Deutschland [West Germany]) |
| Bros. | Brothers |
| BRTN | Belgische Radio en Televisie Nederlands |
| BS, BSc | Bachelor of Science |
| Bs | Benedictus |
| BSM | Bachelor of Sacred Music |
| Bte | Benedicite |
| Bucks. | Buckinghamshire |
| Bulg. | Bulgarian |
| bur. | buried |
| BVM | Blessed Virgin Mary |
| BWV | Bach-Werke-Verzeichnis [Schmieder, catalogue of J.S. Bach's works] |
| C | contralto |
| *c* | circa [about] |
| ¢ | cent |
| CA | California |
| Cambs. | Cambridgeshire |
| Can. | Canadian |
| CanD | Cantate Domino |
| cant(s). | cantata(s) |
| cap. | capacity |
| carn. | Carnival |
| cb | contrabass [instrument] |
| CBC | Canadian Broadcasting Corporation |
| CBE | Commander of the Order of the British Empire |
| CBS | Columbia Broadcasting System |
| CBSO | City of Birmingham Symphony Orchestra |
| CD(s) | compact disc(s) |
| CE | Common Era [AD] |
| CeBeDeM | Centre Belge de Documentation Musicale |
| cel | celesta |
| CEMA | Council for the Encouragement of Music and the Arts |
| cf | confer [compare] |
| c.f. | cantus firmus |
| CFE | Composers Facsimile Edition |
| CG | Covent Garden, London |
| CH | Companion of Honour |
| chap(s). | chapter(s) |
| chbr | chamber |
| Chin. | Chinese |
| chit | chitarrone |
| choreog(s). | choreography, choreographer(s), choreographed by |
| Cie | Compagnie |
| cimb | cimbalom |
| cl | clarinet |
| clvd | clavichord |
| cm | centimetre(s); *comédie en musique* |
| cmda | *comédie mêlée d'ariettes* |

| | |
|---|---|
| CNRS | Centre National de la Recherche Scientifique |
| CO | Colorado |
| Co. | Company; County |
| Cod. | Codex |
| col(s). | column(s) |
| coll. | collected by |
| collab. | in collaboration with |
| com | *componimento* |
| comm(s) | communion(s) |
| comp(s). | composer(s), composed (by) |
| conc(s). | concerto(s) |
| cond(s). | conductor(s), conducted by |
| cont | continuo |
| contrib(s). | contribution(s) |
| Corp. | Corporation |
| c.p.s. | cycles per second |
| cptr(s) | computer(s) |
| Cr | Credo, Creed |
| CRI | Composers Recordings, Inc. |
| CSc | Candidate of Historical Sciences |
| CT | Connecticut |
| Ct | Contratenor, countertenor |
| CUNY | City University of New York |
| CVO | Commander of the Royal Victorian Order |
| Cz. | Czech |
| D | Deutsch catalogue [Schubert]; Dounias catalogue [Tartini] |
| d. | denarius, denarii [penny, pence] |
| *d* | died |
| DA | Doctor of Arts |
| Dan. | Danish |
| db | double bass |
| DBE | Dame Commander of the Order of the British Empire |
| dbn | double bassoon |
| DC | District of Columbia |
| Dc | Discantus |
| DD | Doctor of Divinity |
| DDR | German Democratic Republic (Deutsche Demokratische Republik [East Germany]) |
| DE | Delaware |
| Dec | December |
| ded(s). | dedication(s), dedicated to |
| DeM | Deus misereatur |
| Dept(s) | Department(s) |
| Derbys. | Derbyshire |
| DFA | Doctor of Fine Arts |
| dg | *dramma giocoso* |
| dir(s). | director(s), directed by |
| diss. | dissertation |
| dl | *drame lyrique* |
| DLitt | Doctor of Letters/Literature |
| DM | Doctor of Music |
| dm | *dramma per musica* |
| DMA | Doctor of Musical Arts |
| DME, DMEd | Doctor of Musical Education |
| DMus | Doctor of Music |
| DMusEd | Doctor of Music Education |
| DPhil | Doctor of Philosophy |
| Dr | Doctor |
| DSc | Doctor of Science/Historical Sciences |
| DSM | Doctor of Sacred Music |
| Dut. | Dutch |
| E. | East, Eastern |
| EBU | European Broadcasting Union |
| ed(s). | editor(s), edited (by) |
| EdD | Doctor of Education |
| edn(s) | edition(s) |
| EdS | Education Specialist |
| EEC | European Economic Community |
| e.g. | exempli gratia [for example] |
| el-ac | electro-acoustic |
| elec | electric, electronic |
| EMI | Electrical and Musical Industries |
| Eng. | English |
| eng hn | english horn |
| ENO | English National Opera |

| | |
|---|---|
| ens | ensemble |
| ENSA | Entertainments National Service Association |
| EP | extended-play (record) |
| esp. | especially |
| etc. | et cetera |
| EU | European Union |
| ex., exx. | example, examples |
| f, ff | following page, following pages |
| f., ff. | folio, folios |
| *f* | forte |
| fa(s) | farsa(s) |
| facs. | facsimile(s) |
| fasc(s). | fascicle(s) |
| Feb | February |
| *ff* | fortissimo |
| *fff* | fortississimo |
| fig(s). | figure(s) [illustration(s)] |
| FL | Florida |
| fl | flute |
| *fl* | floruit [he/she flourished] |
| Flem. | Flemish |
| *fp* | fortepiano [dynamic marking] |
| Fr. | French |
| frag(s). | fragment(s) |
| FRAM | Fellow of the Royal Academy of Music, London |
| FRCM | Fellow of the Royal College of Music, London |
| FRCO | Fellow of the Royal College of Organists, London |
| FRS | Fellow of the Royal Society, London |
| fs | full score |
| GA | Georgia |
| Gael. | Gaelic |
| GEDOK | Gemeinschaft Deutscher Organisationen von Künstlerinnen und Kunstfreundinnen |
| GEMA | Gesellschaft für Musikalische Aufführungs- und Mechanische Vervielfaltingungsrechte |
| Ger. | German |
| Gk. | Greek |
| Gl | Gloria |
| Glam. | Glamorgan |
| glock | glockenspiel |
| Glos. | Gloucestershire |
| GmbH | Gesellschaft mit Beschränkter Haftung [limited-liability company] |
| grad(s) | gradual(s) |
| GSM | Guildhall School of Music, London (to 1934) |
| GSMD | Guildhall School of Music and Drama, London (1935–) |
| gui | guitar |
| H | Hoboken catalogue [Haydn]; Helm catalogue [C.P.E. Bach] |
| Hants. | Hampshire |
| Heb. | Hebrew |
| Herts. | Hertfordshire |
| HI | Hawaii |
| hmn | harmonium |
| HMS | His/Her Majesty's Ship |
| HMV | His Master's Voice |
| hn | horn |
| Hon. | Honorary; Honourable |
| hp | harp |
| hpd | harpsichord |
| HRH | His/Her Royal Highness |
| Hung. | Hungarian |
| Hunts. | Huntingdonshire |
| Hz | Hertz [c.p.s.] |
| IA | Iowa |
| IAML | International Association of Music Libraries |
| IAWM | International Alliance for Women in Music |
| ibid. | ibidem [in the same place] |
| ICTM | International Council for Traditional Music |
| ID | Idaho |
| i.e. | id est [that is] |
| IFMC | International Folk Music Council |
| IL | Illinois |
| ILWC | International League of Women Composers |

| | |
|---|---|
| IMC | International Music Council |
| IMS | International Musicological Society |
| IN | Indiana |
| Inc. | Incorporated |
| inc. | incomplete |
| incid | incidental |
| incl. | includes, including |
| inst(s) | instrument(s), instrumental |
| int(s) | intermezzo(s), introit(s) |
| IPEM | Instituut voor Psychoakoestiek en Elektronische Muziek, Ghent |
| IRCAM | Institut de Recherche et Coordination Acoustique/Musique |
| ISAM | Institute for Studies in American Music |
| ISCM | International Society for Contemporary Music |
| ISDN | Integrated Services Digital Network |
| ISM | Incorporated Society of Musicians |
| ISME | International Society for Music Education |
| It. | Italian |
| Jan | January |
| Jap. | Japanese |
| *Jb* | Jahrbuch [yearbook] |
| JD | Doctor of Jurisprudence |
| Jg. | Jahrgang [year of publication/volume] |
| jr | junior |
| Jub | Jubilate |
| K | Kirkpatrick catalogue [D. Scarlatti]; Köchel catalogue [Mozart: no. after '/' is from 6th edn; also Fux] |
| kbd | keyboard |
| KBE | Knight Commander of the Order of the British Empire |
| KCVO | Knight Commander of the Royal Victorian Order |
| kg | kilogram(s) |
| Kgl | Königlich(e, er, es) [Royal] |
| kHz | kilohertz [1000 c.p.s.] |
| km | kilometre(s) |
| KS | Kansas |
| KY | Kentucky |
| Ky | Kyrie |
| £ | libra(e) [pound(s) sterling] |
| L. | no. of song in R.W. Linker: *A Bibliography of Old French Lyrics* (University, MS, 1979) |
| L | Longo catalogue [A. Scarlatti] |
| LA | Louisiana |
| Lanarks. | Lanarkshire |
| Lancs. | Lancashire |
| Lat. | Latin |
| Leics. | Leicestershire |
| LH | left hand |
| lib(s) | libretto(s) |
| Lincs. | Lincolnshire |
| lit(s) | litany (litanies) |
| Lith. | Lithuanian |
| LittD | Doctor of Letters/Literature |
| LLB | Bachelor of Laws |
| LLD | Doctor of Laws |
| loc. cit. | loco citato [in the place cited] |
| LP | long-playing record |
| LPO | London Philharmonic Orchestra |
| LSO | London Symphony Orchestra |
| Ltd | Limited |
| Ltée | Limitée |
| M, MM. | Monsieur, Messieurs |
| m | metre(s) |
| MA | Massachusetts; Master of Arts |
| Mag | Magnificat |
| MALS | Master of Arts in Library Sciences |
| mand | mandolin |
| mar | marimba |
| MAT | Master of Arts and Teaching |
| MB | Bachelor of Music; Manitoba |
| MBE | Member of the Order of the British Empire |
| MD | Maryland |
| ME | Maine |
| MEd | Master of Education |
| mel | *melodramma, mélodrame* |
| mels | *melodramma serio* |
| melss | *melodramma semiserio* |
| Met | Metropolitan Opera House, New York |
| Mez | mezzo-soprano |
| *mf* | mezzo-forte |
| MFA | Master of Fine Arts |
| MGM | Metro-Goldwyn-Mayer |
| MHz | megahertz [megacycles] |
| MI | Michigan |
| mic | microphone |
| Middx | Middlesex |
| MIDI | Musical Instrument Digital Interface |
| MIT | Massachusetts Institute of Technology |
| MLitt | Master of Letters/Literature |
| Mlle, Mlles | Mademoiselle, Mesdemoiselles |
| MM | Master of Music |
| M.M. | Metronome Maelzel |
| mm | millimetre(s) |
| MMA | Master of Musical Arts |
| MME, MMEd | Master of Music Education |
| Mme, Mmes | Madame, Mesdames |
| MMT | Master of Music in Teaching |
| MMus | Master of Music |
| MN | Minnesota |
| MO | Missouri |
| mod | modulator |
| Mon. | Monmouthshire |
| movt(s) | movement(s) |
| MP(s) | Member(s) of Parliament |
| *mp* | mezzo-piano |
| MPhil | Master of Philosophy |
| Mr | Mister |
| Mrs | Mistress; Messieurs |
| MS | Master of Science(s); Mississippi |
| MS(S) | manuscript(s) |
| MSc | Master of Science(s) |
| MSLS | Master of Science in Library and Information Science |
| MSM | Master of Sacred Music |
| MT | Montana |
| Mt | Mount |
| mt(s) | music-theatre piece(s) |
| MTNA | Music Teachers National Association |
| MusB, MusBac | Bachelor of Music |
| muscm(s) | musical comedy (comedies) |
| MusD, MusDoc | Doctor of Music |
| musl(s) | musical(s) |
| MusM | Master of Music |
| N. | North, Northern |
| n(n). | footnote(s) |
| nar(s) | narrator(s) |
| NB | New Brunswick |
| NBC | National Broadcasting Company |
| NC | North Carolina |
| ND | North Dakota |
| n.d. | no date of publication |
| NDR | Norddeutscher Rundfunk |
| NE | Nebraska |
| NEA | National Endowment for the Arts |
| NEH | National Endowment for the Humanities |
| NET | National Educational Television |
| NF | Newfoundland and Labrador |
| NH | New Hampshire |
| NHK | Nippon Hōsō Kyōkai [Japanese broadcasting system] |
| NJ | New Jersey |
| NM | New Mexico |
| no(s). | number(s) |
| Nor. | Norwegian |
| Northants. | Northamptonshire |
| Notts. | Nottinghamshire |
| Nov | November |
| n.p. | no place of publication |
| nr | near |
| NRK | Norsk Rikskringkasting [Norwegian broadcasting system] |

NS Nova Scotia
NSW New South Wales
NT North West Territories
Nunc Nunc dimittis
NV Nevada
NY New York [State]
NZ New Zealand

ob *opera buffa*; oboe
obbl obbligato
OBE Officer of the Order of the British Empire
obl *opéra-ballet*
OC Opéra-Comique, Paris [the company]
oc *opéra comique* [genre]
Oct October
off(s) offertory (offertories)
OH Ohio
OK Oklahoma
OM Order of Merit
ON Ontario
op(s) opera(s)
op., opp. opus, opera [plural of opus]
op. cit. opere citato [in the work cited]
opt. optional
OR Oregon
orat(s) oratorio(s)
orch orchestra(tion), orchestral
orchd orchestrated (by)
org organ
orig. original(ly)
ORTF Office de Radiodiffusion-Télévision Française
os *opera seria*
oss *opera semiseria*
OUP Oxford University Press
ov(s). overture(s)
Oxon. Oxfordshire

P Pincherle catalogue [Vivaldi]
p. *pars*
p., pp. page, pages
*p* piano [dynamic marking]
PA Pennsylvania
p.a. per annum [annually]
pan(s) pantomime(s)
PBS Public Broadcasting System
PC no. of chanson in A. Pillet and H. Carstens: *Bibliographie der Troubadours* (Halle, 1933)
PE Prince Edward Island
perc percussion
perf(s). performance(s), performed (by)
pf piano [instrument]
pfmr(s) performer(s)
PhB Bachelor of Philosophy
PhD Doctor of Philosophy
PhDEd Doctor of Philosophy in Education
pic piccolo
pl(s). plate(s); plural
p.m. post meridiem [after noon]
PO Philharmonic Orchestra
Pol. Polish
pop. population
Port. Portuguese
posth. posthumous(ly)
POW(s) prisoner(s) of war
*pp* pianissimo
*ppp* pianississimo
PQ Province of Quebec
PR Puerto Rico
pr. printed
prep pf prepared piano
PRO Public Record Office, London
prol(s) prologue(s)
PRS Performing Right Society
Ps(s) Psalm(s)
ps(s) psalm(s)
pseud(s). pseudonym(s)
pt(s) part(s)
ptbk(s) partbook(s)
pubd published
pubn(s) publication(s)
PWM Polskie Wydawnictwo Muzyczne

QC Queen's Counsel
qnt(s) quintet(s)
qt(s) quartet(s)

R [in signature] editorial revision
*R* photographic reprint [edn of score or early printed source]
R. no. of chanson in G. Raynaud, *Bibliographie des chansonniers français des XIIIe et XIVe siècles* (Paris, 1884)
R Ryom catalogue [Vivaldi]
*r* recto
R response
RAF Royal Air Force
RAI Radio Audizioni Italiane
RAM Royal Academy of Music, London
RCA Radio Corporation of America
RCM Royal College of Music, London
re(s) response(s) [type of piece]
rec recorder
rec. recorded [in discographic context]
recit(s) recitative(s)
red(s). reduction(s), reduced for
reorchd reorchestrated (by)
repr. reprinted
resp(s) respond(s)
Rev. Reverend
rev(s). revision(s); revised (by/for)
RH right hand
RI Rhode Island
RIAS Radio im Amerikanischen Sektor
RIdIM Répertoire International d'Iconographie Musicale
RILM Répertoire International de Littérature Musicale
RIPM Répertoire International de la Presse Musicale
RISM Répertoire International des Sources Musicales
RKO Radio-Keith-Orpheum
RMCM Royal Manchester College of Music
rms root mean square
RNCM Royal Northern College of Music, Manchester
RO Radio Orchestra
Rom. Romanian
r.p.m. revolutions per minute
RPO Royal Philharmonic Orchestra
RSFSR Russian Soviet Federated Socialist Republic
RSO Radio Symphony Orchestra
RTÉ Radio Telefís Éireann
RTF Radiodiffusion-Télévision Française
Rt Hon. Right Honourable
RTVB Radio-Télévision Belge de la Communauté Française
Russ. Russian
RV Ryom catalogue [Vivaldi]

S San, Santa, Santo, São [Saint]; soprano [voice]
*S* sound recording
S. South, Southern
$ dollars
s soprano [instrument]
s. solidus, solidi [shilling, shillings]
SACEM Société d'Auteurs, Compositeurs et Editeurs de Musique
San Sanctus
sax saxophone
SC South Carolina
SD South Dakota
sd *scherzo drammatico*
SDR Süddeutscher Rundfunk
Sept September
seq(s) sequence(s)
ser(s) serenata(s)
ser. series
Serb. Serbian
*sf*, *sfz* sforzando, sforzato
sing. singular
SJ Societas Jesu [Society of Jesus]
SK Saskatchewan
SO Symphony Orchestra

| | |
|---|---|
| SOCAN | Society of Composers, Authors and Music Publishers of Canada |
| Sp. | Spanish |
| spkr(s) | speaker(s) |
| Spl | Singspiel |
| SPNM | Society for the Promotion of New Music |
| spr. | spring |
| sq | square |
| sr | senior |
| SS | Saints (It., Sp.); Santissima, Santissimo [Most Holy] |
| *SS* | steamship |
| SSR | Soviet Socialist Republic |
| St(s) | Saint(s)/Holy, Sankt, Sint, Szent |
| Staffs. | Staffordshire |
| STB | Bachelor of Sacred Theology |
| Ste | Sainte |
| str | string(s) |
| sum. | summer |
| SUNY | State University of New York |
| Sup | superius |
| suppl(s). | supplement(s), supplementary |
| Swed. | Swedish |
| SWF | Südwestfunk |
| sym(s). | symphony (symphonies), symphonic |
| synth | synthesizer, synthesized |
| T | tenor [voice] |
| t | tenor [instrument] |
| tc | *tragicommedia* |
| td(s) | *tonadilla*(s) |
| TeD | Te Deum |
| ThM | Master of Theology |
| timp | timpani |
| tm | *tragédie en musique* |
| TN | Tennessee |
| tpt | trumpet |
| Tr | treble [voice] |
| tr(s) | tract(s); treble [instrument] |
| trad. | traditional |
| trans. | translation, translated by |
| transcr(s). | transcription(s), transcribed by/for |
| trbn | trombone |
| TV | television |
| TWV | Menke catalogue [Telemann] |
| TX | Texas |
| U. | University |
| UCLA | University of California at Los Angeles |
| UHF | ultra-high frequency |
| UK | United Kingdom of Great Britain and Northern Ireland |
| Ukr. | Ukrainian |
| unacc. | unaccompanied |
| unattrib. | unattributed |
| UNESCO | United Nations Educational, Scientific and Cultural Organization |
| UNICEF | United Nations International Children's Emergency Fund |
| unorchd | unorchestrated |

| | |
|---|---|
| unperf. | unperformed |
| unpubd | unpublished |
| UP | University Press |
| US | United States [adjective] |
| USA | United States of America |
| USSR | Union of Soviet Socialist Republics |
| UT | Utah |
| v, vv | voice, voices |
| v., vv. | verse, verses |
| *v* | verso |
| *v.* | versus |
| V | versicle |
| VA | Virginia |
| va | viola |
| vc | cello |
| vcle(s) | versicle(s) |
| VEB | Volkseigener Betrieb [people's own industry] |
| Ven | Venite |
| VHF | very high frequency |
| VI | Virgin Islands |
| vib | vibraphone |
| viz | videlicet [namely] |
| vle | violone |
| vn | violin |
| vol(s). | volume(s) |
| vs | vocal score, piano-vocal score |
| VT | Vermont |
| W. | West, Western |
| WA | Washington [State] |
| Warwicks. | Warwickshire |
| WDR | Westdeutscher Rundfunk |
| WI | Wisconsin |
| Wilts. | Wiltshire |
| wint. | winter |
| WNO | Welsh National Opera |
| WoO | Werke ohne Opuszahl |
| Worcs. | Worcestershire |
| WPA | Works Progress Administration |
| WQ | Wotquenne catalogue [C.P.E. Bach] |
| WV | West Virginia |
| ww | woodwind |
| WY | Wyoming |
| xyl | xylophone |
| YMCA | Young Men's Christian Association |
| Yorks. | Yorkshire |
| YT | Yukon Territory |
| YWCA | Young Women's Christian Association |
| YYS | (Zhongguo yishu yanjiuyuan) Yinyue yanjiusuo and variants (Music Research Institute (of the Chinese Academy of Arts)) |
| Z | Zimmermann catalogue [Purcell] |
| zar(s) | zarzuela(s) |
| zargc | *zarzuela género chico* |

# Bibliographical Abbreviations

All bibliographical abbreviations used in this dictionary are listed below, following the typography used in the text of the dictionary. Broadly, *italic* type is used for periodicals and for reference works; roman type is used for anthologies, series etc. (titles of individual volumes are italicized).

Full bibliographical information is not normally supplied in the list below if it is available elsewhere in the dictionary. Its availability is indicated as follows: D – in the list of 'Dictionaries and encyclopedias of music'; E – in the list of 'Editions, historical'; and P – in the list of 'Periodicals'; these lists are located in vol.28. For other items, in particular national (non-musical) biographical dictionaries, basic bibliographical information is given here; and in some cases extra information is supplied to clarify the abbreviation used.

Festschriften and congress reports are not generally covered in this list. Although Festschrift titles are sometimes shortened in the dictionary, sufficient information is always given for unambiguous identification (dedicatee; occasion, if the same person is dedicatee of more than one Festschrift; place and date of publication; and name(s) of editor(s) if known). For fuller information on musical Festschriften up to 1967 see W. Gerboth: *An Index to Musical Festschriften and Similar Publications* (New York, 1969). The published titles of congress reports are generally reduced to their essentials, but sufficient information is always given for purposes of identification (society or topic; place and date of occurrence; journal issue if published in a periodical; editor(s) and publication details in unfamiliar cases). A comprehensive list of musical and music-related 'Congress reports' appears in vol.28. Further information can be found in J. Tyrrell and R. Wise: *A Guide to International Congress Reports in Music, 1900–1975* (London, 1979).

| | |
|---|---|
| *19CM* | *19th Century Music* P |
| *ACAB* | *American Composers Alliance Bulletin* P |
| *AcM* | *Acta musicologica* P |
| *ADB* | *Allgemeine deutsche Biographie* (Leipzig, 1875–1912) |
| *AdlerHM* | G. Adler, ed.: *Handbuch der Musikgeschichte* (Frankfurt, 1924, 2/1930/*R*) |
| *AfM* | *African Music* P |
| AH | Analecta hymnica medii aevi E |
| *AllacciD* | L. Allacci: *Drammaturgia* D |
| *AM* | *Antiphonale monasticum pro diurnis horis* (Tournai, 1934) |
| *AmbrosGM* | A.W. Ambros: *Geschichte der Musik* (Leipzig, 1862–82/*R*) |
| *AMe, AMeS* | *Algemene muziekencyclopedie* and suppl. D |
| *AMf* | *Archiv für Musikforschung* P |
| AMI | L'arte musicale in Italia E |
| AMMM | Archivium musices metropolitanum mediolanense E |
| AMP | Antiquitates musicae in Polonia E |
| *AMw* | *Archiv für Musikwissenschaft* P |
| *AMZ* | *Allgemeine musikalische Zeitung* (1798–1848, 1863–5, 1866–82) P |
| *AMz* | *Allgemeine (deutsche) Musik-Zeitung/Musikzeitung* (1874–1943) P |
| *Anderson2* | E.R. Anderson: *Contemporary American Composers: a Biographical Dictionary* D |
| *AnM* | *Anuario musical* P |
| *AnMc*, AnMc | *Analecta musicologica* P |
| *AnnM* | *Annales musicologiques* P |
| *AnthonyFB* | J.R. Anthony: *French Baroque Music from Beaujoyeulx to Rameau* (London, 1973, 3/1997) |
| AntMI | Antiquae musicae italicae E |
| *AÖAW* | *Anzeiger der Österreichischen Akademie der Wissenschaften, philosophisch-historische Klasse* (1948–) |
| *ApelG* | W. Apel: *Geschichte der Orgel- und Klaviermusik bis 1700* (Kassel, 1967; Eng. trans., rev., 1972) |
| *AR* | *Antiphonale sacrosanctae romanae ecclesiae pro diurnis horis* (Paris, Tournai and Rome, 1949) |
| *AS* | W.H. Frere, ed.: *Antiphonale sarisburiense* (London, 1901–25/*R*) |
| *AshbeeR* | A. Ashbee: *Records of English Court Music* (Snodland/Aldershot, 1986–95) |
| *AsM* | *Asian Music* P |
| *AudaM* | A. Auda: *La musique et les musiciens de l'ancien pays de Liège* D |
| *AusDB* | *Australian Dictionary of Biography* (Melbourne, 1966–96) |
| *Baker5[–8]* | *Baker's Biographical Dictionary of Musicians* D |
| *BAMS* | *Bulletin of the American Musicological Society* P |
| *BDA* | *A Biographical Dictionary of Actors, Actresses, Musicians, Dancers, Managers & Other Stage Personnel in London, 1660–1800* (Carbondale, IL, 1973–93) |
| *BDECM* | A. Ashbee and D. Lasocki, eds.: *A Biographical Dictionary of English Court Musicians, 1485–1714* (Aldershot, 1998) |
| *BDRSC* | A. Ho and D. Feofanov, eds.: *Biographical Dictionary of Russian/Soviet Composers* D |
| *BeckEP* | J.H. Beck: *Encyclopedia of Percussion* D |
| *BeJb* | *Beethoven-Jahrbuch* P |
| *BenoitMC* | M. Benoit: *Musiques de cour: chapelle, chambre, écurie, 1661–1733* (Paris, 1971) |
| *BenzingB* | J. Benzing: *Die Buchdrucker des 16. und 17. Jahrhunderts* (Wiesbaden, 1963, 2/1982) |
| *BerliozM* | H. Berlioz: *Mémoires* (Paris, 1870; ed. and trans. D. Cairns, 1969, 2/1970); ed. P. Citron (Paris, 1969, 2/1991) |
| *BertolottiM* | A. Bertolotti: *Musici alla corte dei Gonzaga in Mantova dal secolo XV al XVIII* (Milan, 1890/*R*) |

*BicknellH* S. Bicknell: *The History of the English Organ* (Cambridge, 1996)
*BJb* *Bach-Jahrbuch* P
*BladesPI* J. Blades: *Percussion Instruments and their History* (London, 1970, 2/1974)
*BlumeEK* F. Blume: *Die evangelische Kirchenmusik* (Potsdam, 1931–4/*R*, enlarged 2/1965 as *Geschichte der evangelischen Kirchenmusik*; Eng. trans., enlarged, 1974, as *Protestant Church Music: a History*)
BMB Bibliotheca musica bononiensis (Bologna, 1967–)
*BMw* *Beiträge zur Musikwissenschaft* P
*BNB* *Biographie nationale [belge]* (Brussels, 1866–1986)
*BoalchM* D.H. Boalch: *Makers of the Harpsichord and Clavichord 1440 to 1840* D
*BoetticherOL* W. Boetticher: *Orlando di Lasso und seine Zeit* (Kassel, 1958)
*Bouwsteenen: JVNM* *Bouwsteenen: jaarboek der Vereeniging voor Nederlandsche muziekgeschiedenis* P
*BoydenH* D.D. Boyden: *A History of Violin Playing from its Origins to 1761* (London, 1965)
*BPM* *Black Perspective in Music* P
*BrenetC* M. Brenet: *Les concerts en France sous l'ancien régime* (Paris, 1900/*R*)
*BrenetM* M. Brenet: *Les musiciens de la Sainte-Chapelle du Palais* (Paris, 1910/*R*)
*BrookB* B.S. Brook, ed.: *The Breitkopf Thematic Catalogue, 1762–1787* (New York, 1966)
*BrookSF* B.S. Brook: *La symphonie française dans la seconde moitié du XVIIIe siècle* (Paris, 1962)
*BrownI* H.M. Brown: *Instrumental Music Printed Before 1600: a Bibliography* (Cambridge, MA, 1965)
*Brown-Stratton BMB* J.D. Brown and S.S. Stratton: *British Musical Biography* D
*BSIM* *Bulletin français de la S.I.M.* [also *Mercure musical* and other titles] P
*BUCEM* E.B. Schnapper, ed.: *British Union-Catalogue of Early Music* (London, 1957)
*BurneyFI* C. Burney: *The Present State of Music in France and Italy* (London, 1771, 2/1773)
*BurneyGN* C. Burney: *The Present State of Music in Germany, the Netherlands, and the United Provinces* (London, 1773, 2/1775)
*BurneyH* C. Burney: *A General History of Music from the Earliest Ages to the Present Period* (London, 1776–89); ed. F. Mercer (London, 1935/*R*) [p. nos. refer to this edn]
*BWQ* *Brass and Woodwind Quarterly* P

*CaffiS* F. Caffi: *Storia della musica sacra nella già cappella ducale di San Marco in Venezia dal 1318 al 1797* (Venice, 1854–5/*R*); ed. E. Surian (Florence, 1987)
CaM Catalogus musicus (Kassel, 1963–)
*CampbellGC* M. Campbell: *The Great Cellists* D
*CampbellGV* M. Campbell: *The Great Violinists* D
CAO Corpus antiphonalium officii (Rome, 1963–79)
*CBY* *Current Biography Yearbook* (1955–)
*CC* B. Morton and P. Collins, eds.: *Contemporary Composers* D
*CeBeDeM directory* *CeBeDeM et ses compositeurs affiliés*, ed. D. von Volborth-Danys (Brussels, 1977–80)
CEKM Corpus of Early Keyboard Music E
CEMF Corpus of Early Music (in Facsimile) (Brussels, 1970–72)
*CHM* *Collectanea historiae musicae* (1953–66)
*Choron-FayolleD* A.-E. Choron and F.J.M. Fayolle: *Dictionnaire historique des musiciens* D
*ClinkscaleMP* M.N. Clinkscale: *Makers of the Piano* D
CM Le choeur des muses E
*CMc* *Current Musicology* P
CMI I classici musicali italiani (Milan, 1941–56)
CMM Corpus mensurabilis musicae E
*ČMm* *Časopis Moravského musea* [*muzea*, 1977–] P
*CMR* *Contemporary Music Review* P
*CMz* *Cercetări de muzicologie* P
*CohenE* A.I. Cohen: *International Encyclopedia of Women Composers* D
*CohenWE* Y.W. Cohen: *Werden und Entwicklung der Musik in Israel* (Kassel, 1976)
*COJ* *Cambridge Opera Journal* P
*CooverMA* J.B. Coover: *Music at Auction: Puttick and Simpson* (Warren, MI, 1988)
*CoussemakerS* C.-E.-H. de Coussemaker: *Scriptorum de musica medii aevi nova series* (Paris, 1864–76/*R*, 2/1908, ed. U. Moser)
*CroceN* B. Croce: *I teatri di Napoli* (Naples, 1891/*R*, 5/1966)
*ČSHS* *Československy hudební slovník* D
CSM Corpus scriptorum de musica (Rome, later Stuttgart, 1950–)
*CSPD* *Calendar of State Papers (Domestic)* (London, 1856–1972)
Cw Das Chorwerk E

*DAB* *Dictionary of American Biography* (New York, 1928–37, suppls., 1944–)
*DAM* *Dansk aarbog for musikforskning* P
*Day-Murrie ESB* C.L. Day and E.B. Murrie: *English Song-Books* (London, 1940)
*DBF* *Dictionnaire de biographie française* (Paris, 1933–)
*DBI* *Dizionario biografico degli italiani* (Rome, 1960–)
*DBL, DBL2, DBL3* *Dansk biografisk leksikon* (Copenhagen, 1887–1905, 2/1933–45, 3/1979–84)
*DBNM*, DBNM *Darmstädter Beiträge zur neuen Musik* P
*DBP* E. Vieira, ed.: *Diccionário biográphico de musicos portuguezes* (Lisbon, 1900)
DČHP Dějiny české hudby v příkladech (Prague, 1958)
DDT Denkmäler deutscher Tonkunst E
*DEMF* A. Devriès and F. Lesure: *Dictionnaire des éditeurs de musique français* D
*DEUMM* *Dizionario enciclopedico universale della musica e dei musicisti* D
*DeutschMPN* O.E. Deutsch: *Music Publishers' Numbers* (London, 1946)
DHM Documenta historica musicae E
*Dichter-ShapiroSM* H. Dichter and E. Shapiro: *Early American Sheet Music* D
*DJbM* *Deutsches Jahrbuch der Musikwissenschaft* P
*DlabačžKL* G.J. Dlabacž: *Allgemeines historisches Künstler-Lexikon* D
DM Documenta musicologica (Kassel, 1951–)
*DMt* *Dansk musiktidsskrift* P
DMV Drammaturgia musicale veneta (Milan, 1983–)
*DNB* *Dictionary of National Biography* (Oxford, 1885–1901, suppls., 1901–96)
*DoddI* G. Dodd, ed.: *Thematic Index of Music for Viols* (London, 1980–)
DTB Denkmäler der Tonkunst in Bayern E
DTÖ Denkmäler der Tonkunst in Österreich E
*DugganIMI* M.K. Duggan: *Italian Music Incunabula: Printers and Type* (Berkeley, 1991)
*DVLG* *Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte* (1923–)

ECCS The Eighteenth-Century Continuo Sonata E
ECFC The Eighteenth-Century French Cantata E
EDM Das Erbe deutscher Musik E
EECM Early English Church Music E
*EG* *Etudes grégoriennes* P
*EI* *The Encyclopaedia of Islam* (Leiden, 1928–38, 2/1960–)
*EinsteinIM* A. Einstein: *The Italian Madrigal* (Princeton, NJ, 1949/*R*)
*EIT* *Yezhegodnik imperatorskikh teatrov* P
*EitnerQ* R. Eitner: *Biographisch-bibliographisches Quellen-Lexikon* D
*EitnerS* R. Eitner: *Bibliographie der Musik-Sammelwerke des XVI. und XVII. Jahrhunderts* (Berlin, 1877/*R*)
EKM Early Keyboard Music E
EL The English School of Lutenist Songwriters, rev. as The English Lute-Songs E
EM The English Madrigal School, rev. as The English Madrigalists E
*EMc* *Early Music* P
*EMC1, 2* *Encyclopedia of Music in Canada* (Toronto, 1981, 2/1992) D

*EMDC* A. Lavignac and L. de La Laurencie, eds.: *Encyclopédie de la musique et dictionnaire du Conservatoire* D
*EMH* *Early Music History* P
EMN Exempla musica neerlandica E
EMS see EM
*EMuz* *Encyklopedia muzyczne* D
ERO Early Romantic Opera E
ES English Song 1600–1675 (New York, 1986–9)
*ES* *Enciclopedia dello spettacolo* D
ESLS see EL
*EthM* *Ethnomusicology* P
*EthM Newsletter* *Ethno[-]musicology Newsletter* P
*EwenD* D. Ewen: *American Composers: a Biographical Dictionary* D

*FAM* *Fontes artis musicae* P
*FasquelleE* *Encyclopédie de la musique* D
FCVR Florilège du concert vocal de la Renaissance E
*FellererG* K.G. Fellerer: *Geschichte der katholischen Kirchenmusik* (Düsseldorf, 1939, enlarged 2/1949; Eng. trans., 1961/*R*)
*FellererP* K.G. Fellerer: *Der Palestrinastil und seine Bedeutung in der vokalen Kirchenmusik des 18. Jahrhunderts* (Augsburg, 1929/*R*)
*FenlonMM* I. Fenlon: *Music and Patronage in Sixteenth-Century Mantua* (Cambridge, 1980–82)
*FétisB*, *FétisBS* F.-J. Fétis: *Biographie universelle des musiciens* and suppl. D
*FisherMP* W.A. Fisher: *One Hundred and Fifty Years of Music Publishing in the United States* (Boston, 1933)
*FiskeETM* R. Fiske: *English Theatre Music in the Eighteenth Century* (London, 1973, 2/1986)
*FlorimoN* F. Florimo: *La scuola musicale di Napoli e i suoi conservatorii* (Naples, 1880–83/*R*)
FO French Opera in the 17th and 18th Centuries (New York, 1983–)
*FortuneISS* N. Fortune: *Italian Secular Song from 1600 to 1635: the Origins and Development of Accompanied Monody* (diss., U. of Cambridge, 1954)
*FriedlaenderDL* M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
*FrotscherG* G. Frotscher: *Geschichte des Orgelspiels und der Orgelkomposition* (Berlin, 1935–6/*R*, music suppl. 1966)
*FuldWFM* J.J. Fuld: *The Book of World-Famous Music* D
*FullerPG* S. Fuller: *The Pandora Guide to Women Composers: Britain and the United States (1629 – Present)* D
*FürstenauG* M. Fürstenau: *Zur Geschichte der Musik und des Theaters am Hofe zu Dresden* (Dresden, 1861–2/*R*)

*GänzlBMT* K. Gänzl: *The British Musical Theatre* (London, 1986)
*GänzlEMT* K. Gänzl and A. Lamb: *Encyclopedia of Musical Theatre* D
*GaspariC* G. Gaspari: *Catalogo della Biblioteca del Liceo musicale di Bologna*, i–iv (Bologna, 1890–1905/*R*); v, ed. U. Sesini (Bologna, 1943/*R*)
*GerberL* E.L. Gerber: *Historisch-biographisches Lexikon der Tonkünstler* D
*GerberNL* E.L. Gerber: *Neues historisch-biographisches Lexikon der Tonkünstler* D
*GerbertS* M. Gerbert: *Scriptores ecclesiastici de musica sacra potissimum* (St Blasien, 1784/*R*, 3/1931)
*GEWM* *The Garland Encyclopedia of World Music* D
*GfMKB* *Gesellschaft für Musikforschung: Kongress-Bericht* [1950–]
*GiacomoC* S. di Giacomo: *I quattro antichi conservatorii musicali di Napoli* (Milan, 1924–8)
GLMT Greek and Latin Music Theory (Lincoln, NE, 1984–)
GMB Geschichte der Musik in Beispielen E
*GMM* *Gazzetta musicale di Milano* P
GOB German Opera 1770–1800, ed. T. Bauman (New York, 1985–6)
*GöhlerV* A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)
*GoovaertsH* A. Goovaerts: *Histoire et bibliographie de la typographie musicale dans les Pays-Bas* (Antwerp, 1880/*R*)
*GR* *Graduale sacrosanctae romanae ecclesiae* (Tournai, 1938)
*Grove1[–5]* G. Grove, ed.: *A Dictionary of Music and Musicians* D
*Grove6* *The New Grove Dictionary of Music and Musicians* D
*GroveA* *The New Grove Dictionary of American Music* D
*GroveI* *The New Grove Dictionary of Musical Instruments* D
*GroveJ* *The New Grove Dictionary of Jazz* D
*GroveJapan* *The New Grove Dictionary of Music and Musicians*, Jap. trans. D
*GroveO* *The New Grove Dictionary of Opera* D
*GroveW* *The New Grove Dictionary of Women Composers* D
*GS* W.H. Frere, ed.: *Graduale sarisburiense* (London, 1894/*R*)
*GSJ* *Galpin Society Journal* P
*GSL* K.J. Kutsch and L. Riemann: *Grosses Sängerlexikon* D
*GV* R. Celletti: *Le grandi voci: dizionario critico-biografico dei cantanti* D

HAM Historical Anthology of Music E
*HarrisonMMB* F.Ll. Harrison: *Music in Medieval Britain* (London, 1958, 4/1980)
*HawkinsH* J. Hawkins: *A General History of the Science and Practice of Music* (London, 1776)
*HBSJ* *Historical Brass Society Journal* P
*HDM* W. Apel: *Harvard Dictionary of Music* D
*HJb* *Händel-Jahrbuch* P
*HJbMw* *Hamburger Jahrbuch für Musikwissenschaft* P
HM Hortus musicus E
HMC Historical Manuscripts Commission [Publications]
*HMT* *Handwörterbuch der musikalischen Terminologie* D
HMw Handbuch der Musikwissenschaft (Potsdam, 1927–34)
*HMYB* *Hinrichsen's Musical Year Book* P
*HoneggerD* M. Honegger: *Dictionnaire de la musique* D
*HopkinsonD* C. Hopkinson: *A Dictionary of Parisian Music Publishers 1700–1950* D
*Hopkins-RimbaultO* E.J. Hopkins and E.F. Rimbault: *The Organ: its History and Construction* (London, 1855, 3/1887/*R*)
HPM Harvard Publications in Music E
*HR* *Hudební revue* P
*HRo* *Hudební rozhledy* P
*Humphries-SmithMP* C. Humphries and W.C. Smith: *Music Publishing in the British Isles* D
*HV* *Hudební věda* P

ICSC The Italian Cantata in the Seventeenth Century (New York, 1985–6)
IIM Italian Instrumental Music of the Sixteenth and Early Seventeenth Centuries E
*IIM* *Izvestiya na Instituta za muzika* P
IMa Instituta et monumenta E
IMi Istituzioni e monumenti dell'arte musicale italiana (Milan, 1931–9, new ser., 1956–64)
*IMSCR* *International Musicological Society: Congress Report* [1930–]
*IMusSCR* *International Musical Society: Congress Report* [II–IV, 1906–11]
IO The Italian Oratorio 1650–1800 E
IOB Italian Opera 1640–1770, ed. H.M. Brown E
IOG Italian Opera 1810–1840, ed. P. Gossett E
*IRASM* *International Review of the Aesthetics and Sociology of Music* P
*IRMAS* *International Review of Music Aesthetics and Sociology* P
IRMO S.L. Ginzburg: *Istoriya russkoy muzïki v notnïkh obraztsakh* (Leningrad, 1940–52, 2/1968–70)
ISS Italian Secular Song 1606–1636 (New York, 1986)
*IZ* *Instrumentenbau-Zeitschrift* P

*JAMIS* *Journal of the American Musical Instrument Society* P
*JAMS* *Journal of the American Musicological Society* P
*JASA* *Journal of the Acoustical Society of America* P
*JazzM* *Jazz Monthly* P
*JBIOS* *Journal of the British Institute of Organ Studies* P

*JbLH* — *Jahrbuch für Liturgik und Hymnologie* P
*JbMP* — *Jahrbuch der Musikbibliothek Peters* P
*JbO* — *Jahrbuch für Opernforschung* P
*JbSIM* — *Jahrbuch des Staatlichen Instituts für Musikforschung Preussischer Kulturbesitz* P
*JEFDSS* — *Journal of the English Folk Dance and Song Society* P
*JFSS* — *Journal of the Folk-Song Society* P
*JIFMC* — *Journal of the International Folk Music Council* P
*JJ* — *Jazz Journal* P
*JJI* — *Jazz Journal International* P
*JJS* — *Journal of Jazz Studies* P
*JLSA* — *Journal of the Lute Society of America* P
*JM* — *Journal of Musicology* P
*JMR* — *Journal of Musicological Research* P
*JMT* — *Journal of Music Theory* P
*JoãoIL* — [João IV:] *Primeira parte do index da livraria de musica do muyto alto, e poderoso Rey Dom João o IV. nosso senhor* (Lisbon, 1649); ed. J. de Vasconcellos (Oporto, 1874–6)
*Johansson FMP* — C. Johansson: *French Music Publishers' Catalogues* (Stockholm, 1955)
*JohanssonH* — C. Johansson: *J.J. & B. Hummel: Music Publishing and Thematic Catalogues* (Stockholm, 1972)
*JR* — *Jazz Review* P
*JRBM* — *Journal of Renaissance and Baroque Music* P
*JRMA* — *Journal of the Royal Musical Association* P
*JRME* — *Journal of Research in Music Education* P
*JT* — *Jazz Times* P
*JVdGSA* — *Journal of the Viola da Gamba Society of America* P
*JVNM* — see *Bouwsteenen: JVNM*

*KdG* — *Komponisten der Gegenwart*, ed. H.-W. Heister and W.-W. Sparrer D
*KermanEM* — J. Kerman: *The Elizabethan Madrigal: a Comparative Study* (New York, 1962)
*KidsonBMP* — F. Kidson: *British Music Publishers, Printers and Engravers* D
*KingMP* — A.H. King: *Four Hundred Years of Music Printing* (London, 1964)
*KJb* — *Kirchenmusikalisches Jahrbuch* P
*KM* — *Kwartalnik muzyczny* P
*KöchelKHM* — L. von Köchel: *Die kaiserliche Hof-Musikkapelle in Wien von 1543 bis 1867* (Vienna, 1869/*R*)
*KretzschmarG* — H. Kretzschmar: *Geschichte des neuen deutschen Liedes* (Leipzig, 1911/*R*)
*KrummelEMP* — D.W. Krummel: *English Music Printing* (London, 1975)

*LaborD* — *Diccionario de la música Labor* D
*La BordeE* — J.-B. de La Borde: *Essai sur la musique ancienne et moderne* D
*LabordeMP* — L.E.S.J. de Laborde: *Musiciens de Paris, 1535–1792* D
*LafontaineKM* — H.C. de Lafontaine: *The King's Musick* (London, 1909/*R*)
*La Laurencie EF* — L. de La Laurencie: *L'école française de violon de Lully à Viotti* (Paris, 1922–4/*R*)
*LAMR* — *Latin American Music Review* P
*LaMusicaD* — *La musica: dizionario* D
*LaMusicaE* — *La musica: enciclopedia storica* D
*LangwillI7* — see *Waterhouse-LangwillI*
*LedeburTLB* — C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)
*Le HurayMR* — P. Le Huray: *Music and the Reformation in England, 1549–1660* (London, 1967, 2/1978)
*LipowskyBL* — F.J. Lipowsky: *Baierisches Musik-Lexikon* D
*LM* — *Lucrări de muzicologie* P
*Lockwood MRF* — L. Lockwood: *Music in Renaissance Ferrara* (Oxford, 1984)
*LoewenbergA* — A. Loewenberg: *Annals of Opera, 1597–1940* D
LPS — The London Pianoforte School 1766–1860 E
*LS* — *The London Stage, 1660–1800* (Carbondale, IL, 1960–68)
*LSJ* — *Lute Society Journal* P
*LU* — *Liber usualis missae et officii pro dominicis et festis duplicibus cum cantu gregoriano* (Solesmes, 1896, and later edns incl. Tournai, 1963)
*Lütgendorff GL* — W.L. von Lütgendorff: *Die Geigen- und Lautenmacher vom Mittelalter bis zur Gegenwart* D
*LZMÖ* — *Lexikon zeitgenössischer Musik aus Österreich* (Vienna, 1997)

*MA* — *Musical Antiquary* P
MAB — Musica antiqua bohemica E
*MAk* — *Muzïkal'naya akademiya* P
MAM — Musik alter Meister E
MAMS — Monumenta artis musicae Sloveniae E
*MAn* — *Music Analysis* P
MAP — Musica antiqua polonica E
MAS — Musical Antiquarian Society [Publications] E
*Mattheson GEP* — J. Mattheson: *Grundlage einer Ehren-Pforte* (Hamburg, 1740); ed. Max Schneider (Berlin, 1910/*R*)
MB — Musica britannica E
MC — Musica da camera E
*McCarthyJR* — A. McCarthy: *Jazz on Record* (London, 1968)
*MCL* — H. Mendel and A. Reissmann, eds.: *Musikalisches Conversations-Lexikon* (Berlin, 1870–80, 3/1890–91/*R*)
*MD* — *Musica disciplina* P
*ME* — *Muzïkal'naya entsiklopediya* D
MEM — Mestres de l'Escolanía de Montserrat E
*MersenneHU* — M. Mersenne: *Harmonie universelle* D
*MeyerECM* — E.H. Meyer: *English Chamber Music* (London, 1946/*R*, rev. 3/1982 with D. Poulton as *Early English Chamber Music*)
*MeyerMS* — E.H. Meyer: *Die mehrstimmige Spielmusik des 17. Jahrhunderts* (Kassel, 1934)
MF — Music in Facsimile (New York, 1983–91)
*Mf* — *Die Musikforschung* P
*MG* — *Musik und Gesellschaft* P
*MGG1, 2* — *Die Musik in Geschichte und Gegenwart* D
MGH — Monumenta Germaniae historica
MH — Música hispana E
*MischiatiI* — O. Mischiati: *Indici, cataloghi e avvisi degli editori e librai musicali italiani* (Florence, 1984)
*MISM* — *Mitteilungen der Internationalen Stiftung Mozarteum* P
*MJb* — *Mozart-Jahrbuch* [Salzburg, 1950–] P
*ML* — *Music & Letters* P
MLE — Music for London Entertainment 1660–1800 E
MLMI — Monumenta lyrica medii aevi italica E
*MM* — *Modern Music* P
*MMA* — *Miscellanea musicologica* [Australia] P
MMB — Monumenta musicae byzantinae E
MMBel — Monumenta musicae belgicae E
*MMC* — *Miscellanea musicologica* [Czechoslovakia] P
MME — Monumentos de la música española E
MMFTR — Monuments de la musique française au temps de la Renaissance E
*MMg* — *Monatshefte für Musikgeschichte* P
MMI — Monumenti di musica italiana E
MMMA — Monumenta monodica medii aevi E
MMN — Monumenta musica neerlandica E
MMP — Monumenta musicae in Polonia E
*MMR* — *Monthly Musical Record* P
MMRF — Les maîtres musiciens de la Renaissance française E
MMS — Monumenta musicae svecicae E
MNAN — Music of the New American Nation E
*MO* — *Musical Opinion* P
*MooserA* — R.-A. Mooser: *Annales de la musique et des musiciens en Russie au XVIIIme siècle* D
*MoserGV* — A. Moser: *Geschichte des Violinspiels* (Berlin, 1923, rev. 2/1966–7 by H.J. Nösselt)
*MQ* — *Musical Quarterly* P
*MR* — *Music Review* P
MRM — Monuments of Renaissance Music E
MRS — Musiche rinascimentali siciliane E
*MS* — *Muzïkal'nïy sovremennik* P
MSD — Musicological Studies and Documents E
*MT* — *Musical Times* P
*MusAm* — *Musical America* P
MVH — Musica viva historica E
MVSSP — Musiche vocali e strumentali sacre e profane E
Mw — Das Musikwerk E
*MZ* — *Muzikološki zbornik* P

*NA* — *Note d'archivio per la storia musicale* P
*NBeJb* — *Neues Beethoven-Jahrbuch* P
*NBL* — *Norsk biografisk leksikon* (Oslo, 1923–83)
*NDB* — *Neue deutsche Biographie* (Berlin, 1953–)

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|---|---|
| *Neighbour-TysonPN* | O.W. Neighbour and A. Tyson: *English Music Publishers' Plate Numbers* (London, 1965) |
| *NericiS* | L. Nerici: *Storia della musica in Lucca* (Lucca, 1879/R) |
| *NewcombMF* | A. Newcomb: *The Madrigal at Ferrara, 1579–1597* (Princeton, NJ, 1980) |
| *NewmanSBE* | W.S. Newman: *The Sonata in the Baroque Era* (Chapel Hill, NC, 1959, 4/1983) |
| *NewmanSCE* | W.S. Newman: *The Sonata in the Classic Era* (Chapel Hill, NC, 1963, 3/1983) |
| *NewmanSSB* | W.S. Newman: *The Sonata since Beethoven* (Chapel Hill, NC, 1969, 3/1983) |
| *NicollH* | A. Nicoll: *The History of English Drama, 1660–1900* (Cambridge, 1952–9) |
| NM | Nagels Musik-Archiv E |
| *NMÅ* | *Norsk musikkgranskning årbok* P |
| *NNBW* | *Nieuw Nederlandsch biografisch woordenboek* (Leiden, 1911–37) |
| *NÖB* | *Neue österreichische Biographie* (Vienna, 1923–35) |
| *NOHM*, NOHM | *The New Oxford History of Music* (Oxford, 1954–90) |
| *NRMI* | *Nuova rivista musicale italiana* P |
| *NZM* | *Neue Zeitschrift für Musik* P |
| | |
| *OHM*, OHM | *The Oxford History of Music* (Oxford, 1901–5, 2/1929–38) |
| *OM* | *Opus musicum* P |
| *ÖMz* | *Österreichische Musikzeitschrift* P |
| *ON* | *Opera News* P |
| *OQ* | *Opera Quarterly* P |
| *OW* | *Opernwelt* P |
| | |
| PalMus | Paléographie musicale E |
| *PAMS* | *Papers of the American Musicological Society* P |
| PÄMw | Publikation älterer praktischer und theoretischer Musikwerke E |
| *PazdírekH* | B. Pazdírek: *Universal-Handbuch der Musikliteratur aller Zeiten und Völker* (Vienna, 1904–10/R) |
| PBC | Publicaciones del departamento de música E |
| *PEM* | C. Dahlhaus and S. Döhring, eds.: *Pipers Enzyklopädie des Musiktheaters* (Munich and Zürich, 1986–97) |
| *PG* | *Patrologiae cursus completus*, ii: Series graeca, ed. J.-P. Migne (Paris, 1857–1912) |
| PGfM | see PÄMw |
| *PierreH* | C. Pierre: *Histoire du Concert spirituel 1725–1790* (Paris, 1975) |
| PIISM | Pubblicazioni dell'Istituto italiano per la storia della musica E |
| PirroHM | A. Pirro: *Histoire de la musique de la fin du XIVe siècle à la fin du XVIe* (Paris, 1940) |
| *PirrottaDO* | N. Pirrotta and E. Povoledo: *Li due Orfei: da Poliziano a Monteverdi* (Turin, 1969, enlarged 2/1975; Eng. trans., 1982, as *Music and Theatre from Poliziano to Monteverdi*) |
| *PitoniN* | G.O. Pitoni: *Notitia de contrapuntisti e de compositori di musica* (MS, c1725, *I-Rvat* C.G.I/1–2); ed. C. Ruini (Florence, 1988) |
| *PL* | *Patrologiae cursus completus*, i: Series latina, ed. J.-P. Migne (Paris, 1844–64) |
| PM | Portugaliae musica E |
| *PMA* | *Proceedings of the Musical Association* P |
| PMFC | Polyphonic Music of the Fourteenth Century E |
| *PMM* | *Plainsong and Medieval Music* P |
| *PNM* | *Perspectives of New Music* P |
| *PraetoriusSM* | M. Praetorius: *Syntagma musicum*, i (Wittenberg and Wolfenbüttel, 1614–15, 2/1615/*R*); ii (Wolfenbüttel, 1618, 2/1619/*R*; Eng. trans., 1986, 2/1991); iii (Wolfenbüttel, 1618, 2/1619/*R*) |
| *PraetoriusTI* | M. Praetorius: *Theatrum instrumentorum* [pt ii/2 of *PraetoriusSM*] |
| *PRM* | *Polski rocznik muzykologiczny* P |
| *PRMA* | *Proceedings of the Royal Musical Association* P |
| *Przywecka-SameckaDM* | M. Przywecka-Samecka: *Drukarstwo muzyczne w Polsce do końca XVIII wieku* (Kraków, 1969) |
| *PSB* | *Polskich słownik biograficzny* (Kraków, 1935) |
| PSFM | Publications [Société française de musicologie] E |
| | |
| *Quaderni della RaM* | *Quaderni della Rassegna musicale* P |
| | |
| *Rad JAZU* | *Rad Jugoslavenske akademije znanosti i umjetnosti* P |
| *RaM* | *Rassegna musicale* P |
| *RBM* | *Revue belge de musicologie* P |
| *RdM* | *Revue de musicologie* P |
| *RdMc* | *Revista de musicología* P |
| *ReeseMMA* | G. Reese: *Music in the Middle Ages* (New York, 1940) |
| *ReeseMR* | G. Reese: *Music in the Renaissance* (New York, 1954, 2/1959) |
| *RefardtHBM* | E. Refardt: *Historisch-biographisches Musikerlexikon der Schweiz* D |
| *ReM* | *Revue musicale* P |
| RFS | Romantic French Song 1830–1870 E |
| *RGMP* | *Revue et gazette musicale de Paris* P |
| *RHCM* | *Revue d'histoire et de critique musicales* P |
| *RicciTB* | C. Ricci: *I teatri di Bologna nei secoli XVII e XVIII: storia aneddotica* (Bologna, 1888/*R*) |
| *RicordiE* | C. Sartori and R. Allorto: *Enciclopedia della musica* D |
| *RiemannG* | H. Riemann: *Geschichte der Musiktheorie im IX.–XIX. Jahrhundert* (Berlin, 2/1921/*R*; Eng. trans. of pts i–ii, 1962/*R*, and pt iii, 1977) |
| *RiemannL11, 12* | *Hugo Riemanns Musiklexikon* (11/1929, 12/1959–75) D |
| *RIM* | *Rivista italiana di musicologia* P |
| *RIMS* | *Rivista internazionale di musica sacra* P |
| *RM* | *Ruch muzyczny* P |
| *RMARC* | *R.M.A. [Royal Musical Association] Research Chronicle* P |
| *RMC* | *Revista musical chilena* P |
| RMF | Renaissance Music in Facsimile (New York, 1986–8) |
| *RMFC* | *Recherches sur la musique française classique* P |
| *RMG* | *Russkaya muzïkal'naya gazeta* P |
| *RMI* | *Rivista musicale italiana* P |
| RMS | Renaissance Manuscript Studies (Stuttgart, 1975–) |
| *RN* | *Renaissance News* P |
| *RosaM* | C. de Rosa, Marchese di Villarosa: *Memorie dei compositori di musica del regno di Napoli* (Naples, 1840) |
| RRAM | Recent Researches in American Music E |
| RRMBE | Recent Researches in the Music of the Baroque Era E |
| RRMCE | Recent Researches in the Music of the Classical Era E |
| RRMMA | Recent Researches in the Music of the Middle Ages and Early Renaissance E |
| RRMNETC | Recent Researches in the Music of the Nineteenth and Early Twentieth Centuries E |
| RRMR | Recent Researches in the Music of the Renaissance E |
| | |
| *SachsH* | C. Sachs: *The History of Musical Instruments* (New York, 1940) |
| *SainsburyD* | J.H. Sainsbury: *A Dictionary of Musicians* D |
| *SartoriB* | C. Sartori: *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (Florence, 1952–68) |
| *SartoriD* | C. Sartori: *Dizionario degli editori musicali italiani* D |
| *SartoriL* | C. Sartori: *I libretti italiani a stampa dalle origini al 1800* (Cuneo, 1990–94) |
| *SBL* | *Svenskt biografiskt lexikon* (Stockholm, 1918–) |
| SCC | The Sixteenth-Century Chanson E |
| *ScheringGIK* | A. Schering: *Geschichte des Instrumental-Konzerts* (Leipzig, 1905, 2/1927/*R*) |
| *ScheringGO* | A. Schering: *Geschichte des Oratoriums* (Leipzig, 1911/*R*) |
| *SchillingE* | G. Schilling: *Encyclopädie der gesammten musikalischen Wissenschaften, oder Universal-Lexicon der Tonkunst* D |
| *SČHK* | *Slovník české hudební kultury* (Prague, 1997) |
| *SchmidlD, SchmidlDS* | C. Schmidl: *Dizionario universale dei musicisti* and suppl. D |
| *SchmitzG* | E. Schmitz: *Geschichte der weltlichen Solokantate* (Leipzig, 1914, 2/1955) |
| *SchullerEJ* | G. Schuller: *Early Jazz* (New York, 1968/*R*) |
| *SchullerSE* | G. Schuller: *The Swing Era* (New York, 1989) |
| *SchwarzGM* | B. Schwarz: *Great Masters of the Violin* D |
| SCISM | Seventeenth-Century Italian Sacred Music E |
| SCKM | Seventeenth-Century Keyboard Music (New York, 1987–8) |
| SCMA | Smith College Music Archives E |
| SCMad | Sixteenth-Century Madrigal E |

SCMot Sixteenth-Century Motet E
*SeegerL* H. Seeger: *Musiklexikon* D
SEM Series of Early Music [University of California] E
*SennMT* W. Senn: *Musik und Theater am Hof zu Innsbruck* (Innsbruck, 1954)
*SH* *Slovenská hudba* P
*SIMG* *Sammelbände der Internationalen Musik-Gesellschaft* P
*SKM* *Sovetskiye kompozitorï i muzïkovedï* (Moscow, 1978–89)
*SM* see *SMH*
*SMA* *Studies in Music* [Australia] P
*SMC* *Studies in Music from the University of Western Ontario* [Canada] P
SMd Schweizerische Musikdenkmäler E
*SMH* *Studia musicologica Academiae scientiarum hungaricae* P
*SmitherHO* H. Smither: *A History of the Oratorio* (Chapel Hill, NC, 1977–)
*SML* *Schweizer Musikerlexikon* D
SMM Summa musicae medii aevi E
*SMN* *Studia musicologica norvegica* P
*SMP* *Słownik muzyków polskich* D
SMSC Solo Motets from the Seventeenth Century (New York, 1987–8)
*SMw* *Studien zur Musikwissenschaft* P
*SMz* *Schweizerische Musikzeitung/Revue musicale suisse* P
SOB Süddeutsche Orgelmeister des Barock E
*SOI* L. Bianconi and G. Pestelli, eds.: *Storia dell'opera italiana* (Turin, 1987–; Eng. trans., 1998–)
*SolertiMBD* A. Solerti: *Musica, ballo e drammatica alla corte medicea dal 1600 al 1637* (Florence, 1905/*R*)
*SouthernB* E. Southern: *Biographical Dictionary of Afro-American and African Musicians* D
*SovM* *Sovetskaya muzïka* P
*SpataroC* B.J. Blackburn, E.E. Lowinsky and C.A. Miller: *A Correspondence of Renaissance Musicians* (Oxford, 1991)
*SPFFBU* *Sborník prací filosofické [filozofické] fakulty brněnské university [univerzity]* P
*SpinkES* I. Spink: *English Song: Dowland to Purcell* (London, 1974, repr. 1986 with corrections)
*StevensonRB* R. Stevenson: *Renaissance and Baroque Musical Sources in the Americas* (Washington DC, 1970)
*Stevenson SCM* R. Stevenson: *Spanish Cathedral Music in the Golden Age* (Berkeley, 1961/*R*)
*StevensonSM* R. Stevenson: *Spanish Music in the Age of Columbus* (The Hague, 1960/*R*)
*StiegerO* F. Stieger: *Opernlexikon* D
*STMf* *Svensk tidskrift för musikforskning* P
*StrohmM* R. Strohm: *Music in Late Medieval Bruges* (Oxford, 1985)
*StrohmR* R. Strohm: *The Rise of European Music* (Cambridge, 1993)
*StrunkSR1, 2* O. Strunk: *Source Readings in Music History* (New York, 1950/*R*, rev. 2/1998 by L. Treitler)
*SubiráHME* J. Subirá: *Historia de la música española e hispanoamericana* (Barcelona, 1953)

TCM Tudor Church Music E
TCMS Three Centuries of Music in Score (New York, 1988–90)
*Thompson1 [–11]* O. Thompson: *The International Cyclopedia of Music and Musicians*, 1st–11th edns D
TM Thesauri musici E
*TSM* *Tesoro sacro musical* P
*TVNM* *Tijdschrift van de Vereniging voor Nederlandse muziekgeschiedenis* [and earlier variants] P

UVNM Uitgave van oudere Noord-Nederlandsche Meesterwerken E

*Vander Straeten MPB* E. Vander Straeten: *La musique aux Pays-Bas avant le XIXe siècle* D
*VannesD* R. Vannes, with A. Souris: *Dictionnaire des musiciens (compositeurs)* D
*VannesE* R. Vannes: *Essai d'un dictionnaire universel des luthiers* D
*VintonD* J. Vinton: *Dictionary of Contemporary Music* D
*VirdungMG* S. Virdung: *Musica getutscht* (Basle, 1511/*R*)
*VMw* *Vierteljahrsschrift für Musikwissenschaft* P
*VogelB* E. Vogel: *Bibliothek der gedruckten weltlichen Vocalmusik Italiens, aus den Jahren 1500 bis 1700* (Berlin, 1892/*R*)

*WalterG* F. Walter: *Geschichte des Theaters und der Musik am kurpfalzischen Hofe* (Leipzig, 1898/*R*)
*WaltherML* J.G. Walther: *Musicalisches Lexicon, oder Musicalische Bibliothec* D
*Waterhouse-LangwillI* W. Waterhouse: *The New Langwill Index: a Dictionary of Musical Wind-Instrument Makers and Inventors* D
WDMP Wydawnictwo dawnej muzyki polskiej E
WE The Wellesley Edition E
WECIS Wellesley Edition Cantata Index Series (Wellesley, MA, 1964–72)
*Weinmann WM* A. Weinmann: *Wiener Musikverleger und Musikalienhändler von Mozarts Zeit bis gegen 1860* (Vienna, 1956)
*WilliamsNH* P. Williams: *A New History of the Organ: from the Greeks to the Present Day* (London, 1980)
*WinterfeldEK* C. von Winterfeld: *Der evangelische Kirchengesang und sein Verhältniss zur Kunst des Tonsatzes* (Leipzig, 1843–7/*R*)
*WolfeMEP* R.J. Wolfe: *Early American Music Engraving and Printing* (Urbana, IL, 1980)
*WolfH* J. Wolf: *Handbuch der Notationskunde* (Leipzig, 1913–19/*R*)
*WurzbachL* C. von Wurzbach: *Biographisches Lexikon des Kaiserthums Oesterreich* (Vienna, 1856–91)

*YIAMR* *Yearbook, Inter-American Institute for Musical Research*, later *Yearbook for Inter-American Musical Research* P
*YIFMC* *Yearbook of the International Folk Music Council* P
*YoungHI* P.T. Young: *4900 Historical Woodwind Instruments* (London, 1993) [enlarged 2nd edn of *Twenty Five Hundred Historical Woodwind Instruments* (New York, 1982)]
*YTM* *Yearbook for Traditional Music* P

*ZahnM* J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)
*ZDADL* *Zeitschrift für deutsches Altertum und deutsche Literatur* (1876–)
*ZfM* *Zeitschrift für Musik* P
ŹHMP Źródła do historii muzyki polskiej E
*ZI* *Zeitschrift für Instrumentenbau* P
*ZIMG* *Zeitschrift der Internationalen Musik-Gesellschaft* P
*ZL* *Zenei lexikon* D
*ZMw* *Zeitschrift für Musikwissenschaft* P
*ZT* *Zenetudományi tanulmányok* P

# Discographical Abbreviations

| | |
|---|---|
| 20C | 20th Century |
| 20CF | 20th Century-Fox |
| AAFS | Archive of American Folksong (Library of Congress) |
| A&M Hor. | A&M Horizon |
| ABC-Para. | ABC-Paramount |
| AH | Artists House |
| AIMP | Archives Internationales de Musique Populaire (Musée d'Ethnographie, Geneva), pubd by VDE-Gallo |
| Ala. | Aladdin |
| AM | American Music |
| Amer. | America |
| AN | Arista Novus |
| Ant. | Antilles |
| Ari. | Arista |
| Asy. | Asylum |
| Atl. | Atlantic |
| Aut. | Autograph |
| Bak. | Bakton |
| Ban. | Banner |
| Bay. | Baystate |
| BB | Black and Blue |
| Bb | Bluebird |
| Beth. | Bethlehem |
| BH | Bee Hive |
| BL | Black Lion |
| BN | Blue Note |
| Bruns. | Brunswick |
| BS | Black Saint |
| BStar | Blue Star |
| Cad. | Cadence |
| Can. | Canyon |
| Cand. | Candid |
| Cap. | Capitol |
| Car. | Caroline |
| Cas. | Casablanca |
| Cat. | Catalyst |
| Cen. | Century |
| Chi. | Chiaroscuro |
| Cir. | Circle |
| CJ | Classic Jazz |
| Cob. | Cobblestone |
| Col. | Columbia |
| Com. | Commodore |
| Conc. | Concord |
| Cont. | Contemporary |
| Contl | Continental |
| Cot. | Cotillion |
| CP | Charlie Parker |
| CW | Creative World |
| Del. | Delmark |
| DG | Deutsche Grammophon |
| Dis. | Discovery |
| Dra. | Dragon |
| EB | Electric Bird |
| Elec. | Electrola |
| Elek. | Elektra |
| Elek. Mus. | Elektra Musician |
| EmA | EmArcy |
| ES | Elite Special |
| Eso. | Esoteric |
| Ev. | Everest |
| EW | East Wind |
| Ewd | Eastworld |
| FaD | Famous Door |
| Fan. | Fantasy |
| FD | Flying Dutchman |
| FDisk | Flying Disk |
| Fel. | Felsted |
| Fon. | Fontana |
| Fre. | Freedom |
| FW | Folkways |
| Gal. | Galaxy |
| Gen. | Gennett |
| GM | Groove Merchant |
| Gram. | Gramavision |
| GTJ | Good Time Jazz |
| HA | Hat Art |
| Hal. | Halcyon |
| Har. | Harmony |
| Harl. | Harlequin |
| HH | Hat Hut |
| Hick. | Hickory |
| HM | Harmonia Mundi |
| Hor. | Horizon |
| Hyp. | Hyperion |
| IC | Inner City |
| IH | Indian House |
| ImA | Improvising Artists |
| Imp. | Impulse! |
| Imper. | Imperial |
| IndN | India Navigation |
| Isl. | Island |
| JAM | Jazz America Marketing |
| Jlgy | Jazzology |
| Jlnd | Jazzland |
| Jub. | Jubilee |
| Jwl | Jewell |
| Jzt. | Jazztone |
| Key. | Keynote |
| Kt. | Keytone |
| Lib. | Liberty |
| Lml. | Limelight |
| Lon. | London |
| Mdsv. | Moodsville |
| Mer. | Mercury |
| Met. | Metronome |
| Metro. | Metrojazz |
| MJR | Master Jazz Recordings |
| Mlst. | Milestone |
| Mlt. | Melotone |
| Moers | Moers Music |
| MonE | Monmouth-Evergreen |
| Mstr. | Mainstream |
| Musi. | Musicraft |

| | |
|---|---|
| Nat. | National |
| NewJ | New Jazz |
| Norg. | Norgran |
| NW | New World |
| OK | Okeh |
| OL | Oiseau-Lyre |
| Omni. | Omnisound |
| PAct | Pathé Actuelle |
| PAlt | Palo Alto |
| Para. | Paramount |
| Parl. | Parlophone |
| Per. | Perfect |
| Phi. | Philips |
| Phon. | Phontastic |
| PJ | Pacific Jazz |
| PL | Pablo Live |
| Pol. | Polydor |
| Prog. | Progressive |
| Prst. | Prestige |
| PT | Pablo Today |
| PW | Paddle Wheel |
| Qual. | Qualiton |
| Reg. | Regent |
| Rep. | Reprise |
| Rev. | Revelation |
| Riv. | Riverside |
| Roul. | Roulette |
| RR | Red Records |
| RT | Real Time |
| Sack. | Sackville |
| Sat. | Saturn |
| SE | Strata-East |
| Sig. | Signature |
| Slnd | Southland |
| SN | Soul Note |
| SolS | Solid State |
| Son. | Sonora |
| Spot. | Spotlite |
| Ste. | Steeplechase |
| Sto. | Storyville |
| Sup. | Supraphon |
| Tak. | Takoma |
| Tan. | Tangent |
| TE | Toshiba Express |
| Tei. | Teichiku |
| Tel. | Telefunken |
| The. | Theresa |
| Tim. | Timeless |
| TL | Time-Life |
| Tran. | Transition |
| UA | United Artists |
| Upt. | Uptown |
| Van. | Vanguard |
| Var. | Variety |
| Vars. | Varsity |
| Vic. | Victor |
| VJ | Vee-Jay |
| Voc. | Vocalion |
| WB | Warner Bros. |
| WP | World Pacific |
| Xan. | Xanadu |

# Library Sigla

The system of library sigla in this dictionary follows that used by Répertoire International des Sources Musicales, Kassel, as listed in its publication *RISM-Bibliothekssigel* (Kassel, 1999). Below are listed the sigla to be found; a few of them are additional to those published in the RISM list, but have been established in consultation with the RISM organization. Some original RISM sigla that have now been changed are retained here.

More information on individual libraries is available in the libraries list in volume 28.

In the dictionary, sigla are always printed in *italic*. In any listing of sources a national sigillum applies without repetition until it is contradicted.

Within each national list, entries are alphabetized by sigillum, first by capital letters (showing the city or town) and then by lower-case ones (showing the institution or collection).

*A*: AUSTRIA

| Siglum | Library |
|---|---|
| *A* | Admont, Benediktinerstift, Archiv und Bibliothek |
| *DO* | Dorfbeuren, Pfarramt |
| *Ed* | Eisenstadt, Domarchiv, Musikarchiv |
| *Ee* | ——, Esterházy-Archiv |
| *Eh* | ——, Haydn-Museum |
| *Ek* | ——, Stadtpfarrkirche |
| *El* | ——, Burgenländisches Landesmuseum |
| *ETgoëss* | Ebenthal (nr Klagenfurt), Goëss private collection |
| *F* | Fiecht, St Georgenberg, Benediktinerstift, Bibliothek |
| *FB* | Fischbach (Oststeiermark), Pfarrkirche |
| *FK* | Feldkirch, Domarchiv |
| *Gd* | Graz, Diözesanarchiv |
| *Gk* | ——, Universität für Musik und Darstellende Kunst |
| *Gl* | ——, Steiermärkische Landesbibliothek am Joanneum |
| *Gmi* | ——, Institut für Musikwissenschaft |
| *Gu* | ——, Universitätsbibliothek |
| *GÖ* | Göttweig, Benediktinerstift, Musikarchiv |
| *GÜ* | Güssing, Franziskaner Kloster |
| *H* | Herzogenburg, Augustiner-Chorherrenstift, Musikarchiv |
| *HE* | Heiligenkreuz, Zisterzienserkloster |
| *Ik* | Innsbruck, Tiroler Landeskonservatorium |
| *Imf* | ——, Tiroler Landesmuseum Ferdinandeum |
| *Imi* | ——, Musikwissenschaftliches Institut der Universität |
| *Iu* | ——, Universitätsbibliothek |
| *Kk* | Klagenfurt, Kärntner Landeskonservatorium, Stiftsbibliothek |
| *Kla* | ——, Landesarchiv |
| *Kse* | ——, Schlossbibliothek Ebental |
| *KN* | Klosterneuburg, Augustiner-Chorherrenstift, Stiftsbibliothek |
| *KR* | Kremsmünster, Benediktinerstift, Musikarchiv |
| *L* | Lilienfeld, Zisterzienser-Stift, Musikarchiv und Bibliothek |
| *LA* | Lambach, Benediktinerstift |
| *LIm* | Linz, Oberösterreichisches Landesmuseum |
| *LIs* | ——, Bundesstaatliche Studienbibliothek |
| *M* | Melk, Benediktiner-Superiorat Mariazell |
| *MB* | Michaelbeuern, Benediktinerabtei |
| *MS* | Mattsee, Stiftsarchiv |
| *MT* | Maria Taferl (Niederösterreich), Pfarre |
| *MZ* | Mariazell, Benediktiner-Priorat, Bibliothek und Archiv |
| *N* | Neuburg, Pfarrarchiv |
| *R* | Rein, Zisterzienserstift |
| *RB* | Reichersberg, Stift |
| *Sca* | Salzburg, Carolino Augusteum: Salzburger Museum für Kunst und Kulturgeschichte, Bibliothek |
| *Sd* | ——, Dom, Konsistorialarchiv, Dommusikarchiv |
| *Sk* | ——, Kapitelbibliothek |
| *Sl* | ——, Landesarchiv |
| *Sm* | ——, Internationale Stiftung Mozarteum, Bibliotheca Mozartiana |
| *Smi* | ——, Universität Salzburg, Institut für Musikwissenschaft, Bibliothek |
| *Sn* | ——, Nonnberg (Benediktiner-Frauenstift), Bibliothek |
| *Sp* | ——, Bibliothek des Priesterseminars |
| *Ssp* | ——, Erzabtei St Peter, Musikarchiv |
| *Sst* | ——, Bundesstaatliche Studienbibliothek [in *Su*] |
| *Su* | ——, Universitätsbibliothek |
| *SB* | Schlierbach, Stift |
| *SCH* | Schlägl, Prämonstratenser-Stift, Bibliothek |
| *SE* | Seckau, Benediktinerabtei |
| *SEI* | Seitenstetten, Benediktinerstift, Musikarchiv |
| *SF* | St Florian, Augustiner-Chorherrenstift, Stiftsbibliothek, Musikarchiv |
| *SL* | St Lambrecht, Benediktiner-Abtei, Bibliothek |
| *SPL* | St Paul, Benediktinerstift St Paul im Lavanttal |
| *ST* | Stams, Zisterzienserstift, Musikarchiv |
| *STEp* | Steyr, Stadtpfarre |
| *TU* | Tulln, Pfarrkirche St Stephan |
| *VOR* | Vorau, Stift |
| *Wa* | Vienna, St Augustin, Musikarchiv |
| *Waf* | ——, Pfarrarchiv Altlerchenfeld |
| *Wdo* | ——, Zentralarchiv des Deutschen Orden |
| *Wdtö* | ——, Gesellschaft zur Herausgabe von Denkmälern der Tonkunst in Österreich |
| *Wgm* | ——, Gesellschaft der Musikfreunde |
| *Wh* | ——, Pfarrarchiv Hernals |
| *Whh* | ——, Haus-, Hof- und Staatsarchiv |
| *Whk* | ——, Hofburgkapelle [in *Wn*] |
| *Wk* | ——, St Karl Borromäus |
| *Wkm* | ——, Kunsthistorisches Museum |
| *Wlic* | ——, Pfarrkirche Wien-Lichtental |
| *Wm* | ——, Minoritenkonvent |
| *Wmi* | ——, Institut für Musikwissenschaft der Universität |
| *Wn* | ——, Österreichische Nationalbibliothek, Musiksammlung |
| *Wp* | ——, Musikarchiv, Piaristenkirche Maria Treu |
| *Ws* | ——, Schottenabtei, Musikarchiv |
| *Wsa* | ——, Stadtarchiv |
| *Wsfl* | ——, Schottenfeld, Pfarrarchiv St Laurenz |

*Wsp* ——, St Peter, Musikarchiv

*Wst* ——, Stadt- und Landesbibliothek, Musiksammlung

*Wu* ——, Universitätsbibliothek

*Wwessely* ——, Othmar Wessely, private collection

*WAIp* Waidhofen (Ybbs), Stadtpfarre

*WIL* Wilhering, Zisterzienserstift, Bibliothek und Musikarchiv

*Z* Zwettl, Zisterzienserstift, Stiftsbibliothek

### *AUS*: AUSTRALIA

*CAnl* Canberra, National Library of Australia

*Msl* Melbourne, State Library of Victoria

*Pml* Perth, Central Music Library

*PVgm* Parkville, Grainger Museum, University of Melbourne

*Sb* Sydney, Symphony Australia National Music Library

*Scm* ——, New South Wales State Conservatorium of Music

*Sfl* ——, University of Sydney, Fisher Library

*Smc* ——, Australia Music Centre Ltd, Library

*Sml* ——, Music Branch Library, University of Sydney

*Sp* ——, Public Library

*Ssl* ——, State Library of New South Wales, Mitchell Library

### *B*: BELGIUM

*Aa* Antwerp, Stadsarchief

*Aac* ——, Archief en Museum voor het Vlaamse Culturleven

*Ac* ——, Koninklijk Vlaams Muziekconservatorium

*Ak* ——, Onze-Lieve-Vrouw-Kathedraal, Archief

*Amp* ——, Museum Plantin-Moretus

*As* ——, Stadsbibliotheek

*Asj* ——, Collegiale en Parochiale Kerk St-Jacob, Bibliotheek en Archief

*Ba* Brussels, Archives de la Ville

*Bc* ——, Conservatoire Royal, Bibliothèque, Koninklijk Conservatorium, Bibliotheek

*Bcdm* ——, Centre Belge de Documentation Musicale [CeBeDeM]

*Bg* ——, Cathédrale St-Michel et Ste-Gudule [in *Bc* and *Br*]

*Bmichotte* ——, Michotte private collection [in *Bc*]

*Br* ——, Bibliothèque Royale Albert 1er/Koninlijke Bibliotheek Albert I, Section de la Musique

*Brtb* ——, Radiodiffusion-Télévision Belge

*Bsp* ——, Société Philharmonique

*BRc* Bruges, Stedelijk Muziekconservatorium, Bibliotheek

*BRs* ——, Stadsbibliotheek

*D* Diest, St Sulpitiuskerk

*Gc* Ghent, Koninklijk Muziekconservatorium, Bibliotheek

*Gcd* ——, Culturele Dienst Province Oost-Vlaanderen

*Geb* ——, St Baafsarchief

*Gu* ——, Universiteit, Centrale Bibliotheek, Handskriftenzaal

*La* Liège, Archives de l'État, Fonds de la Cathédrale St Lambert

*Lc* ——, Conservatoire Royal de Musique, Bibliothèque

*Lg* ——, Musée Grétry

*Lu* ——, Université de Liège, Bibliothèque

*LVu* Leuven, Katholieke Universiteit van Leuven

*MA* Morlanwelz-Mariemont, Musée de Mariemont, Bibliothèque

*MEa* Mechelen, Archief en Stadsbibliotheek

*Tc* Tournai, Chapitre de la Cathédrale, Archives

*Tv* ——, Bibliothèque de la Ville

### *BR*: BRAZIL

*Rem* Rio de Janeiro, Universidade Federal do Rio de Janeiro, Escola de Música, Biblioteca Alberto Nepomuceno

*Rn* ——, Fundação Biblioteca Nacional, Divisão de Música e Arquivo Sonoro

### *BY*: BELARUS

*MI* Minsk, Biblioteka Belorusskoj Gosudarstvennoj Konservatorii

### *C*: CUBA

*HABn* Havana, Biblioteca Nacional José Martí

### *CDN*: CANADA

*Cu* Calgary, University of Calgary, Library

*E* Edmonton (AB), University of Alberta

*HNu* Hamilton (ON), McMaster University, Mills Memorial Library, Music Section

*Lu* London (ON), University of Western Ontario, Music Library

*Mc* Montreal, Conservatoire de Musique, Centre de Documentation

*Mcm* ——, Centre de Musique Canadienne

*Mm* ——, McGill University, Faculty and Conservatorium of Music Library

*Mn* ——, Bibliothèque Nationale

*On* Ottawa, National Library of Canada, Music Division

*Qmu* Quebec, Monastère des Ursulines, Archives

*Qsl* ——, Musée de l'Amérique Française

*Qul* ——, Université Laval, Bibliothèque des Sciences Humaines et Sociales

*Tcm* Toronto, Canadian Music Centre

*Tu* ——, University of Toronto, Faculty of Music Library

*Vcm* Vancouver, Canadian Music Centre

*VIu* Victoria, University of Victoria

### *CH*: SWITZERLAND

*A* Aarau, Aargauische Kantonsbibliothek

*Bab* Basle, Archiv der Evangelischen Brüdersozietät

*Bps* ——, Paul Sacher Stiftung, Bibliothek

*Bu* ——, Universität Basel, Öffentliche Bibliothek, Musikabteilung

*BEb* Berne, Burgerbibliothek/Bibliothèque de la Bourgeoisie

*BEl* ——, Schweizerische Landesbibliothek/Bibliothèque Nationale Suisse/Biblioteca Nationale Svizzera/Biblioteca Naziunala Svizra

*BEsu* ——, Stadt- und Universitätsbibliothek

*BM* Beromünster, Musikbibliothek des Stifts

*BU* Burgdorf, Stadtbibliothek

*CObodmer* Cologny-Geneva, Fondation Martin Bodmer, Bibliotheca Bodmeriana

*D* Disentis, Stift, Musikbibliothek

*E* Einsiedeln, Benedikterkloster, Musikbibliothek

*EN* Engelberg, Kloster, Musikbibliothek

*Fcu* Fribourg, Bibliothèque Cantonale et Universitaire

*FF* Frauenfeld, Thurgauische Kantonsbibliothek

*Gc* Geneva, Conservatoire de Musique, Bibliothèque

*Gpu* ——, Bibliothèque Publique et Universitaire

*Lmg* Lucerne, Allgemeine Musikalische Gesellschaft

*Lz* ——, Zentralbibliothek

*LAac* Lausanne, Archives Cantonales Vaudoises

*LAcu* ——, Bibliothèque Cantonale et Universitaire

*LU* Lugano, Biblioteca Cantonale

*MSbk* Mariastein, Benediktinerkloster

*MÜ* Müstair, Frauenkloster St Johann

*N* Neuchâtel, Bibliothèque Publique et Universitaire

*OB* Oberbüren, Kloster Glattburg

*P* Porrentruy, Bibliothèque Cantonale Jurasienne (incl. Bibliothèque du Lycée Cantonal)

*R* Rheinfelden, Christkatholisches Pfarramt

*S* Sion, Bibliothèque Cantonale du Valais

*SAf* Sarnen, Benediktinerinnen-Abtei St Andreas

*SAM* Samedan, Biblioteca Fundaziun Planta

*SGd* St Gallen, Domchorarchiv

*SGs* ——, Stiftsbibliothek, Handschriftenabteilung

*SGv* ——, Kantonsbibliothek (Vadiana)

*SH* Schaffhausen, Stadtbibliothek

*SO* Solothurn, Zentralbibliothek, Musiksammlung

*SObo* ——, Bischöfliches Ordinariat der Diözese Basel, Diözesanarchiv des Bistums Basel

*W* Winterthur, Stadtbibliothek

*Zi* Zürich, Israelitische Kultusgemeinde

*Zma* ——, Schweizerisches Musik-Archiv [in *Nf*]

*Zz* ——, Zentralbibliothek

*ZGm* Zug, Pfarrarchiv St Michael

CO: COLOMBIA

*B* Bogotá, Archivo de la Catedral

CZ: CZECH REPUBLIC

*Bam* Brno, Archiv města Brna
*Bb* ——, Klášter Milosrdnych Bratří [in *Bm*]
*Bm* ——, Moravské Zemské Muzeum, Oddělení Dějin Hudby
*Bsa* ——, Státní Oblastní Archiv
*Bu* ——, Moravská Zemeská Knihovna, Hudební Oddělení
*BER* Beroun, Statní Okresní Archiv
*BROb* Broumov, Knihovna Benediktinů [in *HK*]
*CH* Cheb, Okresní Archiv
*CHRm* Chrudim, Okresní Muzeum
*D* Dačice, Knihovna Františkánů [in *Bu*]
*H* Hronov, Muzeum
*HK* Hradec Králové, Státní Vědecká Knihovna
*HKm* ——, Muzeum Východních Čech
*HR* Hradiště u Znojma, Knihovna Křižovníků[in *Bu*]
*JIa* Jindřichův Hradec, Státní Oblastní Archív Třeboňi
*K* Český Krumlov, Státní Oblastní Archiv v Třeboni, Hudební Sbírka
*KA* Kadaň, Děkansky Kostel
*KL* Klatovy, Státní Oblastní Archiv v Plzni, Pobočka Klatovy
*KR* Kroměříž, Knihovna Arcibiskupského Zámku
*KRa* ——, Státní y Zámek a Zahrady, Historicko-Umělecké Fondy, Hudební Archív
*KRA* Králíky, Kostel Sv. Michala [in *UO*]
*KU* Kutná Hora, Okresní Muzeum [in *Pnm*]
*LIa* Česká Lípa, Okresní Archív
*LIT* Litoměřice, Státní Oblastní Archiv
*LO* Loukov, Farní Kostel
*LUa* Louny, Okresní Archív
*ME* Mělník, Okresní Muzeum [on loan to *Pnm*]
*MH* Mnichovo Hradiště, Vlastivědné Muzeum
*MHa* ——, Státní Oblatní Archiv v Praze – Pobočka v Mnichovoě Hradišti
*MT* Moravská Třebová, Knihovna Františkánů [in *Bu*]
*NR* Nová Říše, Klášter Premonstrátů, Knihovna a Hudební Sbírka
*OLa* Olomouc, Zemeský Archiv Opava, Pracoviště Olomouc
*OP* Opava, Slezské Muzeum
*OS* Ostrava, Česky Rozhlas, Hudební Archiv
*OSE* Osek, Knihovna Cisterciáků [in *Pnm*]
*Pa* Prague, Státní Ústřední Archiv
*Pak* ——, Pražská Metropolitní Kapitula
*Pdobrovského* ——, Národní Muzeum, Dobrovského (Nostická) Knihovna
*Pk* ——, Konservatoř, Archiv a Knihovna
*Pn* ——, Knihovna Národního Muzea
*Pnd* ——, Národní Divadlo, Hudební Archiv
*Pnm* ——, Národní Muzeum
*Pr* ——, Česky Rozhlas, Archívní a Programové Fondy, Fond Hudebnin
*Ps* ——, Památník Národního Písemnictví, Knihovna
*Psj* ——, Kostel Sv. Jakuba, Farní Rad
*Pst* ——, Knihovna Kláštera Premonstrátů (Strahovská Knihovna) [in *Pnm*]
*Pu* ——, Národní Knihovna, Hudenbí Oddělení
*Puk* ——, Karlova Univerzita, Filozofická Fakulta, Ústav Hudební Vědy, Knihovna
*PLa* Plzeň, Městský Archiv
*PLm* ——, Západočeské Muzeum, Uměleckoprůmyslové Oddělení
*POa* Poděbrady, Okresní Archiv Nymburk, Pobočka Poděbrady
*POm* ——, Muzeum
*R* Rajhrad, Knihovna Benediktinského Kláštera [in *Bm*]
*RO* Rokycany, Okresní Muzeum
*ROk* ——, Děkansky Úřad, Kostel
*SE* Semily, Okresní Archiv v Semilech se Sídlem v Bystré nad Jizerou
*SO* Sokolov, Okresní Archiv se Sídlem Jindřchovice, Zámek
*TC* Třebíč, Městsky Archiv
*TU* Turnov, Muzeum, Hudební Sbírka [in *SE*]
*VB* Vyšší Brod, Knihovna Cisterciáckého Kláštera
*Z* Žatec, Muzeum
*ZI* Žitenice, Státní Oblastní Archiv v Litoměřicích
*ZL* Zlonice, Památník Antonína Dvořáka

D: GERMANY

*Aa* Augsburg, Kantoreiarchiv St Annen
*Aab* ——, Archiv des Bistums Augsburg
*Af* ——, Fuggersche Domänenkanzlei, Bibliothek
*Ahk* ——, Heilig-Kreuz-Kirche, Dominikanerkloster, Biliothek [in *Asa*]
*As* ——, Staats- und Stadtbibliothek
*Asa* ——, Stadtarchiv
*Au* ——, Universität Augsburg, Universitätsbibliothek
*AAm* Aachen, Domarchiv (Stiftsarchiv)
*AAst* ——, Öffentliche Bibliothek, Musikbibliothek
*AB* Amorbach, Fürstlich Leiningische Bibliothek
*ABG* Annaberg-Buchholz, Kirchenbibliothek St Annen
*ABGa* ——, Kantoreiarchiv St Annen
*AG* Augustusburg, Evangelisch-Lutherisches Pfarramt der Stadtkirche St Petri, Musiksammlung
*AIC* Aichach, Stadtpfarrkirche [on loan to *FS*]
*ALa* Altenburg, Thüringisches Hauptstaadtsarchiv Weimar, Aussenstelle Altenburg
*AM* Amberg, Staatliche Bibliothek
*AN* Ansbach, Staatliche Bibliothek
*ANsv* ——, Sing- und Orchesterverein (Ansbacher Kantorei), Archiv [in *AN*]
*AÖhk* Altötting, Kapuziner-Kloster St Konrad, Bibliothek
*ARk* Arnstadt, Evangelisch-Lutherisches Pfarramt, Bibliothek
*ARsk* ——, Stadt- und Kreisbibliothek
*ASh* Aschaffenburg, Schloss Johannisburg, Hofbibliothek
*ASsb* ——, Schloss Johannisburg, Stiftsbibliothek
*Ba* Berlin, Amerika-Gedenkbibliothek, Musikabteilung [in *Bz*]
*Bda* ——, Akademie der Künste, Stiftung Archiv
*Bdhm* ——, Hochschule für Musik Hanns Eisler
*Bga* ——, Geheimes Staatsarchiv, Stiftung Preussischer Kulturbesitz
*Bgk* ——, Bibliothek zum Grauen Kloster [in *Bs*]
*Bhbk* ——, Staatliche Hochschule für Bildende Kunst, Bibliothek
*Bhm* ——, Hochschule der Künste, Hochschulbibliothek, Abteilung Musik und Darstellende Kunst
*Bim* ——, Staatliches Institut für Musikforschung, Bibliothek
*Bk* ——, Staatliche Museen Preussischer Kulturbesitz, Kunstbibliothek
*Bkk* ——, Staatliche Museen Preussischer Kulturbesitz, Kupferstichkabinett
*Br* ——, Deutsches, Rundfunkarchiv Frankfurt am Main – Berlin, Historische Archive, Bibliothek
*Bs* ——, Stadtbibliothek, Musikbibliothek [in *Bz*]
*Bsb* ——, Staatsbibliothek zu Berlin Preussischer Kulturbesitz
*Bsommer* ——, Sommer private collection
*Bsp* ——, Evangelische Kirche Berlin-Brandenburg, Sprachenkonvikt, Bibliothek
*Bst* ——, Stadtbücherei Wilmersdorf, Hauptstelle
*BAa* Bamberg, Staatsarchiv
*BAs* ——, Staatsbibliothek
*BAL* Ballenstedt, Stadtbibliothek
*BAR* Bartenstein, Fürst zu Hohenlohe-Bartensteinsches Archiv [on loan to *NEhz*]
*BAUd* Bautzen, Domstift und Bischöfliches Ordinariat, Bibliothek und Archiv
*BAUk* Bautzen, Stadtbibliothek
*BAUm* ——, Stadtmuseum
*BB* Benediktbeuern, Pfarrkirche, Bibliothek
*BDk* Brandenburg, Dom St Peter und Paul, Domstiftsarchiv und -bibliothek
*BDH* Bad Homburg vor der Höhe, Stadtbibliothek
*BDS* Bad Schwalbach, Evangelisches Pfarrarchiv
*BE* Bad Berleburg, Fürstlich Sayn-Wittgenstein-Berleburgsche Bibliothek

*BEU* Beuron, Bibliothek der Benediktiner-Erzabtei
*BFb* Burgsteinfurt, Fürst zu Bentheimsche Musikaliensammlung [on loan to *MÜu*]
*BG* Beuerberg, Stiftskirche
*BGD* Berchtesgaden, Stiftkirche, Bibliothek [on loan to *FS*]
*BH* Bayreuth, Stadtbücherei
*BIB* Bibra, Pfarrarchiv
*BIT* Bitterfeld, Kreis-Museum
*BKÖs* Bad Köstritz, Forschungs- und Gedenkstätte Heinrich-Schütz-Haus
*BMs* Bremen, Staats- und Universitätsbibliothek
*BNba* Bonn, Beethoven-Haus, Beethoven-Archiv
*BNms* ——, Musikwissenschaftliches Seminar der Rheinischen Friedrich-Wilhelm-Universität
*BNsa* ——, Stadtarchiv und Wissenschaftliche Stadtbibliothek
*BNu* ——, Universitäts- und Landesbibliothek
*BO* Bollstedt, Evangelische Kirchengemeinde, Pfarrarchiv
*BOCHmi* Bochum, Ruhr-Universität, Fakultät für Geschichtswissenschaft, Musikwissenschaftliches Institut
*BS* Brunswick, Stadtarchiv und Stadtbibliothek
*BUCH* Buchen (Odenwald), Bezirksmuseum, Kraus-Sammlung
*Cl* Coburg, Landesbibliothek, Musiksammlung
*Cs* ——, Staatsarchiv
*Cv* ——, Kunstsammlung der Veste Coburg, Bibliothek
*CEbm* Celle, Bomann-Museum, Museum für Volkskunde Landes- und Stadtgeschichte
*CR* Crimmitschau, Stadtkirche St Laurentius, Notenarchiv
*CZ* Clausthal-Zellerfeld, Kirchenbibliothek [in *CZu*]
*CZu* ——, Technische Universität, Universitätsbibliothek
*Dhm* Dresden, Hochschule für Musik Carl Maria von Weber, Bibliothek [in *Dl*]
*Dl* ——, Sächsische Landesbibliothek – Staats- und Universitäts-Bibliothek, Musikabteilung
*Dla* ——, Sächsisches Hauptstaatsarchiv
*Dmb* ——, Städtische Bibliotheken, Haupt- und Musikbibliothek [in *Dl*]
*Ds* ——, Sächsische Staatsoper, Notenbibliothek [in *Dl*]
*DB* Dettelbach, Franziskanerkloster, Bibliothek
*DEl* Dessau, Anhaltische Landesbücherei
*DEsa* ——, Stadtarchiv
*DGs* Duisburg, Stadtbibliothek, Musikbibliothek
*DI* Dillingen an der Donau, Kreis- und Studienbibliothek
*DL* Delitzsch, Museum, Bibliothek
*DM* Dortmund, Stadt- und Landesbibliothek, Musikabteilung
*DO* Donaueschingen, Fürstlich Fürstenbergische Hofbibliothek
*DS* Darmstadt, Hessische Landes- und Hochschulbibliothek, Musikabteilung
*DSim* ——, Internationales Musikinstitut, Informationszentrum für Zeitgenössische Musik, Bibliothek
*DSsa* Darmstadt, Hessisches Staatsarchiv
*DT* Detmold, Lippische Landesbibliothek, Musikabteilung
*DTF* Dietfurt, Franziskanerkloster [in *Ma*]
*DÜha* ——, Nordrhein-Westfälisches Hauptstaatsarchiv
*DÜk* Düsseldorf, Goethe-Museum, Bibliothek
*DÜl* ——, Universitätss- und Landesbibliothek, Heinrich Heine Universität
*DWc* Donauwörth, Cassianeum
*Ed* Eichstätt, Dom [in *Eu*]
*Es* ——, Staats- und Seminarbibliothek [in *Eu*]
*Eu* ——, Katholische Universität, Universitätsbibliothek
*Ew* ——, Benediktinerinnen-Abtei St Walburg, Bibliothek
*EB* Ebrach, Katholisches Pfarramt, Bibliothek
*EC* Eckartsberga, Pfarrarchiv
*EF* Erfurt, Statd- und Regionalbibliothek, Abteilung Wissenschaftliche Sondersammlungen
*EIa* Eisenach, Stadtarchiv, Bibliothek
*EIb* ——, Bachmuseum
*EN* Engelberg, Franziskanerkloster, Bibliothek
*ERu* Erlangen, Universitätsbibliothek
*ERP* Landesberg am Lech-Erpfting, Katholische Pfarrkirche [on loan to *Aab*]
*EW* Ellwangen (Jagst), Stiftskirche
*F* Frankfurt, Stadt- und Universitätsbibliothek
*Ff* ——, Freies Deutsches Hochstift, Frankfurter Goethe-Museum, Bibliothek
*Frl* ——, Musikverlag Robert Lienau
*Fsa* ——, Stadtarchiv
*FBa* Freiberg (Lower Saxony), Stadtarchiv
*FBo* ——, Geschwister-Scholl-Gymnasium, Andreas-Möller-Bibliothek
*FLa* Flensburg, Stadtarchiv
*FLs* Flensburg, Landeszentralbibliothek Schleswig-Holstein
*FRu* Freiburg, Albert-Ludwigs-Universität, Universitätsbibliothek, Abteilung Handschriften, Alte Drucke und Rara
*FRva* ——, Deutsches Volksliedarchiv
*FRIts* Friedberg, Bibliothek des Theologischen Seminars der Evangelischen Kirche in Hessen und Nassau
*FS* Freising, Erzbistum München und Freising, Dombibliothek
*FUl* Fulda, Hessische Landesbibliothek
*FÜS* Füssen, Katholisches Stadtpfarramt St Mang
*FW* Frauenchiemsee, Benediktinerinnenabtei Frauenwörth, Archiv
*Ga* Göttingen, Staatliches Archivlager
*Gb* ——, Johann-Sebastian-Bach-Institut
*Gms* ——, Musikwissenschaftliches Seminar der Georg-August-Universität
*Gs* ——, Niedersächsische Staats- und Universitätsbibliothek
*GBR* Grossbreitenbach (nr Arnstadt), Pfarramt, Archiv
*GD* Goch-Gaesdonck, Collegium Augustinianum
*GI* Giessen, Justus-Liebig-Universität, Bibliothek
*GLAU* Glauchau, St Georgen, Musikarchiv
*GM* Grimma, Göschenhaus-Seume-Gedenkstätte
*GMl* ——, Landesschule [in *Dl*]
*GOa* Gotha, Augustinerkirche, Notenbibliothek
*GOl* ——, Forschungs- und Landesbibliothek, Musiksammlung
*GÖs* Görlitz, Oberlausitzische Bibliothek der Wissenschaften bei den Städtischen Sammlungen
*GOL* Goldbach (nr Gotha), Pfarrbibliothek
*GRu* Greifswald, Universitätsbibliothek
*GRH* Gerolzhofen, Katholische Pfarrei [on loan to *WÜd*]
*GÜ* Güstrow, Museum der Stadt
*GZsa* Greiz, Thüringisches Staatsarchiv Rudolstadt, Aussenstelle Greiz
*Ha* Hamburg, Staatsarchiv
*Hkm* ——, Kunstgewerbemuseum, Bibliothek
*Hmb* ——, Öffentlichen Bücherhallen, Musikbücherei
*Hs* ——, Staats- und Universitätsbibliothek Carl von Ossietzky, Musiksammlung
*HAf* Halle, Hauptbibliothek und Archiv der Franckeschen Stiftungen
*HAh* ——, Händel-Haus
*HAmi* ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt, Institut für Musikwissenschaft, Bibliothek
*HAmk* ——, Marktkirche Unser Lieben Frauen, Marienbibliothek
*HAu* ——, Martin-Luther-Universität, Universitäts- und Landesbibliothek Sachsen-Anhalt
*HAR* Hartha (Kurort), Kantoreiarchiv
*HB* Heilbronn, Stadtarchiv
*HEms* Heidelberg, Musikwissenschaftliches Seminar der Rupert-Karls-Universität
*HEu* ——, Ruprecht-Karls-Universität, Universitätsbibliothek, Abteilung Handschriften und Alte Drucke
*HER* Herrnhut, Evangelische Brüder-Unität, Archiv
*HGm* Havelberg, Prignitz-Museum, Bibliothek
*HL* Haltenbergstetten, Schloss (über Niederstetten, Baden-Württemburg), Fürst zu Hohenlohe-Jagstberg'sche Bibliothek [in *Mbs*]

| | |
|---|---|
| *HOE* | Hohenstein-Ernstthal, Kantoreiarchiv der Christophorikirche |
| *HR* | Harburg (nr Donauwörth), Fürstlich Oettingen-Wallerstein'sche Bibliothek Schloss Harburg [in *Au*] |
| *HRD* | Arnsberg-Herdringen, Schlossbibliothek (Bibliotheca Fürstenbergiana) [in *Au*] |
| *HSj* | Helmstedt, Ehemalige Universitätsbibliothek |
| *HSk* | ——, Kantorat St Stephani [in *W*] |
| *HVkm* | Hanover, Bibliothek des Kestner-Museums |
| *HVl* | ——, Niedersächsische Landesbibliothek |
| *HVs* | ——, Stadtbibliothek, Musikbibliothek |
| *HVsa* | ——, Staatsarchiv |
| *IN* | Markt Indersdorf, Katholisches Pfarramt, Bibliothek [on loan to *FS*] |
| *ISL* | Iserlohn, Evangelische Kirchengemeinde, Varnhagen-Bibliothek |
| *Jmb* | Jena, Ernst-Abbe-Bücherei und Lesehalle der Carl-Zeiss-Stiftung, Musikbibliothek |
| *Jmi* | Jena, Friedrich-Schiller-Universität, Sektion Literatur- und Kunstwissenschaften, Bibliothek des ehem. Musikwissenschaftlichen Instituts [in *Ju*] |
| *Ju* | ——, Friedrich-Schiller-Universität, Thüringer Universitäts- und Landesbibliothek |
| *JE* | Jever, Marien-Gymnasium, Bibliothek |
| *Kdma* | Kassel, Deutsches Musikgeschichtliches Archiv |
| *Kl* | ——, Gesamthochschul-Bibliothek, Landesbibliothek und Murhardsche Bibliothek, Musiksammlung |
| *Km* | ——, Musikakademie, Bibliothek |
| *Ksp* | ——, Louis Spohr-Gedenk- und Forschungsstätte, Archiv |
| *KA* | Karlsruhe, Badische Landesbibliothek |
| *KAsp* | ——, Pfarramt St Peter |
| *KAu* | ——, Universitätsbibliothek |
| *KBs* | Koblenz, Stadtbibliothek |
| *KFp* | Kaufbeuren, Protestantisches Kirchenarchiv |
| *KIl* | Kiel, Schleswig-Holsteinische Landesbibliothek |
| *KIu* | ——, Universitätsbibliothek |
| *KMs* | Kamenz, Stadtarchiv |
| *KNa* | Cologne, Historisches Archiv der Stadt |
| *KNd* | ——, Kölner Dom, Erzbischöfliche Diözesan- und Dombibliothek |
| *KNh* | ——, Staatliche Hochschule für Musik, Bibliothek |
| *KNmi* | ——, Musikwissenschaftliches Institut der Universität |
| *KNu* | ——, Universitäts- und Stadtbibliothek |
| *KPs* | Kempten, Stadtbücherei |
| *KPsl* | ——, Stadtpfarrkirche St Lorenz, Musikarchiv |
| *KR* | Kleinröhrsdorf (nr Bischofswerda), Pfarrkirchenbibliothek |
| *KZa* | Konstanz, Stadtarchiv |
| *Lm* | Lüneburg, Michaelisschule |
| *Lr* | ——, Ratsbücherei, Musikabteilung |
| *LA* | Landshut, Historischer Verein für Niederbayern, Bibliothek |
| *LB* | Langenburg, Fürstlich Hohenlohe-Langenburg'sche Schlossbibliothek [on loan to *NEhz*] |
| *LEb* | Leipzig, Bach-Archiv |
| *LEbh* | ——, Breitkopf & Härtel, Verlagsarchiv |
| *LEdb* | ——, Deutsche Bücherei, Musikaliensammlung |
| *LEm* | ——, Leipziger Städtische Bibliotheken, Musikbibliothek |
| *LEmi* | ——, Universität, Zweigbibliothek Musikwissenschaft und Musikpädagogik [in *LEu*] |
| *LEsm* | ——, Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen |
| *LEst* | ——, Stadtbibliothek [in *LEu* and *LEm*] |
| *LEt* | ——, Thomanerchor, Bibliothek [in *LEb*] |
| *LEu* | ——, Karl-Marx-Universität, Universitätsbibliothek, Bibliotheca Albertina |
| *LFN* | Laufen, Stiftsarchiv |
| *LI* | Lindau, Stadtbibliothek |
| *LIM* | Limbach am Main, Pfarrkirche Maria Limbach |
| *LST* | Lichtenstein, Stadtkirche St Laurentius, Kantoreiarchiv |
| *LÜh* | Lübeck, Bibliothek der Hansestadt, Musikabteilung |
| *LUC* | Luckau, Stadtkirche St Nikolai, Kantoreiarchiv |
| *Ma* | Munich, Franziskanerkloster St Anna, Bibliothek |
| *Mb* | ——, Benediktinerabtei St Bonifaz, Bibliothek |
| *Mbm* | ——, Bibliothek des Metropolitankapitels |
| *Mbn* | ——, Bayerisches Nationalmuseum, Bibliothek |
| *Mbs* | ——, Bayerische Staatsbibliothek |
| *Mf* | ——, Frauenkirche [on loan to *FS*] |
| *Mh* | ——, Staatliche Hochschule für Musik, Bibliothek |
| *Mhsa* | ——, Bayerisches Hauptstaatsarchiv |
| *Mk* | ——, Theatinerkirche St Kajetan |
| *Mm* | ——, Bibliothek St Michael |
| *Mo* | ——, Opernarchiv |
| *Msa* | ——, Staatsarchiv |
| *Mth* | ——, Theatermuseum der Clara-Ziegler-Stiftung |
| *Mu* | ——, Ludwig-Maximilians-Universität, Universitätsbibliothek, Abteilung Handschriften, Nachlässe, Alte Drucke |
| *MAl* | Magdeburg, Landeshauptarchiv Sachsen-Anhalt [in *WERa*] |
| *MAs* | ——, Stadtbibliothek Wilhelm Weitling, Musikabteilung |
| *ME* | Meissen, Stadt- und Kreisbibliothek |
| *MEIk* | Meiningen, Bibliothek der Evangelisch-Lutherischen Kirchengemeinde |
| *MEIl* | ——, Thüringisches Staatsarchiv |
| *MEIr* | ——, Meininger Museen, Abteilung Musikgeschichte/Max-Reger-Archiv |
| *MERa* | Merseburg, Domstift, Stiftsarchiv |
| *MG* | Marburg, Westdeutsche Bibliothek [in *Bsb*] |
| *MGmi* | ——, Musikwissenschaftliches Institut der Philipps-Universität, Abteilung Hessisches Musikarchiv |
| *MGs* | ——, Staatsarchiv und Archivschule |
| *MGu* | ——, Philipps-Universität, Universitätsbibliothek |
| *MGB* | Mönchen-Gladbach, Bibliothek Wissenschaft und Weisheit, Johannes-Duns-Skotus-Akademie der Kölnischen Ordens-Provinz der Franziskaner |
| *MH* | Mannheim, Wissenschaftliche Stadtbibliothek |
| *MHrm* | ——, Städtisches Reiss-Museum |
| *MHst* | ——, Stadtbücherei, Musikbücherei |
| *MLHb* | Mühlhausen, Blasiuskirche, Pfarrarchiv Divi Blasii [on loan to *MLHm*] |
| *MLHm* | ——, Marienkirche |
| *MLHr* | ——, Stadtarchiv |
| *MMm* | Memmingen, Evangelisch-Lutherisches Pfarramt St Martin, Bibliothek |
| *MR* | Marienberg, Kirchenbibliothek |
| *MT* | Metten, Abtei, Bibliothek |
| *MÜd* | Münster, Bischöfliches Diözesanarchiv |
| *MÜp* | ——, Bischöflishes Priesterseminar, Bibliothek |
| *MÜs* | ——, Santini-Bibliothek [in *MÜp*] |
| *MÜu* | ——, Westfälische Wilhelms-Universität, Universitäts- und Landesbibliothek, Musiksammlung |
| *MÜG* | Mügeln, Evangelisch-Lutherisches Pfarramt St Johannis, Musikarchiv |
| *MY* | Mylau, Kirchenbibliothek |
| *MZmi* | Mainz, Musikwissenschaftliches Institut der Johannes-Gutenberg-Universität |
| *MZp* | ——, Bischöfliches Priesterseminar, Bibliothek |
| *MZs* | ——, Stadtbibliothek |
| *MZsch* | ——, Musikverlag B. Schott's Söhne, Verlagsarchiv |
| *MZu* | ——, Johannes-Gutenberg-Universität, Universitätsbibliothek, Musikabteilung |
| *Ngm* | Nuremberg, Germanisches National-Museum, Bibliothek |
| *Nla* | ——, Bibliothek beim Landeskirchlichen Archiv |
| *Nst* | ——, Bibliothek Egidienplatz |
| *NA* | Neustadt an der Orla, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv |
| *NAUs* | Naumburg, Stadtarchiv |
| *NAUw* | ——, St Wenzel, Bibliothek |
| *NEhz* | Neuenstein, Hohenlohe-Zentralarchiv |
| *NH* | Neresheim, Bibliothek der Benediktinerabtei |
| *NL* | Nördlingen, Stadtarchiv, Stadtbibliothek und Volksbücherei |
| *NLk* | ——, Evangelisch-Lutherisches Pfarramt St Georg, Musikarchiv |
| *NM* | Neumünster, Schleswig-Holsteinische Musiksammlung der Stadt Neumünster [in *KIl*] |

*NNFw* Neunhof (nr Nürnberg), Freiherrliche Welser'sche Familienstiftung
*NO* Nordhausen, Wilhelm-von-Humboldt-Gymnasium, Bibliothek
*NS* Neustadt an der Aisch, Evangelische Kirchenbibliothek
*NT* Neumarkt-St Veit, Pfarrkirche
*NTRE* Niedertrebra, Evangelisch-Lutherische Kirchgemeinde, Pfarrarchiv
*OB* Ottobeuren, Benediktinerabtei
*OBS* Gessertshausen-Oberschönenfeld, Abtei
*OF* Offenbach am Main, Verlagsarchiv André
*OLH* Olbernhau, Evangelisch-Lutherisches Pfarramt, Pfarrarchiv
*ORB* Oranienbaum, Landesarchiv
*Pg* Passau, Gymnasialbibliothek
*Po* ——, Bistum, Archiv
*PA* Paderborn, Erzbischöfliche Akademische Bibliothek [in *HRD*]
*PE* Perleberg, Pfarrbibliothek
*PI* Pirna, Stadtarchiv
*PL* Plauen, Stadtkirche St Johannis, Pfarrarchiv
*PO* Pommersfelden, Graf von Schönbornsche Schlossbibliothek
*POL* Polling, Katholisches Pfarramt
*POTh* Potsdam, Fachhochschule Potsdam, Hochschulbibliothek
*Rp* Regensburg, Bischöfliche Zentralbibliothek, Proske-Musikbibliothek
*Rs* ——, Staatliche Bibliothek
*Rtt* ——, Fürst Thurn und Taxis Hofbibliothek
*Ru* ——, Universität Regensburg, Universitätsbibliothek
*RAd* Ratzeburg, Domarchiv
*RB* Rothenburg ob der Tauber, Stadtarchiv und Rats- und Konsistorialbibliothek
*RH* Rheda, Fürst zu Bentheim-Tecklenburgische Musikbibliothek [on loan to *MÜu*]
*ROmi* Rostock, Universitätsbibliothek, Fachbibliothek Musikwissenschaften
*ROs* ——, Stadtbibliothek, Musikabteilung
*ROu* ——, Universität, Universitätsbibliothek
*RT* Rastatt, Bibliothek des Friedrich-Wilhelm-Gymnasiums
*RUh* Rudolstadt, Hofkapellarchiv [in *RUl*]
*RUl* ——, Thüringisches Staatsarchiv
*Sl* Stuttgart, Württembergische Landesbibliothek
*SBj* Straubing, Kirchenbibliothek St Jakob [in *Rp*]
*SCHOT* Schotten, Liebfrauenkirche
*SHk* Sondershausen, Stadtkirche/Superintendentur, Bibliothek
*SHm* ——, Schlossmuseum
*SHs* ——, Schlossmuseum, Bibliothek [in *SHm*]
*SI* Sigmaringen, Fürstlich Hohenzollernsche Hofbibliothek
*SNed* Schmalkalden, Evangelisches Dekanat, Bibliothek
*SPlb* Speyer, Pfälzische Landesbibliothek, Musikabteilung
*STBp* Steinbach (nr Bad Salzungen), Evangelische-Lutherisches Pfarramt, Pfarrarchiv
*STOm* Stolberg (Harz), Pfarramt St Martini, Pfarrarchiv
*SUH* Suhl, Wissenschaftliche Allgemeinbibliothek, Musikabteilung
*SÜN* Sünching, Schloss
*SWl* Schwerin, Landesbibliothek Mecklenburg-Vorpommern, Musiksammlung
*SWs* ——, Stadtbibliothek, Musikabteilung [in *SWl*]
*SWth* ——, Mecklenburgisches Staatstheater, Bibliothek
*Tl* Tübingen, Schwäbisches Landesmusikarchiv [in *Tmi*]
*Tmi* ——, Bibliothek des Musikwissenschaftlichen Institut
*Tu* ——, Eberhard-Karls-Universität, Universitätsbibliothek
*TEG* Tegernsee, Pfarrkirche
*TEGha* ——, Herzogliches Archiv
*TEI* Teisendorf, Katholisches Pfarramt, Pfarrbibliothek
*TIT* Tittmoning, Pfarrkirche [in *Fs*]
*TO* Torgau, Evangelische Kirchengemeinde, Johann-Walter-Kantorei
*TRb* Trier, Bistumarchiv
*TRs* ——, Stadtbibliothek
*TZ* Bad Tölz, Katholisches Pfarramt Maria Himmelfahrt [in *FS*]
*Us* Ulm, Stadtbibliothek
*Usch* ——, Von Schermar'sche Familienstiftung, Bibliothek
*UDa* Udestedt, Evangelisch-Lutherisches Pfarramt [in *Dl*]
*URS* Ursberg, St Josef-Kongregation, Orden der Franziskanerinnen
*W* Wolfenbüttel, Herzog August Bibliothek, Handschriftensammlung
*Wa* ——, Niedersächsisches Staatsarchiv
*WA* Waldheim, Stadtkirche St Nikolai, Bibliothek
*WAB* Waldenburg, St Bartholomäus, Kantoreiarchiv
*WD* Wiesentheid, Musiksammlung des Grafen von Schönborn-Wiesentheid
*WERhb* Wernigerode, Harzmuseum, Harzbücherei
*WEY* Weyarn, Pfarrkirche, Bibliothek [on loan to *FS*]
*WF* Weissenfels, Schuh- und Stadtmuseum Weissenfels (mit Heinrich-Schütz-Gedenkstätte) [on loan to *BKÖs*]
*WFe* ——, Ephoralbibliothek
*WFmk* ——, Marienkirche, Pfarrarchiv [in *HAmk*]
*WGl* Wittenberg, Lutherhalle, Reformationsgeschichtliches Museum
*WGH* Waigolshausen, Katholische Pfarrei [on loan to *WÜd*]
*WH* Bad Windsheim, Stadtbibliothek
*WIl* Wiesbaden, Hessische Landesbibliothek
*WINtj* Winhöring, Gräflich Toerring-Jettenbachsche Bibliothek [on loan to *Mbs*]
*WO* Worms, Stadtbibliothek und Öffentliche Büchereien
*WRdn* Weimar, Deutsches Nationaltheater und Staatskappelle, Archiv
*WRgm* ——, Goethe-National-Museum (Goethes Wohnhaus)
*WRgs* ——, Stiftung Weimarer Klassik, Goethe–Schiller-Archiv
*WRh* ——, Hochschule für Musik Franz Liszt
*WRiv* ——, Hochschule für Musik Franz Liszt, Institut für Volksmusikforschung
*WRl* ——, Thüringisches Hauptstaatsarchiv Weimar
*WRtl* ——, Thüringische Landesbibliothek, Musiksammlung [in *WRz*]
*WRz* ——, Stiftung Weimarer Klassik, Herzogin Anna Amalia Bibliothek
*WS* Wasserburg am Inn, Chorarchiv St Jakob, Pfarramt [on loan to *FS*]
*WÜd* Würzburg, Diözesanarchiv
*WÜst* ——, Staatsarchiv
*WÜu* ——, Bayerische Julius-Maximilians-Universität, Universitätsbibliothek
*Z* Zwickau, Ratsschulbibliothek, Wissenschaftliche Bibliothek
*Zsa* ——, Stadtarchiv
*Zsch* ——, Robert-Schumann-Haus
*ZE* Zerbst, Stadtarchiv
*ZEo* ——, Gymnasium Francisceum, Bibliothek
*ZGh* Zörbig, Heimatmuseum
*ZI* Zittau, Christian-Weise-Bibliothek, Altbestand [in *Dl*]
*ZL* Zeil, Fürstlich Waldburg-Zeil'sches Archiv
*ZZs* Zeitz, Stiftsbibliothek

### *DK*: DENMARK

*A* Århus, Statsbiblioteket
*Ch* Christiansfeld, Brødremenigheden (Herrnhutgemeinde)
*Kar* Copenhagen, Det Arnamagnaeanske Institut
*Kc* ——, Carl Claudius Musikhistoriske Samling [in *Km*]
*Kk* ——, Kongelige Bibliotek
*Kmk* ——, Kongelige Danske Musikkonservatorium
*Ku* ——, Det Kongelige Bibliotek Fiolstraede
*Kv* ——, Københavns Universitét, Musikvidenskabeligt Institut, Bibliotek
*Ol* Odense, Landsarkivet for Fyen

*Ou* ——, Universitetsbibliotek, Musikafdelingen
*Sa* Sorø, Sorø Akademi, Biblioteket
*Tv* Tåsinge, Valdemars Slot

*E*: SPAIN

*Ac* Avila, S Apostólica Iglesia Catedral de el Salvador, Archivo Catedralicio
*Asa* ——, Monasterio de S Ana
*AL* Alquézar, Colegiata
*ALB* Albarracín, Catedral, Archivo
*AR* Aránzazu, Archivo Musical del Monasterio de Aránzazu
*AS* Astorga, Catedral
*Bac* Barcelona, Archivo de la Corona de Aragón/Arixiu de la Corona d'Aragó
*Bbc* ——, Biblioteca de Catalunya, Seccíon de Música
*Bc* ——, S.E. Catedra Basiclica, Arixiu
*Bcd* ——, Centro de Documentació Musical de la Generalitat de Catalunya 'El Jardi Dels Tarongers'
*Bih* ——, Arixiu Históric de la Ciutat
*Bim* ——, Consejo Superior de Investigaciones Científicas, Departamento de Musicología, Biblioteca
*Bit* ——, Institut del Teatre, Centre d'Investigació, Documentació i Difusió
*Boc* ——, Orfeó Catalá, Biblioteca
*Bu* ——, Universitat Autónoma
*BA* Badajoz, Catedral, Archivo Capitular
*BUa* Burgos, Catedral, Archivo
*BUlh* ——, Cistercian Monasterio de Las Huelgas
*C* Córdoba, S Iglesia Catedral, Archivo de Música
*CA* Calahorra, Catedral
*CAL* Calatayud, Colegiata de S María
*CU* Cuenca, Catedral, Archivo Capitular
*CUi* ——, Instituto de Música Religiosa
*CZ* Cádiz, Archivo Capitular
*E* San Lorenzo de El Escorial, Monasterio, Real Biblioteca
*G* Gerona, Catedral, Archivo/Arxiu Capitular
*Gp* ——, Biblioteca Pública
*GRc* Granada, Catedral Metropolitana, Archivo Capitular [in *GRcr*]
*GRcr* ——, Capilla Real, Archivo de Música
*GRmf* ——, Archivo Manuel de Falla
*GU* Guadalupe, Real Monasterio de S María, Archivo de Música
*H* Huesca, Catedral
*J* Jaca, Catedral, Archivo Musical
*JA* Jaén, Catedral, Archivo Capitular
*JEc* Jerez de la Frontera, Colegiata
*L* León, Catedral, Archivo Histórico
*Lc* ——, Real Basilica de S Isidoro
*LEc* Lérida, Catedral
*LPA* Las Palmas de Gran Canaria, Catedral de Canarias
*Mah* Madrid, Archivo Histórico Nacional
*Mba* ——, Archivo de Música, Real Academia de Bellas Artes de S Fernando
*Mc* ——, Real Conservatorio Superior de Música, Biblioteca
*Mca* ——, Casa de Alba
*Mcns* ——, Congregación de Nuestra Señora
*Md* ——, Centro de Documentación Musical del Ministerio de Cultura
*Mdr* ——, Convento de las Descalzas Reales
*Mm* ——, Biblioteca Histórica Municipal
*Mmc* ——, Casa Ducal de Medinaceli, Biblioteca
*Mn* ——, Biblioteca Nacional
*Mp* ——, Patrimonio Nacional
*Msa* ——, Sociedad General de Autores y Editores
*MA* Málaga, Catedral, Archivo Capitular
*MO* Montserrat, Abadía
*MON* Mondoñedo, Catedral, Archivo
*OL* Olot, Biblioteca Popular
*ORI* Orihuela, Catedral, Archivo
*OV* Oviedo, Catedral Metropolitana, Archivo
*P* Plasencia, Catedral, Archivo de Música
*PAc* Palma de Mallorca, Catedral, Archivo
*PAp* ——, Biblioteca Provincial
*PAL* Palencia, Catedral de S Antolín, Archivo de Música
*PAMc* Pamplona, Catedral, Archivo
*PAS* Pastrana, Museo Parroquial
*RO* Roncesvalles, Monasterio S María, Biblioteca
*Sc* Seville, Institución Colombina
*SA* Salamanca, Catedral, Archivo Catedralicio
*SAc* ——, Conservatorio Superior de Música de Salamanca, Biblioteca
*SAu* ——, Biblioteca Universitaria
*SAN* Santander, Biblioteca de la Universidad Menéndez, Sección de Música
*SC* Santiago de Compostela, Catedral Metropolitana
*SCu* ——, Biblioteca de la Universidad
*SD* Santo Domingo de la Calzada, Catedral Archivo
*SE* Segovia, Catedral, Archivo Capitular
*SEG* Segorbe, Archivo de la Catedral
*SI* Silos, Abadía de S Domingo, Archivo
*SU* Seo de Urgel, Catedral
*Tc* Toledo, Catedral, Archivo y Biblioteca Capítulares
*Tp* ——, Biblioteca Pública Provincial y Museo de la S Cruz
*TAc* Tarragona, Catedral
*TE* Teruel, Catedral, Archivo Capitular
*TO* Tortosa, Catedral
*TUY* Tuy, Catedral
*TZ* Tarazona, Catedral, Archivo Capitular
*V* Valladolid, Catedral Metropolitana, Archivo de Música
*Vp* ——, Parroquia de Santiago
*VAa* Valencia, Archivo Municipal
*VAc* ——, Catedral Metropolitana, Archivo y Biblioteca, Archivo de Música
*VAcp* ——, Real Colegio: Seminario de Corpus Christi, Archivo Musical del Patriarca
*VAu* ——, Biblioteca Universitaria
*VI* Vich, Museu Episcopal
*Zac* Zaragoza, Catedrale de La Seo y Basílica del Pilar, Archivo de Música de las Catedrales
*Zcc* ——, Colegio de las Escuelas Pías de S José de Calasanz, Biblioteca
*Zs* ——, La Seo, Biblioteca Capitular [in *Zac*]
*Zvp* ——, Iglesia Metropolitana [in *Zac*]
*ZAc* Zamora, Catedral

*ET*: EGYPT

*Cn* Cairo, National Library (Dar al-Kutub)
*MSsc* Mount Sinai, St Catherine's Monastery

*EV*: ESTONIA

*TALg* Tallinn, National Library of Estonia

*F*: FRANCE

*A* Avignon, Médiathèque Ceccano
*Ac* ——, Bibliothèque du Conservatoire
*AB* Abbeville, Bibliothèque Nationale
*AG* Agen, Archives Départementales de Lot-et-Garonne
*AI* Albi, Bibliothèque Municipale
*AIXc* Aix-en-Provence, Bibliothèque du Conservatoire
*AIXm* ——, Bibliothèque Méjanes
*AIXmc* ——, Bibliothèque de la Maîtrise de la Cathédrale
*AL* Alençon, Bibliothèque Municipale
*AM* Amiens, Bibliothèque Municipale
*AN* Angers, Bibliothèque Municipale
*APT* Apt, Basilique Ste Anne
*AS* Arras, Médiathèque Municipale
*ASOlang* Asnières-sur-Oise, Collection François Lang
*AUT* Autun, Bibliothèque Municipale
*AVR* Avranches, Bibliothèque Nationale
*B* Besançon, Bibliothèque Municipale
*Ba* ——, Bibliothèque de l'Archevêché
*BE* Beauvais, Bibliothèque Municipale
*BG* Bourg-en-Bresse, Bibliothèque Municipale
*BO* Bordeaux, Bibliothèque Municipale
*BS* Bourges, Bibliothèque Municipale
*C* Carpentras, Bibliothèque Municipale (Inguimbertine)

| | |
|---|---|
| *CA* | Cambrai, Médiathèque Municipale |
| *CAc* | ——, Cathédrale |
| *CC* | Carcassonne, Bibliothèque Municipale |
| *CF* | Clermont-Ferrand, Bibliothèque Municipale et Interuniversitaire, Département Patrimoine |
| *CH* | Chantilly, Musée Condé |
| *CHd* | ——, Musée Dobrie |
| *CHRm* | Chartres, Bibliothèque Municipale |
| *CLO* | Clermont-de-l'Oise, Bibliothèque |
| *CO* | Colmar, Bibliothèque de la Ville |
| *COM* | Compiègne, Bibliothèque Municipale |
| *CSM* | Châlons-en-Champagne, Bibliothèque Municipale |
| *Dc* | Dijon, Conservatoire Jean-Philippe Rameau, Bibliothèque |
| *Dm* | ——, Bibliothèque Municipale |
| *DI* | Dieppe, Fonds Anciens et Local, Médiathèque Jean Renoir |
| *DO* | Dôle, Bibliothèque Municipale |
| *DOU* | Douai, Bibliothèque Nationale |
| *E* | Epinal, Bibliothèque Nationale |
| *EMc* | Embrun, Trésor de la Cathédrale |
| *EV* | Evreux, Bibliothèque Municipale |
| *F* | Foix, Bibliothèque Municipale |
| *G* | Grenoble, Bibliothèque Municipale |
| *Lad* | Lille, Archives Départementales du Nord |
| *Lc* | ——, Bibliothèque du Conservatoire |
| *Lm* | ——, Bibliothèque Municipale Jean Levy |
| *LA* | Laon, Bibliothèque Municipale |
| *LG* | Limoges, Bibliothèque Francophone Municipale |
| *LH* | Le Havre, Bibliothèque Municipale |
| *LM* | Le Mans, Bibliothèque Municipale Classée, Médiathèque Louis Aragon |
| *LYc* | Lyons, Conservatoire National de Musique |
| *LYm* | ——, Bibliothèque Municipale |
| *Mc* | Marseilles, Conservatoire de Musique et de Déclamation |
| *MD* | Montbéliard, Bibliothèque Municipale |
| *ME* | Metz, Médiathèque |
| *MH* | Mulhouse, Bibliothèque Municipale |
| *ML* | Moulins, Bibliothèque Municipale |
| *MO* | Montpellier, Bibliothèque de l'Université |
| *MOf* | ——, Bibliothèque Inter-Universitaire, Section Médecine |
| *MON* | Montauban, Bibliothèque Municipale Antonin Perbosc |
| *Nm* | Nantes, Bibliothèque Municipale, Médiathèque |
| *NAc* | Nancy, Bibliothèque du Conservatoire |
| *O* | Orléans, Médiathèque |
| *Pa* | Paris, Bibliothèque de l'Arsenal |
| *Pan* | ——, Archives Nationales |
| *Pc* | ——, Conservatoire [in *Pn*] |
| *Pcf* | ——, Bibliothèque de la Comédie Française |
| *Pcnrs* | ——, Centre National de la Recherche Scientifique, Bibliothèque |
| *Pd* | ——, Centre de Documentation de la Musique Contemporaire |
| *Pe* | ——, Schola Cantorum |
| *Peb* | ——, Ecole Normale Supérieure des Beaux-Arts, Bibliothèque |
| *Pgm* | ——, Gustav Mahler, Bibliothèque Musicale |
| *Phanson* | ——, Collection Hanson |
| *Pi* | ——, Bibliothèque de l'Institut de France |
| *Pim* | ——, Bibliothèque Pierre Aubry |
| *Pm* | ——, Bibliothèque Mazarine |
| *Pmeyer* | ——, André Meyer, private collection |
| *Pn* | ——, Bibliothèque Nationale de France |
| *Po* | ——, Bibliothèque-Musée de l'Opéra |
| *Ppincherle* | ——, Marc Pincherle, private collection |
| *Ppo* | ——, Bibliothèque Polonaise de Paris |
| *Prothschild* | ——, Germaine, Baronne Edouard de Rothschild, private collection |
| *Prt* | ——, Radio France, Documentation Musicale |
| *Ps* | ——, Bibliothèque de la Sorbonne |
| *Psal* | ——, Editions Salabert |
| *Pse* | ——, Société des Auteurs, Compositeurs et Editeurs de Musique |
| *Psg* | ——, Bibliothèque Ste-Geneviève |
| *Pshp* | ——, Société d'Histoire du Protestantisme Français, Bibliothèque |
| *Pthibault* | ——, Geneviève Thibault, private collection [in *Pn*] |
| *R* | Rouen, Bibliothèque Municipale |
| *Rc* | ——, Bibliothèque du Conservatoire |
| *RS* | Reims, Bibliothèque Municipale |
| *RSc* | ——, Maîtrise de la Cathédrale |
| *Sc* | Strasbourg, Bibliothèque du Conservatoire |
| *Sgs* | ——, Union Sainte Cécile, Bibliothèque Musicale du Grand Séminaire |
| *Sim* | ——, Université des Sciences Humaines, Institut de Musicologie |
| *Sm* | ——, Bibliothèque Municipale |
| *Sn* | ——, Bibliothèque Nationale et Universitaire |
| *Ssp* | ——, Bibliothèque du Séminaire Protestant |
| *SDI* | St Dié, Bibliothèque Municipale |
| *SEm* | Sens, Bibliothèque Municipale |
| *SERc* | Serrant, Château |
| *SO* | Solesmes, Abbaye de St-Pierre |
| *SOM* | St Omer, Bibliothèque Municipale |
| *SQ* | St Quentin, Bibliothèque Municipale |
| *T* | Troyes, Bibliothèque Municipale |
| *TLm* | Toulouse, Bibliothèque Municipale |
| *TOm* | Tours, Bibliothèque Municipale |
| *V* | Versailles, Bibliothèque |
| *VA* | Vannes, Bibliothèque Municipale |
| *VAL* | Valenciennes, Bibliothèque Municipale |
| *VN* | Verdun, Bibliothèque Municipale |

*FIN*: FINLAND

| | |
|---|---|
| *A* | Turku, Åbo Akademi, Sibelius Museum, Bibliotek ja Arkiv |
| *Hy* | Helsinki, Helsingin Yliopiston Kirjasto/Helsinki University Library/Suomen Kansalliskikjasto |
| *Hyf* | ——, Helsingin Yliopiston Kirjasto, Department of Finnish Music |

*GB*: GREAT BRITAIN

| | |
|---|---|
| *A* | Aberdeen, University, Queen Mother Library |
| *AB* | Aberystwyth, Llyfryell Genedlaethol Cymru/National Library of Wales |
| *ABu* | ——, University College of Wales |
| *ALb* | Aldeburgh, Britten-Pears Library |
| *AM* | Ampleforth, Abbey and College Library, St Lawrence Abbey |
| *AR* | Arundel Castle, Archive |
| *Bp* | Birmingham, Public Libraries |
| *Bu* | ——, Birmingham University |
| *BA* | Bath, Municipal Library |
| *BEcr* | Bedford, Bedfordshire County Record Office |
| *BEL* | Belton (Lincs.), Belton House |
| *BENcoke* | Bentley (Hants.), Gerald Coke, private collection |
| *BEV* | Beverley, East Yorkshire County Record Office |
| *BO* | Bournemouth, Central Library |
| *BRp* | Bristol, Central Library |
| *BRu* | ——, University of Bristol Library |
| *Ccc* | Cambridge, Corpus Christi College, Parker Library |
| *Ccl* | ——, Central Library |
| *Cclc* | ——, Clare College Archives |
| *Ce* | ——, Emmanuel College |
| *Cfm* | ——, Fitzwilliam Museum, Dept of Manuscripts and Printed Books |
| *Cgc* | ——, Gonville and Caius College |
| *Cjc* | ——, St John's College |
| *Ckc* | ——, King's College, Rowe Music Library |
| *Cmc* | ——, Magdalene College, Pepys Library |
| *Cp* | ——, Peterhouse College Library |
| *Cpc* | ——, Pembroke College Library |
| *Cpl* | ——, Pendlebury Library of Music |
| *Cssc* | ——, Sidney Sussex College |
| *Ctc* | ——, Trinity College, Library |
| *Cu* | ——, University Library |
| *CA* | Canterbury, Cathedral Library |
| *CDp* | Cardiff, Public Libraries, Central Library |
| *CDu* | ——, University of Wales/Prifysgol Cymru |
| *CF* | Chelmsford, Essex County Record Office |
| *CH* | Chichester, Diocesan Record Office |
| *CHc* | ——, Cathedral |
| *CL* | Carlisle, Cathedral Library |
| *DRc* | Durham, Cathedral Church, Dean and Chapter Library |

*DRu* ——, University Library
*DU* Dundee, Central Library
*En* Edinburgh, National Library of Scotland, Music Dept
*Ep* ——, City Libraries, Music Library
*Er* ——, Reid Music Library of the University of Edinburgh
*Es* ——, Signet Library
*Eu* ——, University Library, Main Library
*EL* Ely, Cathedral Library [in *Cu*]
*EXcl* Exeter, Cathedral Library
*Ge* Glasgow, Euing Music Library
*Gm* ——, Mitchell Library, Arts Dept
*Gsma* ——, Scottish Music Archive
*Gu* ——, University Library
*GL* Gloucester, Cathedral Library
*GLr* ——, Record Office
*H* Hereford, Cathedral Library
*HAdolmetsch* Haslemere, Carl Dolmetsch, private collection
*HFr* Hertford, Hertfordshire Record Office
*Ir* Ipswich, Suffolk Record Office
*KNt* Knutsford, Tatton Park (National Trust)
*Lam* London, Royal Academy of Music, Library
*Lbbc* ——, British Broadcasting Corporation, Music Library
*Lbc* ——, British Council Music Library
*Lbl* ——, British Library
*Lcm* ——, Royal College of Music, Library
*Lcml* ——, Central Music Library
*Lco* ——, Royal College of Organists
*Lcs* ——, English Folk Dance and Song Society, Vaughan Williams Memorial Library
*Ldc* ——, Dulwich College Library
*Lfm* ——, Faber Music
*Lgc* ——, Guildhall Library
*Lk* ——, King's Music Library [in *Lbl*]
*Lkc* ——, King's College Library
*Llp* ——, Lambeth Palace Library
*Lmic* ——, British Music Information Centre
*Lmt* ——, Minet Library
*Lpro* ——, Public Record Office
*Lrcp* ——, Royal College of Physicians
*Lsp* ——, St Paul's Cathedral Library
*Lspencer* ——, Woodford Green: Robert Spencer, private collection
*Lst* ——, Savoy Theatre Collection
*Lu* ——, University of London Library, Music Collection
*Lue* ——, Universal Edition
*Lv* ——, Victoria and Albert Museum, Theatre Museum
*Lwa* ——, Westminster Abbey Library
*Lwcm* ——, Westminster Central Music Library
*LA* Lancaster, District Central Library
*LEbc* Leeds, University of Leeds, Brotherton Library
*LEc* ——, Leeds Central Library, Music and Audio Dept
*LF* Lichfield, Cathedral Library
*LI* Lincoln, Cathedral Library
*LVp* Liverpool, Libraries and Information Services, Humanities Reference Library
*LVu* ——, University, Music Department
*Mch* Manchester, Chetham's Library
*Mp* ——, Central Library, Henry Watson Music Library
*Mr* ——, John Rylands Library, Deansgate
*MA* Maidstone, Kent County Record Office
*NH* Northampton, Record Office
*NO* Nottingham, University of Nottingham, Department of Music
*NTp* Newcastle upon Tyne, Public Libraries
*NW* Norwich, Central Library
*NWhamond* ——, Anthony Hamond, private collection
*NWr* ——, Record Office
*Oas* Oxford, All Souls College Library
*Ob* ——, Bodleian Library
*Oc* ——, Coke Collection
*Occc* ——, Corpus Christi College Library
*Och* ——, Christ Church Library
*Ojc* ——, St John's College Library
*Olc* ——, Lincoln College Library
*Omc* ——, Magdalen College Library
*Onc* ——, New College Library
*Ouf* ——, Faculty of Music Library
*Owc* ——, Worcester College
*P* Perth, Sandeman Public Library
*PB* Peterborough, Cathedral Library
*PM* Parkminster, St Hugh's Charterhouse
*R* Reading, University, Music Library
*SA* St Andrews, University of St Andrews Library
*SB* Salisbury, Cathedral Library
*SC* Sutton Coldfield, Oscott College, Old Library
*SH* Sherborne, Sherborne School Library
*SHR* Shrewsbury, Salop Record Office
*SHRs* ——, Library of Shrewsbury School
*SOp* Southampton, Public Library
*SRfa* Studley Royal, Fountains Abbey [in *LEc*]
*STb* Stratford-on-Avon, Shakespeare's Birthplace Trust Library
*STm* ——, Shakespeare Memorial Library
*T* Tenbury Wells, St Michael's College Library [in *Ob*]
*W* Wells, Cathedral Library
*WA* Whalley, Stonyhurst College Library
*WB* Wimborne, Minster Chain Library
*WC* Winchester, Chapter Library
*WCc* ——, Winchester College, Warden and Fellows' Library
*WCr* ——, Hampshire Record Office
*WMl* Warminster, Longleat House Old Library
*WO* Worcester, Cathedral Library
*WOr* ——, Record Office
*WRch* Windsor, St George's Chapel Library
*WRec* ——, Eton College, College Library
*Y* York, Minster Library
*Ybi* ——, Borthwick Institute of Historical Research

*GCA*: GUATEMALA

*Gc* Guatemala City, Cathedral, Archivo Capitular

*GR*: GREECE

*Aels* Athens, Ethniki Lyriki Skini
*Akounadis* ——, Panayis Kounadis, private collection
*Aleotsakos* ——, George Leotsakos, private collection
*Am* ——, Mousseio ke Kendro Meletis Ellinikou Theatrou
*An* ——, Ethnikē Bibliotēkē tēs Hellados
*AOd* Mt Athos, Mone Dionysiou
*AOdo* ——, Mone Dohiariou
*AOh* ——, Mone Hilandariou
*AOi* ——, Mone ton Iveron
*AOk* ——, Mone Koutloumousi
*AOml* ——, Mone Megistis Lávras
*AOpk* ——, Mone Pantokrátoros
*AOva* ——, Vatopedi Monastery
*P* Patmos
*THpi* Thessaloniki, Patriarhikó Idryma Paterikon Meleton, Vivliotheke

*H*: HUNGARY

*Ba* Budapest, Magyar Tudományos Akadémia Könytára
*Bami* ——, Magyar Tudományos Akadémia Zenetudományi Intézet, Könyvtár
*Bb* ——, Bartók Béla Zeneművészeti Szakközépiskola, Könyvtár [in *Bl*]
*Bl* ——, Liszt Ferenc Zeneművészeti Főiskola, Könyvtár
*Bn* ——, Országos Széchényi Könyvtár
*Bo* ——, Állami Operaház
*Br* ——, Ráday Gyűjtemény
*Bs* ——, Központi Szemináriumi Könyvtár
*Bu* ——, Eötvös Loránd Tudományegyetem, Egyetemi Könyvtár
*BA* Bártfá, St Aegidius [in *Bn*]
*Efko* Esztergom, Főszékesegyházi Kottatár
*Efkö* ——, Főszékesegyházi Könyvtár
*Gc* Győr, Püspöki Papnevelő Intézet Könyvtára
*Gk* ——, Káptalan Magánlevéltár Kottatára
*GYm* Gyula, Múzeum

*K* Kalocsa, Érseki Könyvtár
*KE* Keszthely, Helikon Kastélymúzeum, Könyvtár
*P* Pécs, Székesegyházi Kottatár
*PH* Pannonhalma, Főapátság, Könyvtár
*Se* Sopron, Evangélikus Egyházközség Könyvtára
*SFm* Székesfehérvár, István Király Múzeum
*VEs* Veszprém, Székesegyházi Kottatár

### *HR*: CROATIA

*Dsmb* Dubrovnik, Franjevački Samostan Male Braće, Knjižnica
*KIf* Kloštar Ivanić, Franjevački Samostan
*OMf* Omiš, Franjevački Samostan
*R* Rab, Župna Crkva
*Sk* Split, Glazbeni Arhiv Katedrale Sv. Dujma
*SMm* Samobor, Samoborski Muzej
*Vu* Varaždin, Uršulinski Samostan
*Zaa* Zagreb, Hrvatska Akademija Znanosti i Umjetnosti, Arhiv
*Zh* ——, Hrvatski Glazbeni Zavod, Knjižnica i Arhiv
*Zha* ——, Zbirka Don Nikole Udina-Algarotti [on loan to *Zh*]
*Zhk* ——, Arhiv Hrvatsko Pjevačko Društvo Kolo [in *Zh*]
*Zs* ——, Glazbeni Arhiv Nadbiskupskog Bogoslovnog Sjemeništa
*Zu* ——, Nacionalna i Sveučilišna Knjižnica, Zbirka Muzikalija i Audiomaterijala
*ZAzk* Zadar, Znanstvena Knjižnica

### I: ITALY

*Ac* Assisi, Biblioteca Comunale [in *Af*]
*Ad* ——, Cattedrale S Rufino, Biblioteca dell'Archivio Capitolare
*Af* ——, Sacro Convento di S Francesco, Biblioteca-Centro di Documentazione Francescana
*ALTsm* Altamura, Associazione Amici della Musica Saverio Mercadante, Biblioteca
*AN* Ancona, Biblioteca Comunale Luciano Benincasa
*AO* Aosta, Seminario Maggiore
*AOc* ——, Cattedrale, Biblioteca Capitolare
*AP* Ascoli Piceno, Biblioteca Comunale Giulio Gabrielli
*APa* ——, Archivio di Stato
*AT* Atri, Basilica Cattedrale di S Maria Assunta, Biblioteca Capitolare e Museo
*Baf* Bologna, Accademia Filarmonica, Archivio
*Bam* ——, Collezioni d'Arte e di Storia della Casa di Risparmio (Biblioteca Ambrosini)
*Bas* ——, Archivio di Stato, Biblioteca
*Bc* ——, Civico Museo Bibliografico Musicale
*Bca* ——, Biblioteca Comunale dell'Archiginnasio
*Bl* ——, Conservatorio Statale di Musica G.B. Martini, Biblioteca
*Bof* ——, Congregazione dell'Oratorio (Padri Filippini), Biblioteca
*Bpm* ——, Università degli Studi, Facoltà di Magistero, Cattedra di Storia della Musica, Biblioteca
*Bsf* ——, Convento di S Francesco, Biblioteca
*Bsm* ——, Biblioteca del Convento di S Maria dei Servi e della Cappella Musicale Arcivescovile
*Bsp* ——, Basilica di S Petronio, Archivio Musicale
*Bu* ——, Biblioteca Universitaria, sezione Musicale
*BAca* Bari, Biblioteca Capitolare
*BAcp* ——, Conservatorio di Musica Niccolò Piccinni, Biblioteca
*BAn* ——, Biblioteca Nazionale Sagarriga Visconti-Volpi
*BAR* Barletta, Biblioteca Comunale Sabino Loffredo
*BDG* Bassano del Grappa, Biblioteca Archivio Museo (Biblioteca Civica)
*BE* Belluno, Biblioteche Lolliniana e Gregoriana
*BGc* Bergamo, Biblioteca Civica Angelo Mai
*BGi* ——, Civico Istituto Musicale Gaetano Donizetti, Biblioteca
*BI* Bitonto, Biblioteca Comunale E. Bogadeo (ex Vitale Giordano)
*BRc* Brescia, Conservatorio Statale di Musica A. Venturi, Biblioteca
*BRd* ——, Archivio e Biblioteca Capitolari
*BRq* ——, Biblioteca Civica Queriniana
*BRs* ——, Seminario Vescovile Diocasano, Archivio Musicale
*BRsmg* ——, Chiesa della Madonna delle Grazie (S Maria), Archivio
*BV* Benevento, Biblioteca Capitolare
*BZa* Bolzano, Archivio di Stato, Biblioteca
*BZf* ——, Convento dei Minori Francescani, Biblioteca
*BZtoggenburg* ——, Count Toggenburg, private collection
*CAcon* Cagliari, Conservatorio di Musica Giovanni Pierluigi da Palestrina, Biblioteca
*CARc* Castell'Arquato, Archivio Capitolare (Parrocchiale)
*CARcc* ——, Chiesa Collegiata dell'Assunta, Archivio Musicale
*CAS* Cascia, Monastero di S Rita, Archivio
*CATa* Catania, Archivio di Stato
*CATc* ——, Biblioteche Riunite Civica e Antonio Ursino Recupero
*CATm* ——, Museo Civico Belliniano, Biblioteca
*CATus* ——, Università degli Studi di Catania, Facoltà di Lettere e Filosofia, Dipartimento di Scienze Storiche, Storia della Musica, Biblioteca
CC Città di Castello, Duomo, Archivio Capitolare [in *CCsg*]
*CCc* ——, Biblioteca Comunale Giosuè Carducci
*CCsg* ——, Biblioteca Stori Guerri e Archivi Storico
*CDO* Codogno, Biblioteca Civica Luigi Ricca
*CEc* Cesena, Biblioteca Comunale Malatestiana
*CF* Cividale del Friuli, Duomo (Parrocchia di S Maria Assunta), Archivio Capitolare
*CFm* ——, Museo Archeologico Nazionale, Biblioteca
*CFVd* Castelfranco Veneto, Duomo, Archivio
*CHc* Chioggia, Biblioteca Comunale Cristoforo Sabbadino
*CHf* ——, Archivio dei Padri Filippini [in *CHc*]
*CHTd* Chieti, Biblioteca della Curia Arcivescovile e Archivio Capitolare
*CMac* Casale Monferrato, Duomo di Sant'Evasio, Archivio Capitolare
*CMbc* ——, Biblioteca Civica Giovanni Canna
*CMs* ——, Seminario Vescovile, Biblioteca
*COc* Como, Biblioteca Comunale
*COd* ——, Duomo, Archivio Musicale
*CORc* Correggio, Biblioteca Comunale
*CRas* Cremona, Archivio di Stato
*CRd* ——, Biblioteca Capitolare [in *CRsd*]
*CRg* ——, Biblioteca Statale
*CRsd* ——, Archivio Storico Diocesano
*CRE* Crema, Biblioteca Comunale
*CT* Cortona, Biblioteca Comunale e dell'Accademia Etrusca
*DO* Domodossola, Biblioteca e Archivio dei Rosminiani di Monte Calvario [in *ST*]
*E* Enna, Biblioteca e Discoteca Comunale
*Fa* Florence, Ss Annunziata, Archivio
*Fas* ——, Archivio di Stato, Biblioteca
*Fbecherini* ——, Becherini private collection
*Fc* ——, Conservatorio Statale di Musica Luigi Cherubini
*Fd* ——, Opera del Duomo (S Maria del Fiore), Biblioteca e Archivio
*Ffabbri* ——, Mario Fabbri, private collection
*Fl* ——, Biblioteca Medicea Laurenziana
*Fm* ——, Biblioteca Marucelliana
*Fn* ——, Biblioteca Nazionale Centrale, Dipartimento Musica
*Folschki* ——, Olschki private collection
*Fr* ——, Biblioteca Riccardiana
*Fs* ——, Seminario Arcivescovile Maggiore, Biblioteca
*Fsa* ——, Biblioteca Domenicana di S Maria Novella
*Fsl* ——, Parrocchia di S Lorenzo, Biblioteca
*Fsm* ——, Convento di S Marco, Biblioteca
*FA* Fabriano, Biblioteca Comunale
*FAd* ——, Duomo (S Venanzio), Biblioteca Capitolare
*FAN* Fano, Biblioteca Comunale Federiciana
*FBR* Fossombrone, Biblioteca Civica Passionei
*FEc* Ferrara, Biblioteca Comunale Ariostea
*FEd* ——, Duomo, Archivio Capitolare
*FELc* Feltre, Museo Civico, Biblioteca

*FEM* Finale Emilia, Biblioteca Comunale
*FERaa* Fermo, Archivio Storico Arcivescovile con Archivio della Pietà
*FERas* ——, Archivio di Stato di Ascoli Piceno, sezione di Fermo
*FERc* ——, Biblioteca Comunale
*FERd* ——, Metropolitana (Duomo), Archivio Capitolare [in *FERaa*]
*FERvitali* ——, Gualberto Vitali-Rosati, private collection
*FOc* Forlì, Biblioteca Comunale Aurelio Saffi
*FOLc* Foligno, Biblioteca Comunale
*FOLd* ——, Duomo, Archivio
*FRa* Fara in Sabina, Monumento Nazionale di Farfa, Biblioteca
*FZac* Faenza, Basilica Cattedrale, Archivio Capitolare
*FZc* ——, Biblioteca Comunale Manfrediana, Raccolte Musicali
*Gc* Genoa, Biblioteca Civica Berio
*Gim* ——, Civico Istituto Mazziniano, Biblioteca
*Gl* ——, Conservatorio di Musica Nicolò Paganini, Biblioteca
*Gremondini* ——, P.C. Remondini, private collection
*Gsl* ——, S Lorenzo (Duomo), Archivio Capitolare
*Gu* ——, Biblioteca Universitaria
*GO* Gorizia, Seminario Teologico Centrale, Biblioteca
*GR* Grottaferrata, Biblioteca del Monumento Nazionale
*GUBd* Gubbio, Biblioteca Vescovile Fonti e Archivio Diocesano (con Archivio del Capitolo della Cattedrale)
*I* Imola, Biblioteca Comunale
*IBborromeo* Isola Bella, Borromeo private collection
*IE* Iesi, Biblioteca Comunale
*IV* Ivrea, Cattedrale, Biblioteca Capitolare
*La* Lucca, Archivio di Stato
*Las* ——, Biblioteca-Archivio Storico Comunale
*Lc* ——, Biblioteca Capitolare Feliniana e Biblioteca Arcivescovile
*Lg* ——, Biblioteca Statale
*Li* ——, Istituto Musicale L. Boccherini, Biblioteca
*Ls* ——, Seminario Arcivescovile, Biblioteca
*LA* L'Aquila, Biblioteca Provinciale Salvatore Tommasi
*LANc* Lanciano, Biblioteca Diocesano (con Archivio della Cattedrale)
*LT* Loreto, Santuario della S Casa, Archivio Storico
*LU* Lugo, Biblioteca Comunale Fabrizio Trisi
*LUi* ——, Istituto Musicale Pareggiato G.L. Malerbi
*Ma* Milan, Biblioteca Ambrosiana
*Malfieri* ——, Familglia Trecani degli Alfieri, private collection
*Mas* ——, Archivio di Stato
*Mb* ——, Biblioteca Nazionale Braidense
*Mc* ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
*Mcap* ——, Archivio Capitolare di S Ambrogio, Biblioteca
*Mcom* ——, Biblioteca Comunale Sormani
*Md* ——, Capitolo Metropolitano, Biblioteca e Archivio
*Mgallini* ——, Natale Gallini, private collection
*Mr* ——, Biblioteca della Casa Ricordi
*Ms* ——, Biblioteca Teatrale Livia Simoni
*Msartori* ——, Claudio Sartori, private collection [in *Mc*]
*Msc* ——, Chiesa di S Maria presso S Celso, Archivio
*Mt* ——, Biblioteca Trivulziana e Archivio Storico Civico
*Mu* ——, Università degli Studi di Milano, Facoltà di Giurisprudenza, Biblioteca
*Muc* ——, Università Cattolica del Sacro Cuore, Biblioteca
*MAa* Mantua, Archivio di Stato
*MAad* ——, Archivio Storico Diocesano
*MAav* ——, Accademia Nazionale Virgiliana di Scienze, Lettere ed Arti, Archivio Musicale
*MAc* ——, Biblioteca Comunale
*MAC* Macerata, Biblioteca Comunale Mozzi-Borgetti
*MC* Montecassino, Monumento Nazionale di Montecassino, Biblioteca
*MDAegidi* Montefiore dell'Aso, Francesco Egidi, private collection
*ME* Messina, Biblioteca Regionale Universitaria
*MEs* ——, Biblioteca Painiana (del Seminario Arcivescovile S Pio X)
*MOd* Modena, Duomo, Biblioteca e Archivio Capitolare
*MOe* ——, Biblioteca Estense e Universitaria
*MOs* ——, Archivio di Stato [in *MOe*]
*MTc* Montecatini Terme, Biblioteca Comunale
*MTventuri* ——, Antonio Venturi, private collection [in *MTc*]
*MZ* Monza, Parrocchia di S Giovanni Battista, Biblioteca Capitolare
*Na* Naples, Archivio di Stato
*Nc* ——, Conservatorio di Musica S Pietro a Majella, Biblioteca
*Nf* ——, Biblioteca Oratoriana dei Gerolamini (Filippini)
*Ng* ——, Monastero di S Gregorio Armeno, Archivio
*Nlp* ——, Biblioteca Lucchesi Palli [in *Nn*]
*Nn* ——, Biblioteca Nazionale Vittorio Emanuele III
*NON* Nonantola, Seminario Abbaziale, Biblioteca
*NOVd* Novara, S Maria (Duomo), Biblioteca Capitolare
*NOVg* ——, Seminario Teologico e Filosofico di S Gaudenzio, Biblioteca
*NOVi* ——, Istituto Civico Musicale Brera, Biblioteca
*NT* Noto, Biblioteca Comunale Principe di Villadorata
*Od* Orvieto, Opera del Duomo, Biblioteca
*OFma* Offida, Parrocchia di Maria Ss Assunta, Archivio
*OS* Ostiglia, Opera Pia G. Greggiati Biblioteca Musicale
*Pas* Padua, Archivio di Stato
*Pc* ——, Duomo, Biblioteca Capitolare, Curia Vescovile
*Pca* ——, Basilica del Santo, Biblioteca Antoniana
*Pci* ——, Biblioteca Civica
*Pl* ——, Conservatorio Cesare Pollini
*Ps* ——, Seminario Vescovile, Biblioteca
*Pu* ——, Biblioteca Universitaria
*PAac* Parma, Duomo, Archivio Capitolare con Archivio della Fabbriceria
*PAas* ——, Archivio di Stato
*PAc* ——, Biblioteca Palatina, sezione Musicale
*PAcom* ——, Biblioteca Comunale
*PAp* ——, Biblioteca Nazionale Palatina
*PAt* ——, Archivio Storico del Teatro Regio [in *PAcom*]
*PAVc* Pavia, Chiesa di S Maria del Carmine, Archivio
*PAVs* ——, Seminario Vescovile, Biblioteca
*PAVu* ——, Biblioteca Universitaria
*PCc* Piacenza, Biblioteca Comunale Passerini Landi
*PCcon* ——, Conservatorio di Musica G. Nicolini, Biblioteca
*PCd* ——, Duomo, Biblioteca e Archivio Capitolare
*PCsa* ——, Basilica di S Antonino, Biblioteca e Archivio Capitolari
*PEas* Perugia, Archivio di Stato
*PEc* ——, Biblioteca Comunale Augusta
*PEd* ——, Biblioteca Domincini
*PEl* ——, Conservatorio di Musica Francesco Morlacchi, Biblioteca
*PEsf* ——, Congregazione dell' Oratorio di S Filippo Neri, Biblioteca e Archivio
*PEsl* ——, Duomo (S Lorenzo), Archivio
*PEsp* ——, Basilica Benedettina di S Pietro, Archivo e Museo della Badia
*PEA* Pescia, Biblioteca Comunale Carlo Magnani
*PESc* Pesaro, Conservatorio di Musica G. Rossini, Biblioteca
*PESd* ——, Duomo, Archivio Capitolare [in *PESdi*]
*PESdi* ——, Biblioteca Diocesana
*PESo* ——, Ente Olivieri, Biblioteca e Musei Oliveriana
*PESr* ——, Fondazione G. Rossini, Biblioteca
*PIa* Pisa, Archivio di Stato
*PIp* ——, Opera della Primaziale Pisana, Archivio Musicale
*PIraffaelli* ——, Raffaelli private collection
*PIst* ——, Chiesa dei Cavalieri di S Stefano, Archivio
*PIt* ——, Teatro Verdi
*PIu* ——, Biblioteca Universitaria
*PLa* Palermo, Archivio di Stato
*PLcom* ——, Biblioteca Comunale
*PLcon* ——, Conservatorio di Musica Vincenzo Bellini, Biblioteca

*PLi* ——, Università degli Studi, Facoltà di Lettere e Filosofia, Istituto di Storia della Musica, Biblioteca
*PLn* ——, Biblioteca Centrale della Regione Sicilia tex (Nazionale)
*PLpagano* ——, Roberto Pagano, private collection
*PO* Potenza, Biblioteca Provinciale
*PR* Prato, Archivio Storico Diocesano, Biblioteca (con Archivio del Duomo)
*PS* Pistoia, Basilica di S Zeno, Archivio Capitolare
*PSc* ——, Biblioteca Comunale Forteguerriana
*PSrospigliosi* ——, Rospigliosi private collection
*Ra* Rome, Biblioteca Angelica
*Raf* ——, Accademia Filarmonica Romana
*Ras* ——, Archivio di Stato, Biblioteca
*Rbompiani* ——, Bompiani private collection
*Rc* ——, Biblioteca Casanatense, sezione Musica
*Rcg* ——, Curia Generalizia dei Padre Gesuiti, Biblioteca
*Rchg* ——, Chiesa del Gesù, Archivio
*Rcsg* ——, Congregazione dell'Oratorio di S Girolamo della Carità, Archivio [in *Ras*]
*Rdp* ——, Archivio Doria Pamphili
*Rf* ——, Congregazione dell'Oratorio S Filippo Neri
*Ria* ——, Istituto di Archeologia e Storia dell'Arte, Biblioteca
*Ribimus* ——, Istituto di Bibliografia Musicale, Biblioteca [in *Rn*]
*Rig* ——, Istituto Storico Germanico di Roma, sezione Storia della Musica, Biblioteca
*Rims* ——, Pontificio Istituto di Musica Sacra, Biblioteca
*Rli* ——, Accademia Nazionale dei Lincei e Corsiniana, Biblioteca
*Rlib* ——, Basilica Liberiana, Archivio
*Rmalvezzi* ——, Lionello Malvezzi, private collection
*Rmassimo* ——, Massimo princes, private collection
*Rn* ——, Biblioteca Nazionale Centrale Vittorio Emanuele II
*Rp* ——, Biblioteca Pasqualini [in *Rsc*]
*Rps* ——, Chiesa di S Pantaleo (Padri Scolipi), Archivio
*Rrai* ——, RAI-Radiotelevisione Italiana, Archivio Musica
*Rrostirolla* ——, Giancarlo Rostirolla, private collection [in *Fn* and *Ribimus*]
*Rsc* ——, Conservatorio di Musica S Cecilia
*Rscg* ——, Abbazia di S Croce in Gerusalemme, Biblioteca
*Rsg* ——, Basilica di S Giovanni in Laterano, Archivio Musicale
*Rslf* ——, Chiesa di S Luigi dei Francesi, Archivio
*Rsm* ——, Basilica di S Maria Maggiore, Archivio Capitolare [in *Rvat*]
*Rsmm* ——, S Maria di Monserrato, Archivio
*Rsmt* ——, Basilica di S Maria in Trastevere, Archivio Capitolare [in *Rvic*]
*Rsp* ——, Chiesa di S Spirito in Sassia, Archivio
*Rss* ——, Curia Generalizia dei Domenicani (S Sabina), Biblioteca
*Ru* ——, Biblioteca Universitaria Alessandrina
*Rv* ——, Biblioteca Vallicelliana
*Rvat* ——, Biblioteca Apostolica Vaticana
*Rvic* ——, Vicariato, Archivio
*RA* Ravenna, Duomo (Basilica Ursiana), Archivio Capitolare [in *RAs*]
*RAc* ——, Biblioteca Comunale Classense
*RAs* ——, Seminario Arcivescovile dei Ss Angeli Custodi, Biblioteca
*REm* Reggio nell'Emilia, Biblioteca Panizzi
*REsp* ——, Basilica di S Prospero, Archivio Capitolare
*RI* Rieti, Biblioteca Diocesana, sezione dell'Archivio Musicale del Duomo
*RIM* Rimini, Biblioteca Civica Gambalunga
*RPTd* Ripatransone, Duomo, Archivio
*RVE* Rovereto, Biblioteca Civica Girolamo Tartarotti
*RVI* Rovigo, Accademia dei Concordi, Biblioteca
*Sac* Siena, Accademia Musicale Chigiana, Biblioteca
*Sas* ——, Archivio di Stato
*Sc* ——, Biblioteca Comunale degli Intronati
*Sco* ——, Convento dell'Osservanza, Biblioteca
*Sd* ——, Opera del Duomo, Archivio Musicale
*Smo* Asciano (nr Siena), Abbazia Benedettina di Monte Oliveto Maggiore, Biblioteca
*SA* Savona, Biblioteca Civica Anton Giulio Barrili
*SAa* ——, Seminario Vescovile, Biblioteca
*SE* Senigallia, Biblioteca Comunale Antonelliana
*SO* Sant'Oreste, Collegiata di S Lorenzo sul Monte Soratte, Biblioteca
*SPc* Spoleto, Biblioteca Comunale Giosuè Carducci
*SPd* ——, Biblioteca Capitolare (Duomo di S Lorenzo)
*SPE* Spello, Collegiata di S Maria Maggiore, Archivio
*SPEbc* ——, Biblioteca Comunale Giacomo Prampolini
*ST* Stresa, Biblioteca Rosminiana
*STE* Vipiteno, Convento dei Cappuccini (Kapuzinerkloster), Biblioteca
*Ta* Turin, Archivio di Stato
*Tci* ——, Civica Biblioteca Musicale Andrea della Corte
*Tco* ——, Conservatorio di Musica Giuseppe Verdi, Biblioteca
*Td* ——, Cattedrale Metropolitana di S Giovanni Battista, Archivio Capitolare, Fondo Musicale della Cappella dei Cantori del Duomo e della Cappella Regia Sabauda
*Tf* ——, Accademia Filarmonica, Archivio
*Tfanan* ——, Giorgio Fanan, private collection
*Tn* ——, Biblioteca Nazionale Universitaria, sezione Musicale
*Tr* ——, Biblioteca Reale
*Trt* ——, RAI – Radiotelevisione Italiana, Biblioteca
*TAc* Taranto, Biblioteca Civica Pietro Acclavio
*TE* Terni, Istituto Musicale Pareggiato Giulio Briccialdi, Biblioteca
*TEd* ——, Duomo, Archivio Capitolare
*TLp* Torre del Lago Puccini, Museo di Casa Puccini
*TOL* Tolentino, Biblioteca Comunale Filelfica
*TRa* Trent, Archivio di Stato
*TRbc* ——, Castello del Buon Consiglio, Biblioteca [in *TRmp*]
*TRc* ——, Biblioteca Comunale
*TRcap* ——, Biblioteca Capitolare con Annesso Archivio
*TRfeininger* ——, Biblioteca Musicale Laurence K.J. Feininger [in *TRmp*]
*TRmd* ——, Museo Diocesano, Biblioteca
*TRmp* ——, Castello del Buonconsiglio: Monumenti e Collezioni Provinciali, Biblioteca
*TRmr* ——, Museo Trentino del Risorgimento e della Lotta per la Libertà, Biblioteca
*TRE* Tremezzo, Count Gian Ludovico Sola-Cabiati, private collection
*TRP* Trapani, Biblioteca Fardelliana
*TSci* Trieste, Biblioteca Comunale Attilio Hortis
*TScon* ——, Conservatorio di Musica Giuseppe Tartini, Biblioteca
*TSmt* ——, Civico Museo Teatrale di Fondazione Carlo Schmidl, Biblioteca
*TVco* Treviso, Biblioteca Comunale
*TVd* ——, Biblioteca Capitolare della Cattedrale
*Us* Urbino, Cappella del Ss Sacramento (Duomo), Archivio
*UD* Udine, Duomo, Archivio Capitolare [in *UDs*]
*UDa* ——, Archivio di Stato
*UDc* ——, Biblioteca Comunale Vincenzo Joppi
*UDs* ——, Seminario Arcivescovile, Biblioteca
*URBcap* Urbania, Biblioteca Capitolare [in *URBdi*]
*URBdi* ——, Biblioteca Diocesana
*Vas* Venice, Archivio di Stato
*Vc* ——, Conservatorio di Musica Benedetto Marcello, Biblioteca
*Vcg* ——, Casa di Goldoni, Biblioteca
*Vgc* ——, Fondazione Giorgio Cini, Istituto per le Lettere, il Teatro ed il Melodramma, Biblioteca
*Vlevi* ——, Fondazione Ugo e Olga Levi, Biblioteca
*Vmarcello* ——, Andrighetti Marcello, private collection
*Vmc* ——, Museo Civico Correr, Biblioteca d'Arte e Storia Veneziana
*Vnm* ——, Biblioteca Nazionale Marciana
*Vqs* ——, Fondazione Querini-Stampalia, Biblioteca
*Vs* ——, Seminario Patriarcale, Archivio
*Vsf* ——, Biblioteca S Francesco della Vigna

*Vsm* ——, Procuratoria di S Marco [in *Vlevi*]
*Vsmc* ——, S Maria della Consolazione detta Della Fava
*Vt* ——, Teatro La Fenice, Archivio Storico-Musicale
*VCd* Vercelli, Biblioteca Capitolare
*VEaf* Verona, Accademia Filarmonica, Biblioteca e Archivio
*VEas* ——, Archivio di Stato
*VEc* ——, Biblioteca Civica
*VEcap* ——, Biblioteca Capitolare
*VEss* ——, Chiesa di S Stefano, Archivio
*VIb* Vicenza, Biblioteca Civica Bertoliana
*VId* ——, Biblioteca Capitolare
*VIs* ——, Seminario Vescovile, Biblioteca
*VIGsa* Vigévano, Biblioteca del Capitolo della Cattedrale
*VRNs* Chiusi della Verna, Santuario della Verna, Biblioteca

*IL*: ISRAEL

*J* Jerusalem, Jewish National and University Library, Music Dept
*Jgp* ——, Greek Orthodox Patriarchate, Library (Hierosolymitike Bibliotheke)
*Jp* ——, Patriarchal Library
*Ta* Tel-Aviv, American for Music Library in Israel, Felicja Blumental Music Center and Library
*Tmi* ——, Israel Music Institute

*IRL*: IRELAND

*C* Cork, Boole Library, University College
*Da* Dublin, Royal Irish Academy Library
*Dam* ——, Royal Irish Academy of Music, Monteagle Library
*Dc* ——, Contemporary Music Centre
*Dcb* ——, Chester Beatty Library
*Dcc* ——, Christ Church Cathedral, Library
*Dm* ——, Archbishop Marsh's Library
*Dmh* ——, Mercer's Hospital [in *Dtc*]
*Dn* ——, National Library of Ireland
*Dpc* ——, St Patrick's Cathedral
*Dtc* ——, Trinity College Library, University of Dublin

*J*: JAPAN

*Tma* Tokyo, Musashino Ongaku Daigaku, Ioshokan
*Tn* ——, Nanki Ongaku Bunko

*LT*: LITHUANIA

*V* Vilnius, Lietuvos Muzikos Akademijos Biblioteka
*Va* ——, Lietuvos Moksly Akademijos Biblioteka

*LV*: LATVIA

*J* Jelgava, Muzei
*R* Riga, Latvijas Mūzikas Akademijas Biblioteka

*M*: MALTA

*Vnl* Valletta, National Library

*MD*: MOLDOVA

*KI* Chişinău, Biblioteka Gosudarstvennoj Konservatorii im. G. Muzyčesku

*MEX*: MEXICO

*Mc* Mexico City, Catedral Metropolitana, Archivo Musical
*Pc* Puebla, Catedral Metropolitana, Archivo del Cabildo

*N*: NORWAY

*Bo* Bergen, Offentlige Bibliotek, Griegsamlingen
*Ou* Oslo, Universitetsbiblioteket
*Oum* ——, Nasjonalbiblioteket, Avdeling Oslo, Norsk Musikksamling
*T* Trondheim, Norges Teknisk-Naturvitenskapelige Universitet, Gunnerusbiblioteket

*NL*: THE NETHERLANDS

*At* Amsterdam, Toonkunst-Bibliotheek
*Au* ——, Universiteitsbibliotheek
*DEta* Delden, Huisarchief Twickel
*DHa* The Hague, Koninklijk Huisarchief
*DHgm* ——, Haags Gemeentemuseum, Muziekafdeling
*DHk* ——, Koninklijke Bibliotheek
*E* Enkhuizen, Archief Collegium Musicum
*L* Leiden, Gemeentearchief
*Lml* ——, Museum Lakenhal
*Lt* ——, Bibliotheca Thysiana [in *Lu*]
*Lu* ——, Rijksuniversiteit, Bibliotheek
*LE* Leeuwarden, Provinciale Bibliotheek van Friesland
*R* Rotterdam, Gemeentebibliotheek
*SH* 's-Hertogenbosch, Illustre Lieve Vrouwe Broederschap
*Uim* Utrecht, Letterenbibliotheek, Universiteit
*Uu* ——, Universiteit Utrecht, Universiteitsbibliotheek

*NZ*: NEW ZEALAND

*Aua* Auckland, University of Auckland, Archive of Maori and Pacific Music
*Wt* Wellington, Alexander Turnbull Library

*P*: PORTUGAL

*AR* Arouca, Mosteirode de S Maria, Museu de Arte Sacra, Fundo Musical
*BRp* Braga, Arquivo Distrital
*BRs* ——, Arquivo da Sé
*Cmn* Coimbra, Museu Nacional de Machado de Castro
*Cs* ——, Arquivo da Sé Nova
*Cug* ——, Universidade de Coimbra, Biblioteca Geral, Impressos e Manuscritos Musicais
*Cul* ——, Faculdade de Letras da Universidade
*Em* Elvas, Biblioteca Municipal
*EVc* Évora, Arquivo da Sé, Museu Regional
*EVp* ——, Biblioteca Pública e Arquivo Distrital
*F* Figueira da Foz, Biblioteca Pública Municipal Pedro Fernandes Tomás
*G* Guimarães, Arquivo Municipal Alfredo Pimenta
*La* Lisbon, Biblioteca da Ajuda
*Lac* ——, Academia das Ciências, Biblioteca
*Lant* ——, Arquivo Nacional da Torre do Tombo
*Lc* ——, Biblioteca do Conservatório Nacional
*Lcg* ——, Fundação Calouste Gulbenkian, Biblioteca Geral de Arte, Serviço de Música
*Lf* ——, Fabrica da Sé Patriarcal
*Ln* ——, Biblioteca Nacional, Centro de Estudos Musicológicos
*Lt* ——, Teatro Nacional de S Carlos
*LA* Lamego, Arquivo da Sé
*Mp* Mafra, Palácio Nacional, Biblioteca
*Pm* Porto, Biblioteca Pública Municipal
*Va* Viseu, Arquivo Distrital
*Vs* ——, Arquivo da Sé
*VV* Vila Viçosa, Fundaçao da Casa de Brangança, Biblioteca do Paço Ducal, Arquivo Musical

*PL*: POLAND

*B* Bydgoszcz, Wojewódzka i Miejska Biblioteka Publiczna, Dział Zbiórów Specjalnych
*BA* Barczewo, Kościóła Parafialny, Archiwum
*CZ* Częstochowa, Klasztor Ojców Paulinów: Jasna Góra Archiwum
*GD* Gdańsk, Polska Akademia Nauk, Biblioteka Gdańska
*GDp* ——, Wojewódzka Biblioteka Publiczna
*GNd* Gniezno, Archiwum Archidiecezjalne
*GR* Grodzisk Wielkopolski, Kościół Parafialny św. Jadwigi [in *Pa*]
*Kc* Kraków, Muzeum Narodowe, Biblioteka Czartoryskich
*Kcz* ——, Muzeum Narodowe, Biblioteka Czapskich
*Kd* ——, Biblioteka Studium OO. Dominikanów
*Kj* ——, Uniwersytet Jagielloński, Biblioteka Jagiellońska
*Kk* ——, Archiwum i Biblioteka Krakowskiej Kapituły Katedralnej
*Kn* ——, Muzeum Narodowe
*Kp* ——, Biblioteka Polskiej Akademii Nauk
*Kpa* ——, Archiwum Państwowe
*Kz* ——, Biblioteka Czartoryskich
*KA* Katowice, Biblioteka Śląska

*KO* Kórnik, Polska Akademia Nauk, Biblioteka Kórnicka
*KRZ* Krzeszów, Cysterski Kościół Parafialny [in *KRZk*]
*KRZk* ——, Klasztor Ss Benedyktynek
*Lw* Lublin, Wojewódzka Biblioteka Publiczna im. H. Łopacińskiego
*LA* Łańcut, Biblioteka-Muzeum Zamku
*LEtpn* Legnica, Towarzystwa Przyaciół Nauk, Biblioteka
*LZu* Łódź, Biblioteka Uniwersytecka
*MO* Mogiła, Opactwo Cystersów, Archiwumi Biblioteka
*OB* Obra, Klasztor OO. Cystersów
*Pa* Poznań, Archiwum Archidiecezjalna
*Pm* ——, Biblioteka Zakładu Muzykologii Uniwersytetu Poznańskiego
*Pr* ——, Miejska Biblioteka Publiczna im. Edwarda Raczyńskiego
*Pu* ——, Uniwersytet im. Adama Mickiewicza, Biblioteka Uniwersytecka, Sekcja Zbiorów Muzycznych
*PE* Pelplin, Wyższe Seminarium Duchowne, Biblioteka
*R* Raków, Kościół Parafialny, Archiwum
*SA* Sandomierz, Wyższe Seminarium Duchowne, Biblioteca
*SZ* Szalowa, Archiwum Parafialne
*Tm* Toruń, Książnica Miejska im. M. Kopernika
*Tu* ——, Uniwersytet Mikołaja Kopernika, Biblioteka Głowna, Oddział Zbiorów Muzycznych
*Wm* Warsaw, Muzeum Narodowe, Biblioteka
*Wn* ——, Biblioteka Narodowa
*Wtm* ——, Warszawskie Towarzystwo Muzyczne im Stanisława Moniuszki, Biblioteka, Muzeum i Archiwum
*Wu* ——, Uniwersytet Warszawski, Biblioteka Uniwersytecka, Gabinet Zbiorów Muzycznych
*WL* Wilanów, Biblioteka [in *Wn* and *Wm*]
*WRk* Wrocław, Biblioteka Kapitulna
*WRu* ——, Uniwersytet Wrocławski, Biblioteka Uniwersytecka
*WRzno* ——, Zakład Narodowy im. Ossolińskich, Biblioteka

*RO*: ROMANIA

*Ba* Bucharest, Academiei Române, Biblioteca
*BRm* Braşov, Biblioteca Judeteana
*Cu* Cluj-Napoca, Universitatea Babes Bolyai, Biblioteca Centrală Universitară Lucian Blaga
*J* Iaşi, Biblioteca Centrală Universitară Mihai Eminescu, Departmentul Colecţii Speciale
*Sa* Sibiu, Direcţia Judeţeană a Arhivelor Naţionale
*Sb* ——, Muzeul Naţional Bruckenthal, Biblioteca

*RUS*: RUSSIAN FEDERATION

*KA* Kaliningrad, Oblastnaya Universal′naya Nauchnaya Biblioteka
*KAg* ——, Gosudarstvennaya Biblioteka
*KAu* ——, Nauchnaya Biblioteka Kalingradskogo Gosudarstvennogo Universiteta
*Mcl* Moscow, Rossiyskiy Gosudarstvenniy Arkhiv Literaturï i Iskusstva (RGALI)
*Mcm* ——, Gosudarstvenniy Tsentral′niy Muzey Musïkal′noy Kul′turï imeni M.I. Glinki
*Mim* ——, Gosudarstvenniy Istoricheskiy Muzey
*Mk* ——, Moskovskaya Gosudarstvennaya Konservatoriya im. P.I. Chaykovskogo, Nauchnaya Muzikal′naya Biblioteka imeni S.I. Taneyeva
*Mm* ——, Gosudarstvennaya Publichnaya Istoricheskaya Bibliotheka
*Mrg* ——, Rossiyskaya Gosudarstvennaya Biblioteka
*Mt* ——, Gosudarstvenniy Tsentral′niy Teatral′niy Musey im. A. Bakhrushina
*SPan* St Petersburg, Rossiyskaya Akademiya Nauk, Biblioteka
*SPia* ——, Gosudarstvenniy Tsentral′niy Istoricheskiy Arkhiv
*SPil* ——, Biblioteka Instituta Russkoy Literaturï Rossiyskoy Akademii Nauk (Pushkinskiy Dom)
*SPit* ——, Rossiyskiy Institut Istorii Iskusstv
*SPk* ——, Biblioteka Gosudarstvennoy Konservatorii im. N.A. Rimskogo-Korsakova
*SPph* ——, Gosurdarstvennaya Filarmoniya im D.D. Shostakovicha
*SPsc* ——, Rossiyskaya Natsional′naya Biblioteka
*SPtob* ——, Gosudarstvenniy Akademichesky Mariinsky Teatr, Tsentral′naya Muzïkal′naya Biblioteka

*S*: SWEDEN

*A* Arvika, Ingesunds Musikhögskola
*B* Bålsta, Skoklosters Slott
*Gu* Göteborg, Universitetsbiblioteket
*Hfryklund* Helsingborg, Daniel Fryklund, private collection [in *Skma*]
*HÄ* Härnösand, Länsmuseet-Murberget
*HÖ* Höör, Biblioteket
*J* Jönköping, Per Brahegymnasiet
*K* Kalmar, Stadtsbibliotek, Stifts- och Gymnasiebiblioteket
*Klm* ——, Länsmuseet
*L* Lund, Universitet, Universitetsbiblioteket, Handskriftsavdelningen
*LB* Leufsta Bruk, De Geer private collection [in *Uu*]
*LI* Linköping, Linköpings Stadsbibliotek, Stiftsbiblioteket
*N* Norrköping, Stadsbiblioteket
*Sdt* Stockholm, Drottningholms Teatermuseum
*Sfo* ——, Frimurare Orden, Biblioteket
*Sic* ——, Svensk Musik
*Sk* ——, Kungliga Biblioteket: Sveriges Nationalbibliotek
*Skma* ——, Statens Musikbibliothek
*Sm* ——, Musikmuseet, Arkiv
*Smf* ——, Stiftelsen Musikkulturens Främjande
*Sn* ——, Nordiska Museet, Arkivet
*Ssr* ——, Sveriges Radio Förvaltning, Musikbiblioteket
*St* ——, Kung. Teatern [in *Skma*]
*Sva* ——, Svenskt Visarkiv
*STr* Strängnäs, Roggebiblioteket
*Uu* Uppsala, Universitetsbiblioteket
*V* Västerås, Stadsbibliotek, Stiftsavdelningen
*VII* Visby, Landsarkivet
*VX* Växjö, Landsbiblioteket

*SI*: SLOVENIA

*Lf* Ljubljana, Frančiškanski Samostan, Knjižnica
*Ln* ——, Narodna in Univerzitetna Knjižnica, Glavni Knjižni Fond
*Lna* ——, Nadškofijski Arhiv
*Lng* ——, Narodna in Univerzitetna Knjižnica, Glasbena Zbirka
*Lnr* ——, Narodna in Univerzitetna Knjižnica, Rokopisna Zbirka
*Ls* ——, Katedral, Glazbeni Arhiv
*Nf* Novo Mesto, Frančiškanski Samostan, Knjižnica
*Nk* ——, Kolegiatni Kapitelj, Knjižnica
*Pk* Ptuj, Knjižnica Ivana Potrča

*SK*: SLOVAKIA

*BRa* Bratislava, Štátny Oblastny Archív
*BRhs* ——, Knižnica Hudobného Seminára Filozofickej Fakulty Univerzity Komenského
*BRm* ——, Archív Mesta Bratislavy
*BRmp* ——, Miestne Pracovisko Matice Slovenskej [in *Mms*]
*BRnm* ——, Slovenské Národné Múzeum, Hudobné Múzeum
*BRsa* ——, Slovenský Národný Archív
*BRsav* ——, Ústav Hudobnej Vedy Slovenská Akadémia Vied
*BRu* ——, Univerzitná Knižnica, Narodné Knižničné Centrum, Hudobňy Kabinet
*BSk* Banská Štiavnica, Farský Rímsko-Katolícky Kostol, Archív Chóru
*J* Júr pri Bratislave, Okresny Archív, Bratislava-Vidiek [in *MO*]
*KRE* Kremnica, Štátny Okresny Archív Žiar nad Hronom
*Le* Levoča, Evanjelická a.v. Cirkevná Knižnica
*Mms* Martin, Matica Slovenská
*Mnm* ——, Slovenské Národné Múzeum, Archív

*MO* Modra, Štátny Okresny Archív Pezinok
*NM* Nové Mesto nad Váhom, Rímskokatolícky Farsky Kostol
*TN* Trenčín, Štátny Okresny Archív
*TR* Trnava, Štátny Okresny Archív

*TR*: TURKEY

*Ino* Istanbul, Nuruosmania Kütüphanesi
*Itks* ——, Topkapi Sarayi Müzesi
*Iü* ——, Üniversite Kütüphanesi

*UA*: UKRAINE

*Kan* Kiev, Natsional'na Akademiya Nauk Ukraïni, Natsional'na Biblioteka Ukraïni im V.I. Vernads'kyy
*Km* ——, Spilka Kompozytoriv Ukrainy, Centr. 'Muz. Inform'
*LV* L'viv, Biblioteka Vyshchoho Muzychnoho Instytutu im. M. Lyssenka

*US*: UNITED STATES OF AMERICA

*AAu* Ann Arbor, University of Michigan, Music Library
*AB* Albany (NY), New York State Library
*AKu* Akron (OH), University of Akron, Bierce Library
*ATet* Atlanta (GA), Emory University, Pitts Theology Library
*ATu* ——, Emory University Library
*ATS* Athens (GA), University of Georgia Libraries
*AU* Aurora (NY), Wells College Library
*AUS* Austin, University of Texas at Austin, The Harry Ransom Humanities Research Center
*AUSm* ——, University of Texas at Austin, Fine Arts Library
*Ba* Boston, Athenaeum Library
*Bc* ——, New England Conservatory of Music, Harriet M. Spaulding Library
*Bfa* ——, Museum of Fine Arts
*Bgm* ——, Isabella Stewart Gardner Museum, Library
*Bh* ——, Harvard Musical Association, Library
*Bhs* ——, Massachusetts Historical Society Library
*Bp* ——, Public Library, Music Department
*Bu* ——, Boston University, Mugar Memorial Library, Department of Special Collections
*BAep* Baltimore, Enoch Pratt Free Library
*BAhs* ——, Maryland Historical Society Library
*BApi* ——, Arthur Friedheim Library, Johns Hopkins University
*BAu* ——, Johns Hopkins University Libraries
*BAue* ——, Milton S. Eisenhower Library, Johns Hopkins University
*BAw* ——, Walters Art Gallery Library
*BAR* Baraboo (WI), Circus World Museum Library
*BEm* Berkeley, University of California at Berkeley, Music Library
*BER* Berea (OH), Riemenschneider Bach Institute Library
*BETm* Bethlehem (PA), Moravian Archives
*BL* Bloomington (IN), Indiana University Library
*BLl* ——, Indiana University, Lilly Library
*BLu* ——, Indiana University, Cook Music Library
*BO* Boulder (CO), University of Colorado at Boulder, Music Library
*BU* Buffalo (NY), Buffalo and Erie County Public Library
*Cn* Chicago, Newberry Library
*Cp* ——, Chicago Public Library, Music Information Center
*Cu* ——, University, Joseph Regenstein Library, Music Collection
*Cum* ——, University of Chicago, Music Collection
*CA* Cambridge (MA), Harvard University, Harvard College Library
*CAe* ——, Harvard University, Eda Kuhn Loeb Music Library
*CAh* ——, Harvard University, Houghton Library
*CAt* ——, Harvard University Library, Theatre Collection
*CAward* ——, John Milton Ward, private collection [on loan to *CA*]
*CF* Cedar Falls (IA), University of Northern Iowa, Library
*CHua* Charlottesville (VA), University of Virginia, Alderman Library
*CHum* ——, University of Virginia, Music Library
*CHAhs* Charleston (SC), The South Carolina Historical Society
*CHH* Chapel Hill (NC), University of North Carolina at Chapel Hill
*CIhc* Cincinnati, Hebrew Union College Library: Jewish Institute of Religion, Klau Library
*CIp* ——, Public Library
*CIu* ——, University of Cincinnati College – Conservatory of Music, Music Library
*CLp* Cleveland, Public Library, Fine Arts Department
*CLwr* ——, Western Reserve University, Freiberger Library and Music House Library
*CLAc* Claremont (CA), Claremont College Libraries
*COhs* Columbus (OH), Ohio Historical Society Library
*COu* ——, Ohio State University, Music Library
*CP* College Park (MD), University of Maryland, McKeldin Library
*CR* Cedar Rapids (IA), Iowa Masonic Library
*Dp* Detroit, Public Library, Main Library, Music and Performing Arts Department
*DAu* Dallas, Southern Methodist University, Music Library
*DAVu* Davis (CA), University of California at Davis, Peter J. Shields Library
*DMu* Durham (NC), Duke University Libraries
*DN* Denton (TX), University of North Texas, Music Library
*DO* Dover (NH), Public Library
*E* Evanston (IL), Garrett Biblical Institute
*Eu* ——, Northwestern University
*EDu* Edwardsville (IL), Southern Illinois University
*EU* Eugene (OR), University of Oregon
*FAy* Farmington (CT), Yale University, Lewis Walpole Library
*FW* Fort Worth (TX), Southwestern Baptist Theological Seminary
*G* Gainesville (FL), University of Florida Library, Music Library
*GB* Gettysburg (PA), Lutheran Theological Seminary
*GR* Granville (OH), Denison University Library
*GRB* Greensboro (NC), University of North Carolina at Greensboro, Walter C. Jackson Library
*Hhc* Hartford (CT), Hartt College of Music Library, The University of Hartford
*Hm* ——, Case Memorial Library, Hartford Seminary Foundation [in *ATet*]
*Hs* ——, Connecticut State Library
*Hw* ——, Trinity College, Watkinson Library
*HA* Hanover (NH), Dartmouth College, Baker Library
*HG* Harrisburg (PA), Pennsylvania State Library
*HO* Hopkinton (NH), New Hampshire Antiquarian Society
*I* Ithaca (NY), Cornell University
*IDt* Independence (MO), Harry S. Truman Library
*IO* Iowa City (IA), University of Iowa, Rita Benton Music Library
*K* Kent (OH), Kent State University, Music Library
*KC* Kansas City (MO), University of Missouri: Kansas City, Miller Nichols Library
*KCm* ——, Kansas City Museum, Library and Archives
*KN* Knoxville (TN), University of Tennessee, Knoxville, Music Library
*Lu* Lawrence (KS), University of Kansas Libraries
*LAcs* Los Angeles, California State University, John F. Kennedy Memorial Library
*LApiatigorsky* ——, Gregor Piatigorsky, private collection [in *STEdrachman*]
*LAs* ——, The Arnold Schoenberg Institute Archives
*LAuc* ——, University of California at Los Angeles, William Andrews Clark Memorial Library
*LAum* ——, University of California at Los Angeles, Music Library

*LAur* ——, University of California at Los Angeles, Special Collections Dept, University Research Library
*LAusc* ——, University of Southern California, School of Music Library
*LBH* Long Beach (CA), California State University
*LEX* Lexington (KY), University of Kentucky, Margaret I. King Library
*LOu* Louisville, University of Louisville, Dwight Anderson Music Library
*LT* Latrobe (PA), St Vincent College Library
*M* Milwaukee, Public Library, Art and Music Department
*Mc* ——, Wisconsin Conservatory of Music Library
*MAhs* Madison (WI), Wisconsin Historical Society
*MAu* ——, University of Wisconsin
*MB* Middlebury (VT), Middlebury College, Christian A. Johnson Memorial Music Library
*MED* Medford (MA), Tufts University Library
*MG* Montgomery (AL), Alabama State Department of Archives and History Library
*MT* Morristown (NJ), National Historical Park Museum
*Nf* Northampton (MA), Forbes Library
*Nsc* ——, Smith College, Werner Josten Library
*NA* Nashville (TN), Fisk University Library
*NAu* ——, Vanderbilt University Library
*NBu* New Brunswick (NJ), Rutgers – The State University of New Jersey, Music Library, Mabel Smith Douglass Library
*NEij* Newark (NJ), Rutgers – The State University of New Jersey, Rutgers Institute of Jazz Studies Library
*NH* New Haven (CT), Yale University, Irving S. Gilmore Music Library
*NHoh* ——, Yale University, Oral History Archive
*NHub* ——, Yale University, Beinecke Rare Book and Manuscript Library
*NO* Normal (IL), Illinois State University, Milner Library, Humanities/Fine Arts Division
*NORsm* New Orleans, Louisiana State Museum Library
*NORtu* ——, Tulane University, Howard Tilton Memorial Library
*NYamc* New York, American Music Center Library
*NYbroude* ——, Broude private collection
*NYcc* ——, City College Library, Music Library
*NYcu* ——, Columbia University, Gabe M. Wiener Music & Arts Library
*NYcub* ——, Columbia University, Rare Book and Manuscript Library of Butler Memorial Library
*NYgo* ——, University, Gould Memorial Library [in *NYu*]
*NYgr* ——, The Grolier Club Library
*NYgs* ——, G. Schirmer, Inc.
*NYhs* ——, New York Historical Society Library
*NYhsa* ——, Hispanic Society of America, Library
*NYj* ——, The Juilliard School, Lila Acheson Wallace Library
*NYkallir* ——, Rudolf F. Kallir, private collection
*NYlehman* ——, Robert O. Lehman, private collection [in *NYpm*]
*NYlibin* ——, Laurence Libin, private collection
*NYma* ——, Mannes College of Music, Clara Damrosch Mannes Memorial Library
*NYp* ——, Public Library at Lincoln Center, Music Division
*NYpl* ——, Public Library, Center for the Humanities
*NYpm* ——, Pierpont Morgan Library
*NYpsc* ——, New York Public Library, Schomburg Center for Research in Black Culture in Harlem
*NYq* ——, Queens College of the City University, Paul Klapper Library, Music Library
*NYu* ——, University Bobst Library
*NYw* ——, Wildenstein Collection
*NYyellin* ——, Victor Yellin, private collection
*OAm* Oakland (CA), Mills College, Margaret Prall Music Library
*OB* Oberlin (OH), Oberlin College Conservatory of Music, Conservatory Library
*OX* Oxford (OH), Miami University, Amos Music Library
*Pc* Pittsburgh, Carnegie Library, Music and Art Dept
*Ps* ——, Theological Seminary, Clifford E. Barbour Library
*Pu* ——, University of Pittsburgh
*Puf* ——, University of Pittsburgh, Foster Hall Collection, Stephen Foster Memorial
*PHci* Philadelphia, Curtis Institute of Music, Library
*PHf* ——, Free Library of Philadelphia, Music Dept
*PHff* ——, Free Library of Philadelphia, Edwin A. Fleisher Collection of Orchestral Music
*PHgc* ——, Gratz College
*PHhs* ——, Historical Society of Pennsylvania Library
*PHlc* ——, Library Company of Philadelphia
*PHmf* ——, Musical Fund Society [on loan to *PHf*]
*PHphs* ——, The Presbyterian Historical Society Library [in *PHlc*]
*PHps* ——, American Philosophical Society Library
*PHu* ——, University of Pennsylvania, Van Pelt-Dietrich Library Center
*PO* Poughkeepsie (NY), Vassar College, George Sherman Dickinson Music Library
*PRs* Princeton (NJ), Theological Seminary, Speer Library
*PRu* ——, Princeton University, Firestone Memorial Library
*PRw* ——, Westminster Choir College
*PROhs* Providence (RI), Rhode Island Historical Society Library
*PROu* ——, Brown University
*PRV* Provo (UT), Brigham Young University
*R* Rochester (NY), Sibley Music Library, University of Rochester, Eastman School of Music
*Su* Seattle, University of Washington, Music Library
*SA* Salem (MA), Peabody and Essex Museums, James Duncan Phillips Library
*SBm* Santa Barbara (CA), Mission Santa Barbara
*SFp* San Francisco, Public Library, Fine Arts Department, Music Division
*SFs* ——, Sutro Library
*SFsc* ——, San Francisco State University, Frank V. de Bellis Collection
*SJb* San Jose (CA), Ira F. Brilliant Center for Beethoven Studies, San José State University
*SL* St Louis, St Louis University, Pius XII Memorial Library
*SLug* ——, Washington University, Gaylord Music Library
*SLC* Salt Lake City, University of Utah Library
*SM* San Marino (CA), Huntington Library
*SPma* Spokane (WA), Moldenhauer Archives
*SR* San Rafael (CA), American Music Research Center, Dominican College
*STu* Palo Alto (CA), University, Memorial Library of Music, Department of Special Collections of the Cecil H. Green Library
*STEdrachmann* Stevenson (MD), Mrs Jephta Drachman, private collection; Mrs P.C. Drachman, private collection
*STO* Stony Brook (NY), State University of New York at Stony Brook, Frank Melville jr Memorial Library
*SY* Syracuse (NY), University Music Library
*SYkrasner* ——, Louis Krasner, private collection [in *CAh* and *SY*]
*TA* Tallahassee (FL), Florida State University, Robert Manning Strozier Library
*U* Urbana (IL), University of Illinois, Music Library
*Uplamenac* ——, Dragan Plamenac, private collection [in *NH*]
*V* Villanova (PA), Villanova University, Falvey Memorial Library
*Wc* Washington, DC, Library of Congress, Music Division
*Wca* ——, Cathedral Library
*Wcf* ——, Library of Congress, American Folklife Center and the Archive of Folk Culture
*Wcg* ——, General Collections, Library of Congress
*Wcm* ——, Library of Congress, Motion Picture, Broadcasting and Recorded Sound Division
*Wcu* ——, Catholic University of America, Music Library

*Wdo* ——, Dumbarton Oaks
*Wgu* ——, Georgetown University Libraries
*Whu* ——, Howard University, College of Fine Arts Library
*Ws* ——, Folger Shakespeare Library
*WB* Wilkes-Barre (PA), Wilkes College Library
*WC* Waco (TX), Baylor University, Music Library
*WGc* Williamsburg (VA), College of William and Mary, Earl Gregg Swenn Library
*WI* Williamstown (MA), Williams College Library
*WOa* Worcester (MA), American Antiquarian Society Library
*WS* Winston-Salem (NC), Moravian Music Foundation, Peter Memorial Library
*Y* York (PA), Historical Society of York County, Library and Archives

*YU*: YUGOSLAVIA (REPUBLICS OF MONTENEGRO AND SERBIA)

*Bn* Belgrade, Narodna Biblioteka Srbije, Odelenje Posebnih Fondova

*ZA*: SOUTH AFRICA

*Csa* Cape Town, South African Library

# A Note on the Use of the Dictionary

This note is intended as a short guide to the basic procedures and organization of the dictionary. A fuller account will be found in the Introduction, vol. l, pp.xix–xxix.

**Abbreviations** in general use in the dictionary are listed on pp.vii–xi; bibliographical ones (periodicals, reference works, editions etc.) are listed on pp.xiii–xviii and discographical abbrevations on pp.xix–xx.

**Alphabetization** of headings is based on the principle that words are read continuously, ignoring spaces, hyphens, accents, bracketed matter etc., up to the first comma; the same principle applies thereafter. 'Mc' and 'M'' are listed as 'Mac', 'St' as 'Saint'.

**Bibliographies** are arranged chronologically (within section, where divided), in order of year of first publication, and alphabetically by author within years.

**Cross-references** are shown in small capitals, with a large capital at the beginning of the first word of the entry referred to. Thus 'The instrument is related to the BASS TUBA' would mean that the entry referred to is not 'Bass tuba' but 'Tuba, bass'.

**Signatures** where the article was compiled by the editors or in the few cases where an author has wished to remain anonymous are indicated by a square box (□).

**Work-lists** are normally arranged chronologically (within section, where divided). Italic symbols used in them (like *D-Dl* or *GB-Lbl*) refer to the libraries holding sources, and are explained on pp.xxi–xxxvii; each national sigillum stands until contradicted.

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1. Russian.

*(i) Introduction.* The regional variety of Russian folk music cannot be explained without taking into account the complex historical geography of the Russians.

Russian folk music has had long historical ties and relations of various kinds with the folklore of surrounding peoples, particularly that of Slavonic, Finno-Ugric and Turkic peoples. The centuries of stability of the agrarian traditions of the Russian village, despite its isolation, have been constantly broken by migrations of population, for example in the devastation of the south Russian lands during the Tatar-Mongol invasions of the 13th century, and the frequent resettling of people under the landowners during the epoch of serfdom, especially during the 16th century and later. Other disruptive factors were the colonization of new lands; long military service (in the 18th century); and, with the development of capitalism, seasonal work, the foundation of factories, the laying of railways and the building of cities, all of which primarily affected the male population.

Archaism in folklore still appears in the form of dialectical features that survive predominantly in the women's repertory: the dialect division of traditional peasant (as distinct from urban) folklore is an integral feature. Along with general national characteristics (structural patterns, themes, melodies, universally known songs, instruments), the basis of folklore continues to be regional traditions which sometimes have very old ethnic (pre-national) roots. Certain large folk music dialect divisions are clearly distinguishable: north, west, central and south Russian. These in turn are divided into many dialects (e.g. the Oka River basin, the upper Volga, the Don river, the White sea, etc.) and micro-regions (divided off by quite small rivers). Given the enormous dimensions of Russia, an exhaustive cartographic survey of Russian folk music dialects is difficult to achieve.

Russian folk music consists not only of many dialects but also of many layers. In it are found elements of Old Russian (East Slavonic) traditions, true Russian ones dating from the time of the emergence of the Russian nationality (14th to 16th centuries) and later ones. This co-existence implies an organic interpenetration, for the Old Russian forms survive in specifically Russian forms of expression, some more immediately perceptible (in the peasant tradition), others partly or completely imperceptible (in the urban tradition). The latter includes the culture of the larger mercantile villages, the larger settlements of non-serf villagers, the urban suburbs and the outskirts of factory and student centres.

A description of Russian folk music is hampered not only by its complexity but also by the fact that as a system it has been inadequately studied. Many collections are obviously incomplete, and of these much has not yet been systematized on a modern scholarly level, while a large quantity of material has not been published (most of the collections published are small anthologies). Reliable material is only gradually being amassed by researchers, and much remains to be done. Material has not been collected systematically over the whole country, cartography for several important parameters is difficult, and many links and relations remain unclear. Earlier generalizations were made on the basis of even more imperfect and scanty material and yet they have been accepted by scholars at home and abroad. These must be re-examined in the light of new and ever increasing data and new theoretical concepts. Two questions must be considered: to what epoch does a particular system belong, and to what region? To give a general picture (or model) of Russian folk music is deliberately to choose a pseudo-scientific compromise, to summarize what cannot be summarized – individual elements of varied and complex systems. At present, it is scarcely possible to do anything else, but it is important to realize the limits of such a description.

There are three basic ways of examining Russian folk music: regionally (by dialects), chronologically, or by genre. Ideally, all three would be combined, but the inadequate study of local styles and the lack of necessary documentation for a consistent chronological description make it impossible to present such an account at a scholarly level. It remains to examine Russian folk music by the groups of genres generally accepted in Russian
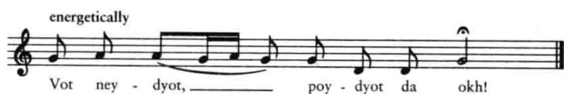
folklore scholarship (see Propp, 1964), which allows certain conclusions to be drawn, while sometimes making use of the regional and historical aspects of data. Yet even this is a compromise, for the genre system is itself not final but constantly evolving, and far from adequate in certain folklore areas. Above all, there are many links and relationships between genres that pass unnoticed when the particular characteristics of specific genres are stressed. In reality folklore genres are not nearly so sharply distinguished as they are in their scientific rubrics. It is known, for instance, that the same text, subject or motif in various local dialects of one national tradition can exist in several different musical genres: it can be recited or chanted as in the epic, called out in formulae in rituals, expressed in laments, sung as a lyric song, danced to, played as a soldier's parade march or in an instrumental version, and so on. Nevertheless only the genre principle permits a formal characterization of folklore in close association with its social and cultural function, one that shows its 'text' and 'context' at the same time.

*(ii) Song.*

*(a) Work songs and working pripevki.* Such songs accompany physical work and help to organize it. As forms of work have changed, songs have disappeared and can be judged only from relatively late collections. They include the well-known song of the barge-haulers, *Ey, ukhnem!* (Balakirev, Bücher), the artel (working group) songs of the log rafters, carpenters, builders, skippers and others.

The *pripevka* (plural *pripevki*) is a short piece, something between a song and a cry or call. It can be a musical command, either inciting or accompanying work, and thus both active and rhythmic. It can also be the chanting of short verse lines (a sort of *chastushka*). Because of the collective nature of the work and the constant contacts between the workers of the artels, songs of this genre, in contrast to others, have a certain stylistic homogeneity everywhere. They are linked by a similar melodic transformation of the periodic rhythm of the work and the intonation of the spoken command, in the form of special short stereotyped musical phrases that are constantly repeated with slight variation. These usually consist of the major 2nd, perfect 4th and 5th, which may be isolated or in various combinations (ex.1). In choral
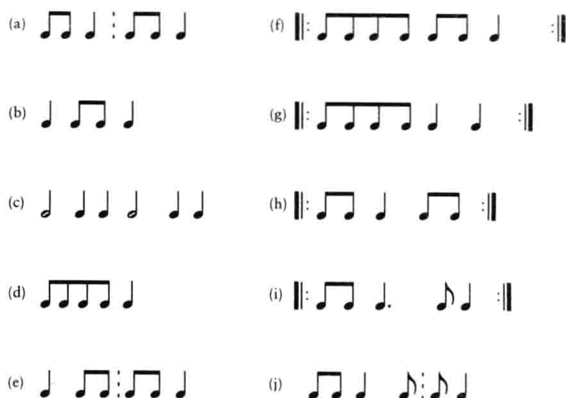
Ex.1 Work song, transcr. I. Lipayev (*RMG*, 1897, no.12)




performance their two- and three-part texture is also varied.

*(b) Calendar songs and 'calls'.* These do not occur everywhere. They are most typical of western and south-western Russia (Smolensk, Bryansk, Pskov regions) and the central Russian regions (Ryazan, Vladimir and others). They are divided into genres, according to the association of the songs with the calendar: winter *kolyadï* (carols), called variously *kolyadki* (*see* KOLĘDA), *ovseni*, *tauseni*, *vinograd'ya*, *shchedrovki*; New Year *podblyudnïye* songs foretelling the future; *maslenichnïye* (Shrovetide) songs, usually performed in February, seven weeks before the first spring new moon; springtime calls for the spring to arrive (the March *vesnyanki*, incantational spring songs, invocatory and performed as part of a ritual); *volochobnïye* and *v'yunishnïye* songs (Easter carols); the April *egor'evskiye* (St George's Day songs), the *semitskiye* (sung the Thursday before the Russian Trinity) and *troitskiye* (Whitsunday) songs, called *may'skiye* in the Smolensk region; the *kupal'skiye* songs sung on the day of the summer solstice (23 June); and the *zhnivnïye* songs, accompanying the harvest.
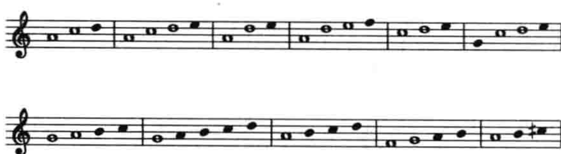
Ex.2 Rhythmic structures, Russian calendar songs




The magical invocation of a rich harvest had an important function in the folklore of the agrarian calendar. There is even a saying: 'The spring song ends in the autumn'. The link in melodic intonation between the work songs and the ritual calendar songs of harvest is fundamental, for it shows the unity of the musical vocabulary used by the agriculturalist during the entire work year. The formulaic character of the tunes, usually short, also contributed to this, as each one could be combined with many different texts of analogous function. Thus, for example, all the *vesnyanki* in one local tradition might be performed to one melody. Sometimes the people did not consider them to be real songs: they said 'vesnu zaklikayet' ('one calls for spring to come') and not 'poyot vesnyanku' ('one sings a *vesnyanka*'). Here, music does not yet have an exclusively aesthetic function. The singing, ritual movements, dances and even ritual laughter were called upon to intrude actively in life, to act upon it in a necessary or useful way. It is impossible to understand the musical meaning, the structure or the style of performance of calendar songs without a thorough understanding of the essence of calendar rituals and their syncretism. For example, the necessarily loud singing of the carnival songs which were part of the ritual burial of *Maslenitsa* (Shrovetide) was required to help bring about a good harvest. Equally necessary were the rhythmic movements accompanying the song (walking, running, hopping, striking a stick on the ground or against something, etc.) and the many ritual syncretic song-dances with magical functions.

The motive force in calendar songs is also reflected in their musical structure, especially in their rhythm. Hence the large number of stereotyped rhythmic formulae, combined with various scalar structures different local musics. ( Exx.2 and 3 show rhythmic and scalar structures

Ex.3 Scalar structures, Russian calendar songs



of Russian calendar songs.) Another important attribute of calendar songs is the refrain. Refrain cries include 'Kolyada!', 'Ta Usen'!', 'Svyat vechor!', 'Vesna-krasna na ves' svet!', 'Oy, mayu, mayu zeleniy!', 'Kupala na Ivana!' etc. In group singing the refrains are always performed by the chorus.

In 1969, Lobanov discovered a new traditional genre of 'forest-calls' or vocal melody-signals (see Lobanov, 1996). This genre belongs to north-western Russia and is still preserved in the living tradition of Novgorod, Vologda, St Petersburg, Tver, Archangel and Pskov regions. It may be classified into two types: *ukanie* ('halloos') are exclaimed in the head register of the voice using the vowel 'u', mainly by women while gathering berries and mushrooms; *goikanie* or *geikanie* ('heying') are exclaimed in the chest register using 'ae' or 'o', mainly by male herdsmen. In the Novgorod region hallooing is often performed on the Thursday before Easter.

*(c) Wedding songs.* Songs of various genres belong to this group: lyric songs, performed before going to the altar at the *devichnik* (the evening party preceding the wedding); glorifying songs or *pripevaniya* performed before and after going to the altar; wedding laments, performed only before the altar ceremony, and not found in all regional traditions; and ritual or 'main' songs (called 'formula songs' in current Russian research). The melodies of the latter are sung with various texts during all the basic stages of the wedding ritual. The ritual itself is more or less common to the entire Russian territory. However, two main types of weddings are known among the Russian peasantry: joyful and 'funeral' type weddings. The former are typical of the western and southern parts of European Russia; the latter of the north. Consequently, songs of the former are stylistically related to calendrical songs and link Russian wedding ritual to those of other Slavic peoples; and songs for the latter to funeral laments of different local traditions. Group lamenting at weddings shares many of the features of song, but is understood as lamenting by the peasants themselves, as is reflected in their folksong terminology.

Musically, the wedding is usually divided sharply into two unequal parts – before and after the marriage ceremony. The songs sung before it in some regions (e.g. in the Vologda region) bear the general name of *prichotï* (laments). In such cases there may not be any special melody for the songs of glorification, and this is expressed in the folk terminology: the father-in-law is not 'glorified' or sung to but 'oprichitïvayut' ('they lament him'). Glorifying songs are sung to all the participants in the wedding, including children, to whom joking songs of praise are sung. The guests 'sing forth' (*pripevayut*) to a person on behalf of another person, for example, to the bride on behalf of the groom, or to a girl on behalf of a bachelor wedding guest who is courting her. A summary of the Russian wedding is impossible, as no two Russian villages have exactly the same rituals; but differences in wedding rituals and songs are the clearest indicators available of the local dialects of Russian folk music.

Wedding laments, usually with a one-phrase structure with apocope at the end of the line (ex.4), are often closely related to funeral laments. Sometimes they are differentiated functionally during the wedding: at first the laments are relatively restrained, of a generalized character, but at the crucial moment of the ritual the bride changes the melody, falls to the ground and laments *na myortviy golos*

**Ex.4** Wedding lament, Shchepunovo, Usvyaty region (Razumovskaya, 1998, no.83)

♪ = 164

I mi - lï - ye vï mo - i zhal - (ki) - ye

♪ = 172

'mouth-music' accompaniment

lyu - di do - brï (ye) su -

- se - di bli - zhni - ye

('in the voice of the dead'), that is, in the melody of the funeral lament (see Ushakov, 1907). A special type of wedding lament occurs when the bride laments against a background of a group lament or a choral song, forming a complex polytonal, polyrhythmic composition (see for example Zemtsovsky, *Toropetskiye pesni*, 1967, no.49, and 1972, no.22; Banin, 1973, p.136).

Lyric wedding songs are, on the whole, close to non-ritual songs (see below), although they have some particular features and their structure is simpler. An exception is formed by certain Russian wedding songs such as the orphan song *Tï reka li moya rechen'ka* ('You river, my little riverlet'; in Zemtsovsky, *Toropetskiye pesni*, 1967, no.43), or *Trubon'ka* ('Little horn'; in Zemtsovsky, 1974, no.37). Musically they are the most distinctively Russian lyric songs, having essentially no analogy with those of neighbouring peoples. Examples in Rimsky-Korsakov (1876, 4/1951), nos.75, 89 and others, and in Lyadov (1959), nos.81, 90 and others, show a particular melodic type of wedding lyric song based on an original plagal mode with a stereotyped turn in the second half of the melody. There are not many such songs, but they are indispensable to the Russian wedding (ex.5). Lyric wedding songs often display intonational and rhythmic links with wedding songs of other genres, but are distinguished from them usually by their modal changeability. (For greater detail on wedding lyric songs, see P'yankova, 1973.)

**Ex.5** Wedding lyric song (Rimsky-Korsakov, 1876, 4/1951)

Moderato

Na mo - re u - tu - shka ku pa - la - sya,

na mo - re se - ra - ya po - lo - ska - la -

- sya po - lo - ska - la - sya.

The most archaic traditions have a minimum of formula melodies, sung throughout the wedding (which lasts a week, on average). In the eastern parts of the Vologda region, for example, there are weddings that employ a single melody formula, which changes during the ritual only in tempo, from slow at the beginning to fast at the end. On the shores of the White Sea there are weddings with two formula melodies, which are distributed either between the stages of the ritual or between the parties of the groom and the bride (Lapin, 1974). There are weddings in which up to five melodies are sung throughout. These are sung at many stages of the ritual with various texts, although other non-formula songs (i.e. songs with an individual melody) are also sung.

In general, the chief distinction of wedding songs lies not in modal or scalar forms, which are often like those of calendar songs, but in their general structure, and above all in rhythm. A remarkable feature of Russian folk music is the fact that the most complex development of rhythm appears not in dance music (as it does in the Balkans, for example) but in the wedding formula melodies. Furthermore, their rhythm also differs from the asymmetrical rhythm of non-ritual lyric songs (see below). The specific character of the wedding formula melodies rests on extremely stable rhythmic and metrical stereotypes with internally complex structure, as for example: 6/8 4/8 (5 + 3)/8 (see Zemtsovsky, *Toropetskiy pesni*, 1967, no.25 and others); (3 + 8)/8 (6 + 2)/8 3/4, etc. Lapin has shown that wedding formulae have an irregular metre, with a constant asymmetrical and hypnotically fascinating fast alternation between duple and triple units, for instance (3 + 3 + 2)/8 (3 + 2 + 2)/8 (3 + 2 + 3 + 3)/8 (2 + 2)/8. This kind of rhythmo-metric structure of a two-phrase musical formula is sung to various texts at a White Sea wedding (ex.6). In general, the most widespread rhythm of Russian

Ex.6 Formula wedding song, White Sea coast; transcr. V. Lapin

Okh tï tï - se - chkoy, tï - - se - chko-i,

tï si - dish' vo bo - l'shom u - g(ï) - lu.

wedding songs is quintuple, both pure and in various combinations, with 5 + 3 especially frequent. For five-syllable and nine-syllable text lines, the internal structure is usually divided in two (*aa*; *ab* + *ab*; also *abb*; more rarely *aba*). A typological classification of wedding formula melodies has been proposed by P'yankova (1972).

*(d) Other songs of family life.* Other songs include christening songs on a child's birth (*rodinnye*), found primarily on the Belarusian border, as well as feast songs sung at the christening; other children's songs such as lullabies (*bayul'nïye*, *bayki*), game songs, *poteshki* (entertaining songs), *draznilki* (usually joking rhymes with personal names), sung tales and songs which are part of tales; and funeral laments (*plachi*, *prichotï*, *pricheti*, *vopli*, *zaplachki*).

Children's game chants are performed within a range rarely exceeding a 4th. Their most typical scalar structures are *a′–c″–d″* and *g′–a′–c″*, which are internationally known. Their rhythm is simple, starting from a basic four-beat line and from dance patterns. A double four-beat trochaic line is typical of lullabies. Their melodies are usually based on a trichord spanning a minor 3rd, sometimes with the addition of a 4th below or other nearby passing notes. Their even rocking rhythm and some of their texts are evidence not only of the everyday function of *bayukan'ye* (lulling the child) but also of the old magical power of lullabies (the function of protecting the child from evil spirits and death itself). Later lullaby texts are called *kolïbel'nïye* by the people themselves, as they distinguish them from the ancient *bayul'nïye* songs. It is also no accident that the scalar structure and one-line form of lullabies and calendar songs concide (when they have supertonic cadences (ex.7). This musical feature seems to show that agrarian and family rites are close in their intrinsic meaning.

*Prichitaniya* (laments) once had an important place in the Russian village: they were performed not only at weddings and funerals, but also when the young men were taken into the tsarist army, and generally for any long separation or illness, or for funeral wakes. According to Propp (1964, p.69) there are three genres of lament: two are ritual (wedding and funeral), and one non-ritual (for recruits, in wartime, and linked with the various misfortunes of old peasant life). Musically they differ in different regions: there may be one musical formula for all the types of lament, or two, usually to be distinguished by the degree of melodic development. In north Russia lyrico-epic laments with extended texts predominate, related in style to the heroic songs. In other regions the laments are shorter, and the melodic form is either more developed or more declamatory.

Paradoxically, the musical and poetic language of the laments is always stable and stereotyped. Their basic scalar structures and some of their rhythmic patterns are also found in calendar and wedding songs and, in the north of Russia, in epic songs. The predominant scalar

Ex.7 Two variants of a lyric song
(a) Lopatin and Prokunin (1889, 2/1956)

Vspo - mni, vspo - - - - mni,

mo - ya, ekh, lyu - be - zna - ya, na - shu

pre - shnyu-yu lyu - bov', kak mï s to - boy,

mo-ya lyu-be-zna - ya, po - gu - li - - - va - li,

akh po - gu - li - - - va - li.

(b) Rubtsov (1958)

Vspo-m(ï)-ni, Vspo - mni, moy lyu - be - z(ï) - nïy, na - shu-(yu)

pre - zhnyu - yu, tï, lyu - bov'.

structures are based on descending 3rds and 4ths with a variable 3rd (major, minor, neutral) and 2nd, the latter tending towards the minor 2nd. Quite often there is also a 4th below the tonic. The rhythmic pattern is linked to the verse: there are long epic lines in the north and eight- or nine-syllable lines in central Russian regions, performed in recitative manner without melisma. The metrical structure of the verse in the classic form of the lament is trochaic with a dactylic ending, with four to seven syllables in each line, which is syntactically complete. The rhythm and scalar structure are stereotyped, as is their general composition: the melody itself is a definite crystallized formula. The musical phrase is often shorter than the verse line, necessitating apocope: the words are not sung all the way through, the endings being swallowed as though in tears. The performance of laments in many local traditions is difficult to notate: they are on the borderline between musical and physical weeping and move easily from one to the other. Other features are: many descending glissandos (between notes and during abrupt changes of register) increasing from line to line; a gradual raising (most common) or lowering of the tessitura; a tense voice quality, often with vibrato; rubato and unmeasured rests; and alternations of musical exclamations with rhythmic speech, cries, moans, natural sobbing, etc. The lament is mostly performed as a solo improvisation for a specific occasion on the basis of traditional musical and poetic formulae. Russian village women learn the art in their youth. Outstanding peasant 'lamenters' in the north became famous, for example the *voplennitsa* from the Trans-Onega region (east of Lake Onega) IRINA FEDOSOVA (1831–99), from whom more than 30,000 lines of funeral, recruit and wedding laments were collected. In other traditions every woman knew how to lament. Group and choral lamenting is also known (at weddings, and also on memorial days in the cemetery).

*(e) Lyric song.* The narrow understanding of 'lyric' as the expression of intimate personal feelings is unacceptable in the folkloric context. Lyric folklore expresses the feelings of the entire people. The lyric song in general is not a genre of folklore but a basic type of artistic creation (along with epic and dramatic; see Propp, 1964, p.67). Nevertheless, in Russian folk music the lyric song can be considered a particular genre, not linked to ritual or dramatic use and characterized by a stable correlation of melody and text. There are various musical forms of lyric songs in Russian folk music, from simple monodic 'sketches' to the broadly developed polyphonic *protyazhnïye* (long-drawn-out) songs. Though much has been written on lyric song, there are no synthesizing studies on the genre as a whole. There are two important points. First, the peasant lyric song in its everyday occurrence is more complex than the above definition of the lyric genre suggests: lyric songs may be free from any ritual, or may in part be drawn into a ritual (e.g. a wedding), into a *khorovod*, or into the repertory of calendar festivals and winter evening work parties (*posidelki*), especially in south-western regions (e.g. the Smolensk region: see Pavlova, 1969). When a lyric song performance is linked with a specific function there may be changes in some elements of its musical style (for example, a deformation of the cadence). Secondly, lyric songs are the most dynamic genres in Russian traditional music, historically, geographically and stylistically. Still unfettered by ritual application for the most part, they travel easily with the population, and in new conditions may take on supradialectical features, leading to a creative interpenetration of musical styles and stylistic variants with a song – a characteristic phenomenon (see ex.7). Lyric songs would repay diachronic and synchronic study. Where an archaic style is found (with a short strophe, a narrow range of a 4th or 5th, or a declamatory basis) it is not regarded as such and fully satisfies the musical demands of the modern performers. The lyric song has brought to Russian folk music a wealth of musical forms and new expressive means. The most developed – the polyphonic forms of the expansive *protyazhnaya* lyric song – evolved during the formation of the Russian nation (14th–17th centuries, Muscovite Rus′) and, being a symbol of Russian national culture as a whole, became Russia's national pride.

Part-singing is found in all Russian folk music, but is most characteristic of lyric songs, where it has reached its highest development in *podgolosochnaya* (descant) polyphony. The growth of part-singing was accompanied and aided by the tonic stress of the early Russian syllabic folk verse line (governed by the number of syllables, not by stress patterns), leading to the form of 8-, 9- or 13-syllable lines with five to seven unstressed syllables – which is the *raspetïy stikh* (extended verse line) of the polyphonic *protyazhnaya* song (terms used by Gippius and Rudneva). The *raspetïy* line is characterized by frequent interruptions of words (apocope) followed by subsequent repeats, and by various inserted particles, interjections, exclamations (not only between words but also in the middle of a word) and linking syllables. The strophic form used is the 'chain opening': at the beginning of each strophe a fragment is repeated from the last line of the preceding strophe, without any meaningful link with the new strophe. The *raspetïy* or extended line corresponds to an 'extended' melody with intrasyllabic melodies: an entire musical phrase may be sung to a single syllable of a song text. These phrases based on one syllable are not optional ornaments but an organic structural unit. The melodic extension of the syllables and the long notes slow down the sung speech and transfer the emphasis from verse to music; the emotional power of the music is dominant, revealing feelings not expressed by the words.

Melodically the extended lyric song is always based on the development and establishment of a single melodic unit, usually that of a 4th or a 5th. In some songs this basic unit of intonation is distinctly stated in the *zapev* (introduction) of the song as its 'intonational thesis', while in others it is expounded differently; it is always present but it has no structurally outlined exposition. An 'intonational thesis' is not a theme for development (motivic, variational, sequential), rather the musical phrases flow out one from the other, adding to it or developing it further (by expanding its range, scale rhythm, texture) on the basis of specific musical rules (see Zemtsovsky, *Russkaya protazhnaya pesnya*, 1967). This organic growth, seemingly deliberate and non-periodic, has great internal energy and intensifying force. The style of musical development is different in different dialects, but the most distinct are in the musical dialects north and south of Moscow. In the north the *vodit′ golosom* style ('with part-writing') – majestic, even choral singing with minimal separation of the leading soloist – is characteristic. By contrast, in the south there is resonant stylish singing with the role of the leading soloist accentuated, in a style called

*kachat' golos* ('to swing the voice'). In the north a choral song is said to be 'raised' (*na golosa podnimayut*), in the south 'tightened' (*styagivayut*), as distinct from *khorovod* and wedding songs, which are 'played' (*igrayut*).

The basic varieties of Russian folk polyphony are heterophony and descant (*podgolosochnaya*) polyphony. More rarely found are the *vtora*, parallel movement of voices, or elements of chordal harmonic structure. At key points in the form, principally at cadences, all the voices lead to a choral unison (or octave). In the Trans-Baikal region in Siberia these are called *svodï* ('collections'). The number of voice-parts in the chorus and the number of singers to each part are flexible and may change during the performance of a song; the voices cross freely, and one part may divide into two. The function of the leading voice can be transferred from the leading soloist to another singer. Usually the words are pronounced by all the voices synchronously, but exceptions occur, as in the Voronezh region, where the descant is sung without any words, as pure vocalization, while in the Ryazan region the lower group of singers may not always pronounce all the words: the group *basit* (acts as a bass) on long notes. When there is a clear division of registers between the parts, the voices cross only within the parts (in south Russian styles). However, the greatest development of polyphonic form is linked everywhere with the highest development of melisma, which is found in the north, central and south Russian dialects. Some north-western and south-western regions that did not experience strong Muscovite influence between the 14th century and the 16th do not have such highly developed forms of polyphonic singing and represent more archaic styles of Russian folk choral singing.

The lyric song arose and was developed not only among peasants working the land but also among those in other situations; it arose among the urban propertied class, the students and finally the proletariat of long standing. Each social group and sub-group of Russian society had its own lyric songs, and each brought something new to their development. After peasant lyric song, the most important branch is the urban song. The influences on its music were various: the old peasant song; new musical instruments with harmonic possibilities (the guitar and the piano); military band music and European dances, introduced during the reign of Peter I; the three-part harmony of the secular *kant* (in urban Russia from about 1680, for some 150 years, *kant* came to designate religious psalms, panegyric 'vivats' and lyric songs; the numerous collections of *kantï*, many in manuscripts with musical notation in three parts, also contain some of the earliest notations of folksongs); the link with professional music and poetry; Gypsy singing (see Shteynpress, 1934); and vaudeville. In place of the syncretism of peasant song, melodies began more and more to be composed to an existing text, with the addition of a simple guitar improvisation. As urban life evolved, songbooks with music appeared, at first in manuscript, then printed, from the end of the 18th century. Variability diminished correspondingly. Any popular melodies (including operatic arias) were used as settings for favourite verses and the tunes were unintentionally reworked, their basic melodic pattern being gradually changed.

The role of Gypsy musicians in Russian culture should be reconsidered. Historically Gypsy (Roma) musicians have played a significant part as professional musicians throughout Europe. Since the end of the 18th century and especially in the 19th the Russian Gypsies, according to Petr Bessonov (1874) 'were mediators between "society" and the "high classes" from the one hand, and the simple folk of the "lowest stratum" from the other hand. They transferred folksongs from below upwards and other verses from above downwards' (Druskin, *SovM*, 1934, pp.96–105, esp. 100). As a result, the highly emotional Gypsy vocal style and wordless vocal 'tap dance', together with their seven-string guitar with its unusual style of improvisation and harmonization and, above all, the chords they used, literally struck a deep chord in Russian hearts. This heart-rending style of performance of Russian songs, even when not Gypsy songs, has become a unique phenomenon in Russian culture. This was hinted at in 1806 by an anonymous author (probably Nikolay L'vov) in the preface to *A Collection of Russian Folk Songs with their Tunes Set to Music by Ivan Prach*, who wrote:

> Among the 'pliasovye' [dance] songs there are also particular ones known as Gypsy song, more because of the manner of singing them than their construction, because onle these songs can be danced to in the Gypsy style . . . There is no doubt that Gypsy songs too were composed by Russians. Outside of Russia, Gypsy singing and dancing are quite different and in no way resemble the dancing and singing of the Russian Gypsies. One must supppose that the latter took from our songs that which was most appropriate, and having added to it the greater liveliness of their singing made the songs incomparably more suitable for fast pantomime dance, which if one examines it carefully, is nothing but the Russian 'kozelskaia pliaska' accelerated and enlivened by quick movements, which express more passion. In the simple folk 'pliasovye' songs there is less melody than in the Gypsy ones. In the latter there is more gaity and there are some particular sayings which are enunciated by the dancers, such as 'Oi zhgi, govori' ['Oi burn, tell'] and the like. [L'vov and Prach, 1987, pp.8–81]

The folklore of Russian peasants still keeps alive much of their Gypsy repertory dating from the beginning of the 19th century, including some extremely popular dances and songs, such as 'Barynia' ('Lady', 'Mistress') which has been in popular song books since 1799 as a Gypsy song, 'Seni' (the hallway of a traditional Russian hut), 'Tsïganochka' ('Little Gypsy Girl'), and so on. There has been a process of Gypsy instrumentation of Russian tunes, choral orchestration and harmonization. Even the traditional polyphony of the Russian peasants was adjusted wherever possible by Gypsies to the functional harmonic thinking of classical Western European music. In general, the Gypsy interpretation of Russian folksongs became the beginning of their 'translation' into the Western European musical language. More than just a performative style, it was also a structural transformation. From the 1850s, the publication of Gypsy songs for voice and piano began in Moscow and St Petersburg. In Russian musical life, a new phenomenon appeared, that is, the musical style of 'romalesca'. Since that time, it has apparently been possible to differentiate between 'Gypsy song' and the stylized and sentimental 'Gypsy-like' song (Rus. 'tsïganshchina'). Similarly, Ukrainian music adopted in Russia, that is 'malorossiyskie pesni' ('Little-Russian songs'), which became very popular, bore almost no resemblance to 'genuine' Ukrainian folksong.

Throughout the 19th century songs of the Russian liberation movement were composed. At first they contributed something new only in poetic content (revolutionary texts were sung to folk melodies), but gradually songs were composed with new independent melodies and texts, and using a musical language unusual for Russian folklore: combining of emotional declamation

and a fervent refrain. In 1905 the revolutionary song emerged from underground and was sung in the streets for the first time; marching songs, hymns and procession songs such as *Smelo, tovarishchi, v nogu* or *Vï zhertvoyu pali* were sung during mass demonstrations and assemblies. From the towns these songs later reached the villages where they were adapted slowly but eventually took root. The active interchange of urban and peasant, soldier and revolutionary lyrical songs was the basis for the development of their new modern forms.

*(f) Epics.* The vast heterogeneous area of narrative folklore includes *bïlinï* (discussed below), *dukhovnïye stikhi* (spiritual songs), *skomoroshinï* (songs of the medieval buffoons), older historical songs and ballads (for more detail see Propp, 1964). Strictly speaking, with the exception of the *bïlinï*, these types are not separate musical genres, for each has several genre forms. Epic themes existed at various epochs and differed in various local traditions in musical performance, appearing for example in the style and form of *bïlinï*, dance or game dance-songs, soldier or lyrical songs, and even work songs or ritual songs. The musical features of some of these, for example of the ballad, have not developed to the point of having the characteristics of an independent musical genre. (This is one of the many differences between the Russian folk ballad and those of western Europe and America.) Since the problem of the musical character of Russian narrative folk music as a whole is still unsettled and relatively neglected, this discussion is limited to a characterization of the most important and best-defined genre within it – that of the *bïlinï* ('what is was'; or *starina*, 'old song' in folk terminology).
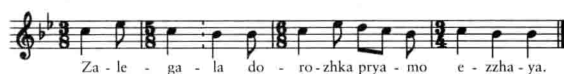
The total number of published texts of *bïlinï* is about 2500, while the number of different subjects lies between 110 and 120, but publications of their music are far fewer. Most *bïlinï* surviving in oral peasant tradition belong to the Kiev or Vladimir cycle, recounting the ancient heroic deeds of the Russian *bogatïri* (heroes) such as Il'ya Muromets, Dobrïnya Nikitich and Alyosha Popovich. They embody the people's historic dreams of state unity and of the independence of their homeland in the feudal period. The *bïlina* has a distinct verse, a stereotyped cadence, a compositionally related beginning and ending, but no special definitive musical content in terms of pitch design. The earliest collections of *bïlinï* were made in the 17th and 18th centuries. The first manuscript collection of *bïlinï* with melodies (by Kirsha Danilov) is datable to the middle of the 18th century; the living tradition of the epic in Russia was discovered and noted at the beginning of the second half of the 19th century in the Russian north, by P.N. Rïbnikov and A.F. Hilferding, while the first sound recordings of *bïlinï* were made at the end of the 19th.

According to their manner of performance *bïlinï* are usually divided into two types: those with solo recitative singing (found primarily in the north) and those with choral singing in parts (chiefly in the south among the Don and Terek Cossacks). In style the latter are close to south Russian lyric songs. The northern tradition itself is heterogeneous (for example, along the Pinega River the *bïlinï* are choral, along the Pechora they are sung by a two-part ensemble), while recitative performance is also known in the south along the Don River. South and central Russian songs with *bïlina* images in their texts can be related to *bïlinï* under certain conditions, but strictly speaking the centre of the *bïlinï* remains the north of Russia.

The *bïlinï* of the Trans-Onega region, with few melodies known, clearly belong to a relatively late tradition; in many ways they are unique and cannot be considered generally Russian or even generally north Russian. These melodies consist of several lines with a heightening of the tension of the verse line, so that the text is divided not into lines but stanzas. Every musical stanza consists of two (or rarely three) melodic lines: initial and repeated. Usually the latter is repeated as the logic of the text demands, accentuating complete sections of the narrative (according to the formula *ABB* or *ABCC*). Another local tradition of the northern *bïlinï* that is not archaic in style is found along the Karelian coast. Here couplet *bïlinï* are found, with songlike stanzas.

Vasil'yeva (1976) has shown only one *bïlina* form to be widespread: the one-line melody, which corresponds to a single verse line. (The oldest are those along the Mezen' River, but they are also found on the Kuloy and Pinega rivers, in the Pudozh area, in the region east of Lake Onega in general and on the southern coast of the White Sea.) The classic collection of one-line *bïlinï* is Grigor'yev's three-volume *Arkhangel'skiye bïlinï* (notated from phonograph recordings by I.S. Tezavrovsky made in the Arkhangel'sk government in 1899–1901). They are in additive metre with accents at the beginning and at the cadence, with a typical bar structure of (3 + 4)/4 or 11/8; the chief feature, however, is the required rhythmic stress of the close. The last three syllables, which form the cadence, either stand apart syntactically (as in the north-east of the *bïlina* tradition, including the area along the Pechora river), or they are distinguished by a weighting of the metric unit (e.g. a crotchet in place of a quaver), in other words, by a slowing down of the movement of the melody (ex.8). It is the cadence, corresponding to the

**Ex.8** Cadence of *bïlina*, melodic movement slowing down (Grigor'yev, 1904–39, ii)




close of the poetic line, that is the striking feature of the *bïlina* melos and the most important factor in creating its form. Rhythmic equalization of the cadence transforms a *bïlina* into a *skomoroshina*, essentially an anti-*bïlina*. In the latter, the 12- to 14-syllable line with three basic stresses (called 'the full epic scale') is changed into an 8- to 11-syllable line with two basic stresses which is the *skomorokh* line, a recitative fast patter. In turn, a change in the function of the beginning of the line (the anacrusis), the second most important element of the *bïlina* melody, in such a way as to emphasize the beginning of the melody, makes the *bïlina* into a lyric song (as in the repertory of the Pechora region, for example). The compositional features of the one-line *bïlinï* that have been mentioned belong to various melodic types.

Essentially, *bïlinï*, in terms of musical intonation, have never become a distinct musical genre. However, the traditional way of performing *bïlina*, literally 'to tell' it, is a unique form of musical narration. The *bïlina* has a distinct verse, a stereotyped cadence, a compositionally related beginning and ending, but no special definitive musical content in terms of pitch design. Maslov (1911) observed that 'most *bïlina* melodies are a reworking of turns and tunes long known by the people, packed

together in a definite rhythm worked out for *bïlinï* (p.325). Melodies that are linked melodically with other song genres (laudatory wedding songs, lyric *khorovod* and dance-songs) make up a considerable group of *bïlina* tunes. The *bïlina* 'reworking' of song melodies takes place within the limits of a type of intonation specific to *bïlinï*. The combination of the 'flight of quavers' and the tranquil solid 'singing forth' of three crotchets in the cadence creates a particularly lively structure: mobile speech (the 'utterance' of the verse) returns periodically, at the end of each verse line, to a conventional narrative, demanding also a measured singing, usually based on the framework of a 4th. This type of intonation creates a conventional form (almost a formula) of the *bïlina* melos, which can be observed in principle in various modal-melodic traditions. The performers also distinguish the *bïlinï* in terminology: 'I will tell you, brothers, but I won't tell a tale, I won't sing a song, but I'll sing you an ancient verse, a Kievan *bïlina*' (Astakhova, 1938–51, ii, 394).

The fixed association of certain melodies with certain texts is not known in the northern *bïlinï*. The *starinshchik* (the performer of *bïlinï*) can perform his entire repertory of *bïlinï* to one or two melodies or he may use a different melody when he repeats a *bïlina*. There are melodies common to a whole region. The melodies do not convey poetic images but dispose the listener to receive them, and then, by concentrating the attention on the content of the *bïlinï*, they lead the audience into their special artistic world.

*(iii) Dance.* *Tanets* is a general term covering all types of folk dance, which at first was associated with ritual work songs, especially those connected with the calendar cycle. In modern practice their old associations with the seasons and with particular venues (on the street, at home, in the meadow or the forest glade) are being forgotten and the dances are mixed together. However, there has been a certain lack of clarity in differentiation for a long time: the same song has been recorded in various places as a *khorovod*, a dramatic dance-song or a *plyaska*. Songs of other genres have also crossed over into the category of *khorovod* and *plyaska* songs, changing their structure accordingly. Purer types of these various song categories do exist, however, connected with particular choreographic movements. The texts cover a wide range of subjects (e.g. working themes, family relationships, social satire etc.).

The *khorovod*, *igrovïye* dances (dramatic or game dances, similar to the English 'London Bridge is falling down') and individual *plyaski* were apparently slow to take form as independent genres. They are distinguished not so much by melodic content (being close to the song melodies of other genres such as calendar, wedding and lyric songs) as by their structure and rhythm, directly connected with the corresponding type of movement (pantomime, couple-dance etc.). This is reflected in the indigenous folk terms: *krugovïye* (in a circle), *gulebnïye* (holiday walking songs), *khodovïye* (walking), *igrishchnïye* (grand game songs), *stenka na stenku* (a line of youths moving towards a line of girls), *skakul'nïye* (jumping songs).

The *khorovod* is most typically a girls' circle-dance, the performers moving from right to left (the direction of the sun) and singing, with individuals inside the circle acting out the subject of the song. Young men may also take part. The *khorovod* can also be a formation dance, with dancers in rows facing each other, or in columns, figures of eight etc. *Khorovod* dances and *khorovod* processions are mass dances. In the spring *khorovodï* between 200 and 300 people may take part, usually girls. They are led (*vodyat*), people walk (*khodyat*) in them, and there is even a folk expression *khodit' pesni*, 'to walk songs'. All the dancers make the same movements and sing and dance at the same time. Circle and figure *khorovodï* are differentiated by the character of their movements, as, for example, *zmeykoy* ('like a snake'), *gus'kom* (single file), *rucheykom* ('in a stream', walking in rows of four or more), *veryovochkoy* (similar to *zmeykoy* or *ulitsey*), *ulitsey* ('along the road'), *cherez vorottsa* (when couples hold hands high and other dancers pass underneath) or *stenoy* ('along the wall'). The circle-dance melodies have a cyclic structure. In dramatic *khorovodï* the singers stand in a circle inside which a scene is acted, the leading singer singing the basic text and the chorus singing the refrain. The melodies of these and of the figured *khorovodï* are strophic, for instance *AABB*, *ABAB* or *ABBA*.

*Khorovod* dances also have divided melodies with a fixed caesura corresponding to the verse line: 4 + 3 + 3 as in 'A mï proso/seyali/seyali' ('We were sowing millet') or 5 + 3 + 3 as in 'Kak vo gorode/tsarevna/tsarevna' ('There was an empress in the town'). Many *khorovod* melodies have refrains such as 'Oy li oy lyuli' or 'Oy lyushen'ki lyuli'. Characteristic is a four-line strophe whose fourth line is a repetition of the second. When a *khorovod* is performed the dance may span three or four songs sung to the same melody. Such melodic formulae are found especially in *vecherochnïye* (evening) songs, whose function is close to the wedding laudatory songs (the *pripevaniya*, sung by the young man to the girl).

*Plyaski* differ from *khorovodï* in choreography and musical structure. The former is primarily an individual dance, predominantly for men, although women also dance singly. At best the dancer interacts with his immediate partner, but his movements are independent of the other dancers (if there are any). The dancers of a *plyaska* themselves do not sing: the onlookers sing to them. In contrast to the circle *khorovodï*, the melodies of the *plyaski* do not have complicated contradictory rhythms, but are always based upon short repeating rhythmic figures, usually with stress at the ends of phrases or off the beat (ex.9 shows *plyaska* rhythmic formulae).

Ex.9 Typical rhythmic formulae found in *plyaski*

(a)

(b)

(c)

(d)

In these dances polyrhythm is possible between the melody and the choreography. *Plyaski* are definable as a special genre only when considered as a whole: musically or textually they do not really constitute a separate genre. For example, the *plyaska* may be accompanied by a humorous text without a plot; various ideas and images may be linked together at random. The duration of the texts thus assembled depends solely on how long the dancers want to dance. A *plyaska* may also be performed

to an endlessly repeated series of meaningless words, which have the function of an accompanying instrument. In general, *khorovodï* and *plyaski* with instrumental accompaniment (by solo instruments or ensembles) are a common occurrence in Russian folk music.

*(iv) Chastushki.* The *chastushka* is a vocal-instrumental genre consisting of short, single-stanza couplets; these usually have four lines (more rarely two or six), are rhymed, and are linked with the old dance (*plyasovaya*) song and the humorous *pripevki* (see above) of fair, carnival and wedding joke-makers (*draznilki*). The crystallization of *chastushki* as a specific genre with unlimited subject matter took place in post-Reform Russia (i.e. in the last third of the 19th century), being linked with the destruction of the old village organization, and the growing demand in folklore for swift up-to-date critical statements about the new life pattern and human relations. The division of *chastushki* from traditional *pripevki* is very clear; the spread of the accordion into the village (*c*1830–60) may have influenced the fact that *pripevki* began to be performed not only with the dance. The rhythmic kinship of all *chastushki* (usually with a structure of 8 + 7 + 8 + 7 syllables in trochaic tetrameters) contributed to their easy dissemination and to the combination of many texts with one melody (or with any melody belonging to one type). 'Chastushki' (from the adjective *chastïy*: 'quick') is not the only term used: in different dialects it may be called *pripevki*, *pribaski*, *korotushki*, *prigudki*; with the dance, the *taratorki*, *priplyaski*; with promenading, *khodovïye* etc. *Stradan'ya* ('sufferings') are a variety of *chastushka* that is expanded melodically, often in two lines (with 8 + 8 syllables), found in the Volga and Voronezh areas. The *neskladï* ('nonsense songs') are *chastushki* without rhyme, particularly nonsensical ones. Those called *pod yazïk* ('under the tongue') or *rotovushki* (from *rot*: 'mouth') are performed to a vocal accompaniment which imitates an instrument (similar to mouth-music in Scotland). *Chastushki* are usually performed with an accordion or balalaika. The predominant melodic type is an extremely varied and expressive recitative. The instrumental accompaniment gives much scope to a talented improviser. Since the 1920s there has been a vigorous development in the playing of instrumental variations on the accordion accompanying the *chastushka*. Sometimes there is polyrhythm between voice and accompaniment, when the ostinato formula of the latter is not dependent on the vocal phrasing (ex.10).

*Chastushki* may be performed solo, as a duet (often in the form of a dialogue between friends, called singing *na otvet*: 'to an answer'), or by a chorus with or without instrumental accompaniment; they may be performed to a dance, to walking, or simply as a lyric expression. Some forms of *chastushki* are found among all Russians, others (such as the *stradan'ya*) only in certain areas; others appear to be unique in form, such as the *spasovskiye*, which have various repetitions of words expanding the strophe to 8 + 11 + 8 + 11 syllables. An example of *chastushki* that are original in form and performance style are those sung in the villages along the River Oyati (in the St Petersburg region), called *kachel'nïye* ('on the swings'), *pokosnïye* ('reaping'), *zhnivnïye* ('harvest') and *lesnïye* ('forest'); they are linked with the agricultural calendar and convey a special feeling for the landscape that cannot be conveyed in transcription (ex.11).

**Ex.10** *Chastushka*, with balalaika accompaniment (*Chastushki v zapisyakh sovetskova vremeni*, 1965)

♩ = 100

BALALAIKA

Oy, ne vï - pi - la i ne u - go - re - la. Me-nya Dro-lya ko - la nul go - lo - vka bo - le - la

Northern, central and south Russian regional *chastushka* styles differ also in melody and style of singing. The interrelation of melody and text is not always arbitrary: the performance of a cycle of *chastushki* related to each other in meaning is known, and there are stable groups of texts, such as those called *semyonovna*, *yablochko* ('little apple'), *tsïganochka* ('little Gypsy girl') and *podgornaya* ('foothill'). Reliable musical transcriptions were made only after the communist revolution (e.g. 11 *chastushka* melodies in the collection by Gippius and Eval'd, 1937, and the Academy collection *Chastushki v zapisyakh sovetskovo vremeni*, 1965).

*(v) Instrumental music.* Instrumental music is the least studied aspect of Russian folk music; in general Russian folk music is nearly always associated with the vocal tradition. Scholarly publications on instruments have appeared primarily since 1960. Centuries of persecution by the church against folk instruments played a crucial role in their fate. Shepherds' instruments, which were best preserved, are gradually disappearing with the change in the life of the shepherd. Nevertheless, the most recent research by folk instrument specialists in various regions of the Russian Federation have been very fruitful, even going as far as discovering hitherto unknown musical instruments.

Folk instruments of the four basic types (idiophones, membranophones, aerophones and chordophones) are used by the Russians in solo and ensemble performance. The best known aerophones include the *dudka*, also called

**Ex.11** *Chastushka* (Solokov, 1970)

♩. = 48

Zha - la zhi - to vo vpo - lu, u - zna - va - la zhizn' svo-yu, da ra-n'she bra - ttsi ka me- nyu, po- tom sa - ma za-muzh poy - du.

the *sopel'* or *pïzhatka*, a duct flute made of maple, bird-cherry or willow, between about 30 and 40 cm long with five or six finger-holes. It has a range of a 6th or 7th, and with overblowing up to two and a half octaves. The *zhaleyka* (*rozhok*, *bryolka*) is a pastoral single-reed instrument made of willow or elder, about 15 cm long, with a bell (*rastrub*) of cow horn or birch bark at the lower end. It has three to seven finger-holes, producing a diatonic scale. *Zhaleyki* with one pipe are found in the north, double ones in the southern regions. When 'rozhok' does not designate a *zhaleyka*, it is a shepherd's horn, made of birch bark, maple or juniper, between 40 and 50 cm long with four or five finger-holes and an additional hole on the underside. There is also a shepherd's *rog* (horn) made of animal horn or wood with a mouthpiece but no finger-holes, 90–100 cm long. Signals and simple diatonic melodies are played on it.

The *kuviklï* or *kugiklï* are panpipes, a woman's instrument, played in the south-western regions. They consist of two to five stopped reed pipes of the same diameter but of various lengths (10–16 cm). Dance-tunes are usually played on *kuviklï* with five pipes, while those with three or four pipes are played in ensemble as accompanying instruments. The usual ensemble of performers (*kugikal'nitsï*) consists of three or four women (see Rudneva, 1975, pp.141ff). One or two play the pipes, at the same time producing sounds with the voice similar to those of the pipes, a device known as *fifkan'ye*. The other two women accompany the basic tune with harmony notes in syncopation. Each set of pipes played by one performer is known as a 'pair', regardless of the actual number of pipes: the commonest number is five. They are usually tuned to a pentachord containing a neutral 3rd.

The string instruments include the *skripka* (fiddle); formerly home-made but now usually bought mass-produced (the home-made ones often have three strings, tuned in 4ths); the *gusli*, a kind of psaltery with five to 14 strings tuned diatonically, found mainly in the north-west in the Pskov area; and the balalaika. Another shepherds' instrument is the *baraban* (drum). More modern instruments now in use are the seven-string guitar, the accordion and the *bayan* (a type of accordion introduced in 1907, with a chromatic keyboard and chord buttons).

Folk instruments are mostly used either by shepherds or for the accompaniment of dances and songs, including ritual songs. Instruments used by shepherds are the flute, *zhaleyka* and the 'natural trumpet'; the accordion and balalaika are used for dancing. Some pastoral tunes are purely instrumental: the Yaroslav *zhaleyka* for example, has two finger-holes and a scale of four whole tones; it cannot be used to play song- or dance-melodies. Other pastoral instruments, such as the *rozhok*, can be used to play signals (e.g. to bring the herd together) as well as songs and dance-tunes. When the *rozhok* accompanies choral singing it doubles one of the vocal parts. The *khor rozhechnikov* (chorus of horn players) was a well-known group, whose playing in many parts was first notated by Yu.N. Mel'gunov in 1879. From the end of the 19th century the horn ensemble also performed with an accordion. The repertory of instrumental ensembles is based on folksongs, transformed in various ways. During performance the melody and text of a song is 'reconceived', becoming a kind of theme with variations. On the other hand, the playing of dance-tunes does not have to conform to a text and is thus more original, both in solo improvisations and in polyphonic ensembles. The many-sided interrelations of the vocal, vocal-choreographic and instrumental elements in Russian folk music constitute an important study.

*(vi) Ethnomusicological and musical developments.* Contemporary Russian ethnomusicologists recognize that there is not a single system of 'musical folklore' that unites all local traditions and dialects and that there are no single systems of genre, mode, rhythm, timbre or texture, either. Rather, there are diverse local styles as well as local genre and tuning systems and a variety of sound-ideals. There are many vague and transitory musical forms resulting from complex waves of colonization and migration within the country. Behind these processes lies the historically deep phenomenon of ethnogenesis. Ethnic traditions may be viewed as comparable to a multitude of local dialects. In addition, though, musical conceptualization varies within the same tradition according to other factors, such as generation and occupation. Similarly, the classification of a type of music as 'archaic' has no meaning for those people who perform that music as part of their everyday musical self-realization. As a result of intensive ethnomusicological fieldwork throughout the whole of Russia, the variety of newly discovered local tradition and styles has come to the fore. Moreover, there are newly recognized musical forms and types of music-making, particularly in the field of part-singing (*see* POLYPHONY, §II, 3. Russian ethnomusicologists still study mainly the folklore of their own people and see their leading task as the creation of a new picture of Russian music of the oral tradition, which is one that relates to imaginary landscapes. These comprise three coexisting landscapes: the musical landscape as a sound portrait of the ethnic culture being studied, that is, musical dialects as a subject of ethnomusical geography (which leads to the constant discovery of microdialects); the 'notational landscape', which has been radically transformed by new methodology (e.g. the 'analytical transcription' of Yevgeny Gippius and his followers); and the whole 'sound landscape' of Russia, which has been changed both by modern technology (radio, television, records, CDs, videos and so on) and by the 'ethnographic concerts' of the 1960s, when performers from remote villages travelled to Moscow, Leningrad and other large cities to perform their traditional folk repertories. As a result, 'secondary folklore' and a huge revival movement called 'folklorism' by Russians (following the Germans) has appeared in modern Russian life.

The best-known ensemble of this genre was led from the 1970s to the 90s by Dmitry Pokrovsky (1944–96). This was initially a folklore group in which ethnomusicologists and other professional musicians became folk singers or instrumentalists by undertaking fieldwork and learning directly from rural traditional singers and musicians. Using traditional principles, they improvised rather than imitated folklore. Pokrovsky's approach inspired numerous followers and, after *perestroika*, many other groups were formed. They are now able to perform those genres that were forbidden in the recent Soviet past, such as religious folklore, 'spiritual verses' and Christmas dramas (Porter, 1997).

2. NON-RUSSIAN PEOPLES IN EUROPEAN RUSSIA. For the purposes of the present article the non-Russian peoples of the European part of the Russian Federation under discussion include the Finno-Ugric peoples in the Republic




*7. Map showing the areas of European Russia inhabited by the Finno-Ugric and Volga-Ural peoples and the Kalmïk Mongols*

of Komi and the Komi-Permyak autonomous region, namely the Komis (formerly known as Zïryan) and Permyaks; the Finno-Ugric and Turkic peoples living along the great central bend of the Volga River (Povolzh′ye) and the nearby Kama and Ural rivers, namely the contiguous Udmurts (formerly known as Votyaks), Mordvins, Maris (formerly known as Cheremis), Chuvashes, Tatars and Bashkirs; and the Kalmïk Mongols, who live near the Volga delta some distance south. The Volga peoples and the Kalmyks have their own republics within the Russian Federation (Udmurtiya, Mordoviya, Mari Ėl, Chuvashiya, Tatarstan, Bashkortostan and Kalmïkiya respectively). The Komis and Permyaks number about 500,000. The estimated total population of the Volga Ugriss is about 2·5 million, the Volga Turkic peoples number about 9·9 million and the Kalmïk Mongols about 142,000. For adjacent and related musical cultures *see* FINLAND, §II and ESTONIA, §II and for the Russian Sámi (800) of Murmansk province *see* SÁMI MUSIC.

The languages of the Finnic peoples, the Komis and Permyaks, and the Maris, Udmurts and Mordvins, belong to the Finno-Ugric (Uralic) language family. The Chuvashes, Tatars and Bashkirs have Turkic languages, related to Mongol languages including Kalmïk, and together these form the Turco-Mongol branch of the Altaic language family.

Inhabitants of the Volga-Ural area are descendants of a wide variety of peoples, ranging from the Huns and medieval Bulgars to the Mongols of Genghis (Chinggis) Khan's time, and have lived for centuries with a large eastern Slav and Finno-Ugric population in their midst. The Kalmïks are Oirat or Western Mongols who arrived in their present area in two waves, that is, when a group of Torgut and Dörbet Mongols migrated to the Trans-Volga steppe in 1630 to escape from the powerful Jungar leader Khara Khula, and then in 1758, after the majority of Oirats were destroyed by the Qing-Mongol army and the Jungar State fell.

Musically, the diversity just cited is well reflected in the instruments used by the Volga-Ural peoples. Particularly striking are the Kalmïks, who play lutes associated with the Mongols, the Altai Turkic peoples and the Kazakhs, one zither relating to Siberia and another to eastern Europe, and a whole set of religious instruments integral to Buddhist worship which stem from Tibet. The six peoples of the central Volga-Ural region can be roughly divided into two groups in terms of their musical instruments. The Tatars and Bashkirs seem closer to Central Asia in their use of long open end-blown flutes and lutes similar to the Kazakh *dömbra*, while the Maris, Chuvashes, Mordvins and Udmurts lean more towards fipple flutes, bagpipes and zithers related to east European instruments. Unique to the area are the musical bow (*konkón*) of the Maris and the *chïpchïrgán* of the Udmurts, an open pipe between 1·5 and 2 metres long played by inhalation. Common to the entire region is the adoption of various forms of accordion prevalent in Russia, together with local variants.

*(i) Komis and Permyaks.* The Komis are an exception among the Finno-Ugric peoples in the sense that they formed an autochthonous, semi-independent feudal state by the 14th century, when they were included in the Moscow Rus of the Slavs. The Komis and Permyaks live in vast territories covered with subarctic coniferous forests and a multitude of rivers, lakes and swamps, and their music forms a distinctive style area with several local subareas according to geographical location. Komi musical traditions are usually classified according to peoples living in different river areas, that is, the Vïchegda-Sïsola area in the south-west and south, the Izhma-Pechora area in the north and east, and the Vïm-Udora area in the north-west and west. The song traditions of the Izhma-Pechora Komis include improvised work and journey songs, and epic narratives with themes that overlap with those of the adjacent Nenets Samoyeds. The Vïm-Udora Komis perform archaic songs of annual agricultural rituals as well as contemporary Russian-style songs. Ritual laments have been important in weddings, funerals and recruiting rituals everywhere, especially among the Vïm-Udorans.

Southern Komi heroic epics (for instance those about the heroes Pedor Kiron and Kir′yan Var′yan) express the history of the Komis, telling how their heroes fought together with the Rus against the Tatar Mongols, while epics of the Izhma-Pechora Komis describe the tribal activities of the northern reindeer herders. Permyak epics include myths of origin, such as the bear-ancestor myth in the Kudym-Osha or Pera epic cycles of the Finno-Permyans. Tales and legends about the ancient Chuds (a Finno-Ugric native population in the tales of northern Russia) are also widely distributed among the Permyaks.

Wedding rituals among the Komis and Permyaks are complex, being dominated musically by ritual laments that occur during different phases of the process. Russian influences are notable in the lyrical and *chastushka*-type songs.

The dominant musical features in Komi and Permyak traditional music are a tonal system based on simple diatonicism with only a few pitches used in a modest melodic movement of 2nds and 3rds. Contemporary songs tend to have wider ambitus than earlier ones, with Mixolydian and Aeolian modes predominating. Anhemitonicism is very rare and restricted only to the genres thought to be the most archaic. There are both syllabic and melismatic melodic styles; melismatic styles are used mostly in improvised work songs of the Izhma Komis. There are several styles of multi-part singing, from the simple heterophony of Izhma Komi improvised songs to polyphonic songs proper. The Komi and Permyak instrumentarium includes idiophones such as the shepherd's signal instruments *pu baraban* (wooden board), *pu pan′yas* (wooden spoons), *gïrnich′yas* (series of clay pots, beaten with hands) and chordophones, such as the plucked three- and four-string box zithers *sigudök-pöv* or *sigudök-kumli*, or the plucked log zither, *brungan. Sigudök* (Russ. *gudok*) is a wooden bowed lute or spike fiddle with three strings and variously shaped body. Most variety, however, occurs among the aerophones, which range from simple free reed instruments such as the *syumöd kil′*, made from a piece of birchbark, to flutes such as *kuima chipsan*, an open triple flute made from the stems of umbellate plants, clarinets such as *bad′pu pölyan*, an idioglot clarinet usually with three finger-holes, and trumpets such as *syumöd buksan*, also made from birchbark.

*(ii) Udmurts (Votyaks).* Like their Mari neighbours, the Udmurts traditionally placed great stress on a complex set of religious beliefs and rituals – for example, the agricultural spring ritual *akashka*. Communal prayers (e.g. *kuris′kon*) and sacrifices were organized on a clan

(*vorshud*) basis. Songs are highly valued by the Udmurts and the melodies of songs used in important rituals, such as the wedding songs (*syuan gur*, or *böris' gur*), are identified according to clans and their villages. In tsarist times, recruits were expected to leave songs of their own composition behind as souvenirs when they left their village. This custom also applied to girls who married out of the community. During domestic festivities the hosts were required to compose songs for the guests, while the latter had to return the obligation by improvising additional songs of their own. Riddles and fairy tales are also favourites, with whole evenings being devoted to these entertainments. Udmurt music may be divided into northern and southern styles. Northerners prefer epic recitation with thematic features in common with their Permian neighbours, while southerners lean more towards love-songs in a style close to that of the Tatars and Bashkirs. Songs are mostly performed without instrumental accompaniment.

In ritual songs in particular, only trichords with major 2nds are used (e.g. C–D–E), occasionally expanded to an anhemitonic tetrachord (e.g. C–D–E–G). A wide variety of verse types is used, usually with a combination of 7- to 15-syllable half lines of text. Among the southern Udmurts, ritual songs have two or three parts, which results in a heterophonic melodic contour.

Modern Udmurt music, introduced during the Soviet period, began with productions by local theatrical organizations. The first presentations were based on Udmurt folk music and ceremonial themes, such as Maiorov's *Udmurt Wedding* of 1918. Of particular importance in the early years was the work of K. Gerd, an actor, playwright and collector of folksongs, whose anthologies were published in the 1920s.

*(iii) Maris (Cheremis).* The western Mari areas are covered with huge forests, while the central and eastern regions are mostly fields and pastures; the rural population makes its living partly by forestry and partly by agriculture. Fishing and bee-keeping are also important occupations. According to geographical position, dialects and musical and other traditions, four groups of Mari people can be distinguished. The Meadow Maris occupy three-quarters of the republic's territory: theirs is the official and literary language. The remaining south-west region is the home of the Hill Maris. The third group, the north-western Maris, live in the Nizhegorodskaya and Kirov provinces, adjacent to Mari Ėl and the fourth, the eastern groups of Mari, live in the republics of Tartarstan, Udmurtia and Bashkortostan, and in Perm' and Sverdlovsk provinces. According to their musical traditions, these eastern groups may be further subdivided into the western or Yelabuga Maris (Tatarstan and Udmurtia), southern or Ufa Maris (Bashkortostan), northern or Perm' Maris and the eastern or Sverdlovsk Maris.

As a result of their living at the meeting-point of Finno-Ugric, Slavonic and Turkic cultures, the music of the Maris shows extensive foreign influence and several different musical styles. Interaction of the Finno-Ugric and Turkic peoples was facilitated by the monophonic nature of both musical cultures, which may be a reason why the Maris and the neighbouring Turkic-speaking peoples have not borrowed many musical elements from Russian folk music, which is predominantly polyphonic.

The Mari musical tradition is still a living, changing and integral part of everyday life. Weddings, funerals, soldiers' farewells, the arrival of guests, young people's partings from the paternal home, midsummer and mid-winter greetings and brewing are all occasions for singing. Short, lyrical songs predominate and Mari folk poetry has none of the epic traditions so characteristic of other Finno-Ugric peoples.

The eastern Maris have retained innumerable elements of ancient Mari culture, such as pre-Christian beliefs, rituals performed in gatherings in the forests, animal offerings and funeral rituals. Their melodies are also archaic. The major-sounding pentatonic tunes with four short lines, simple construction and ample repetitions are very different from those of the surrounding Bashkir, Tatar or Russian musical traditions. At most, there is some resemblance to certain melodic types of the Meadow Maris.

In the music of the Meadow Maris two basic, sharply divergent forms can be observed. The first consists of four-line melodies typical of the eastern and northern regions of the republic. Their range encompasses mostly the pentatonic scale G–A–C–D–E, but in some areas one with the structure C–D–E–G–A is used. Among these songs a typical construction is that in which the third line is a lower, possibly varied, repetition of the first line, a 2nd to a 4th below, and the fourth line is a repetition of the second (ex.12). There are, however, numerous tunes of different form, with a descending melodic line and motifs of varied shape. Tetratonic melodies are occasionally found and are presumably of earlier origin.

The music of the southern Meadow Maris is characterized by arched melodies with a 5th-shift: in four-line melodies, the third and fourth lines are exact repetitions of the first two, a 5th lower. When the two halves of the melody appear to be in different keys, the range remains anhemitonic pentatonic of the type G–A–C–D–E: this is a 5th-shift with a real answer. One of the main characteristics of Meadow Mari 5th-shift melodies is 6/8 metre, as opposed to other Mari tunes where 2/4 and 4/4 metres predominate. It is probable that Mari 5th-shift melodies developed under the influence of the neighbouring Turkic musical cultures. In the music of the eastern Mari the 5th-shift is unknown.

From among the different Mari melodies, the 5th-shift tunes of the Hill Maris are the most widely known. Here the 5th-shift is not real but tonal, so that the pentatonic scale remains unchanged and the 5th-shift is more or less modified (ex.13). Upon analysing the characteristics of Mari and Chuvash 5th-shift melodies Bartók and Kodály

**Ex.12** Traditional song of the Meadow Maris (Vikár and Bereczki, 1971)

♩ = 96

tə - ɣat li - ja-m(ə) šə-m(ə) šo - no δa,

tu - ɣat li - ja-m(ə) šə-m(ə) šo - no.

tə - ɣat li - ja-m(ə) šə-m(ə) šo - no δa,

tu - ɣat li - ja-m(ə) šə-m(ə) šo - no.

**Ex.13** Tonal 5th–shift of the Hill Maris (Vikár and Bereczki, 1971)

♩ = 72

wǝt - šǝ jo - ɣa, sir - žǝ ko - δeš,

wǝt - šǝ jo - ɣa, sir - žǝ ko - δeš,

mä - žǝ ke - nä, tä - žǝ ko(δǝ̂) - δa,

mä - žǝ ke - nä, tä - žǝ ko(δǝ̂) - δa,

revealed the close relationship between these and the old Hungarian songs with a 5th-shift.

Mari folk instruments include: the *küsle*, a trapeziform zither with between 20 and 22 strings plucked with the hands; the *shüvïr* (fig.8), a bagpipe with a single or double chanter, which is accompanied at weddings by a *tümïr* (drum); the *shialtïsh* (wooden flute with two to five finger-holes); the *shüshpïk*, clay ocarinas shaped like animals; the *kovïzh*, a carved wooden two-string fiddle; and three types of horn, the *puch* (of cow horn), *shïzhe-puch* (wooden) and the bark *sürem-puch*, which is between 150 and 200 cm long. These were traditionally used to announce that a house had a marriageable girl, or were played during the many ceremonies of animal sacrifice.

Like the music cultures of other Volga-Ural peoples, Mari traditional music underwent considerable development during the 20th century. The work of local composers resulted in a considerable output of compositions on Mari themes, and Russian composers have also written compositions based on Mari source material. Musical schools and institutes have been established and folk ensembles abound.

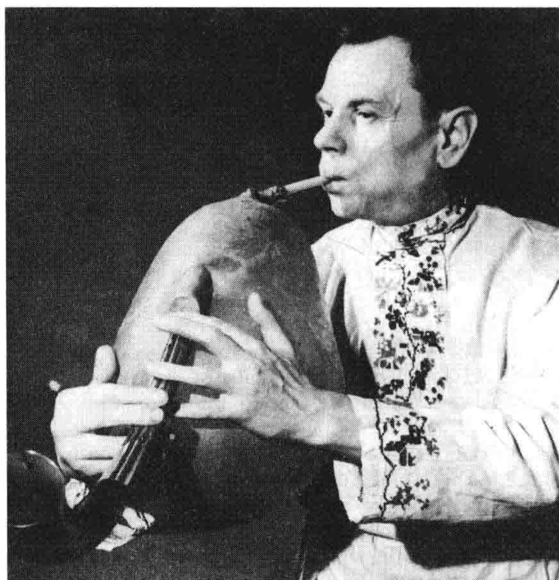
*(iv) Mordvins.* A 19th-century Russian traveller reported hearing Mordvins singing when he was five miles away from a village. This account is evidence of the Mordvins' love of song, both on special occasions or simply to pass the time during long winter nights. Mordvin traditional music encompasses a considerable range of scalar structures, voices and metro-rhythmic patterns, and the peculiarities of the local traditions correspond both with the distribution of the two Mordvin languages, namely Moksha and Ėrzya, and with the fused traditions of their multi-ethnic environment. Among monophonic songs slow or moderately paced pentatonic tunes are found with extensive narrative texts, sometimes telling an entire tale. These may be in a uniform metre or heterometric. Two- and three-part songs often begin with a soloist's introduction and reveal a wide variety of treatment. The lower voice may sound in unison with the upper voices with or without a drone, or they may move as relatively free contrapuntal lines. The use of parallel 3rds and a final cadence on an octave or unison, also reminiscent of Russian folksongs, is quite common. The Ėrzyans are praised particularly for their abilities to sing Russian polyphonic songs.

Such echoes of the neighbouring Russians are not surprising. A document of 1696 describes interested Mordvin spectators watching an outdoor Russian minstrel-theatrical production, and Russian influence has been steady ever since then. The widespread presence of the European violin and accordion also testify to the Russian impact. Whether or not the Mordvin *nyudi*, a paired single-reed pipe, is related directly to the Russian *zhaleyka* is difficult to determine, but the *nyudi* marks the eastern limit of such aerophones, which have no Central Asian representative between the Mordvins and the Uzbek *qoshnai* far to the south-east.

Of particular interest socially is the body of traditional Mordvin wedding songs. As weddings were seen as a struggle between two opposing clans, songs for the occasion were divided musically between the bride's and the groom's camps, with each side maintaining its own melodic motif. Various greetings and benedictory songs also occur in the wedding ceremony. The bride was expected to change from a 'maiden's voice' (*teiter'ks chin val'gei*) to a deeper, coarser 'woman's voice' (*ure val'gei*) after the wedding. The bride's lament was a highly developed genre, being expressed most fully by a long night of solo singing out of doors. In that time the bride directed individual songs to the four points of the compass, the upper and household gods, the family well, her ancestors, the sunrise and her village, in this order.

The early development of modern Mordvin music is closely linked with the activities of M.Ye. Yevsev'yev and L. Kiryukov. An orchestra of Mordvin folk instruments existed by 1918.

*(v) Chuvashes.* The Chuvashes are descendants of the earliest inhabitants of the central Volga region, originating in the mingling of Finno-Ugric, Bulgar-Turkish and Tatar tribes. Most Chuvashes are now settled within the confines of Chuvashiya, while a minority lives in the central and western territories of Tatarstan. Agriculture is the chief occupation of the population. The firmly rooted oral tradition plays a significant role in Chuvash culture. Folk



*8. Mari shüvïr (bagpipe) player*

music is an integral part of festivities such as those for Shrove Tuesday, weddings, hay-making or burial.
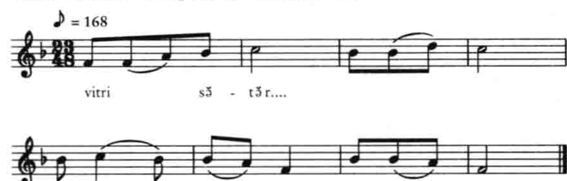
Three main Chuvash groups may be distinguished: the Viryal Chuvashes, in the northern areas of the republic; the Anatri (and Anat Yenchi) Chuvashes, in the central and southern regions; and the Chuvashes who settled in such places as Buinsk, Tyetushi, Aksubayevo and Tseremshan in Tatarstan. The last are particularly notable, for as a result of their isolation they have retained a more archaic culture. Their rich tradition resembles that of the Anatri Chuvashes.

The fact that peoples in the central Volga region had lived together for centuries played a decisive role in the development of the different melodic patterns of Chuvash folk music. The Chuvashes were in close contact with the Tatars of Kazan′ on the one hand and the Maris on the other. Signs of this contact may be discerned in their music, fused with original Chuvash stylistic features. The texts of Chuvash melodies are exclusively lyrical. Epic tradition is as rare among them as among the Maris. The generic borderlines of the songs coincide with the thematic content of the songs, as in *tuy* (wedding), *saltak* (recruiting), *váyá* (spring feast), *kéréke*, *yupa* (ritual) or *tashá yurrisem* (dance songs).

Viryal Chuvash folksongs are characterized by a descending melodic line, an anhemitonic pentatonic scale and four-section structure. At the northern border, where they live close to the Mountain Maris, they sing tunes similar to Mari ones, using the 5th-shift construction but with Chuvash texts. The melodic line remains descending even in the absence of the 5th-shift construction. In addition to even metres, bars with asymmetrical metres (5/4, 7/8 etc.) occur remarkably often. Fast songs are syllabic; slow songs are typically recited with moderate ornamentation of the main notes. The pentatonic scale and the 5th-shift construction were presumably introduced into Mari and Hungarian music through Chuvash mediation, and the congruences in the music of the two Finno-Ugric peoples (Maris and Hungarians) originate from a third Turkic-speaking source, the Chuvashes.

Among the southern Anatri Chuvashes, songs consist predominantly of three-line stanzas. The three lines do not contain three separate musical patterns: the second line is usually repeated with a new text (*ABB*). A five-line form is obtained when the second or third lines are repeated with a new text. The range of these melodies is generally narrower than that of the quatrain (i.e. the descending melodies with 5th-shift construction) and it moves around a 6th, only seldom exceeding an octave. The length of the melodic lines is, however, not restricted. On average there are four bars to each line and the number of syllables varies between 9 and 14. The Chuvash anhemitonic pentatonic scales (D–E–G–A–H, E–G–A–H–D, G–A–H–D–E and A–H–D–E–G) often alternate with the semitonal scale (G–B–C–D–E). An example of the latter is the well-known two-line melody of a wedding lament, in which the bride takes leave of her parents (ex.14).

Ex.14 Chuvash wedding lament, transcr. L. Vikár



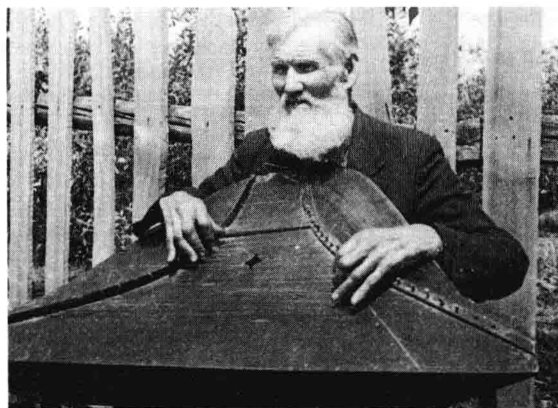

The Chuvashes living in Tatar territories have kept characteristic musical features that once might have existed among Anatri Chuvash people. It may be presumed that melodies consisting of three or four notes, and repeating and varying one single line, represent the oldest layer of Chuvash folk music and the original practice of improvisation. The extremely rich ornamentation may have been introduced under Tatar influence.

Chuvash instrumental music can mostly be traced to vocal origins: melodies performed on instruments are identical with those generally sung. The only exceptions are the fast dance-songs played on the violin, accordion or the *küsle* (trapeziform zither with 17 strings or more; fig.9). Other instruments used by the Chuvashes include *tam-shakhlïcha* (clay whistles), *shakhlïcha* (duct flute with two, four or seven finger-holes), *shabr* (a bladder-pipe with a double chanter), *sarnay* (a bagpipe with one melody pipe and two drones), *tutut* (birch-bark horn 45 to 50 cm long) and the *parappan* (double-headed drum).

A large-scale movement developed among the Chuvash intelligentsia in the late 1920s in which composers participated. S. Maksimov, M. Ilin and V. Vorobyov started to collect folksongs systematically, but few of the several thousand folksongs recorded by Maksimov and others have been published. Between 1964 and 1970 László Vikár and Gábor Bereczki visited all the dialect regions and recorded 800 tunes.

Modern Chuvash music began early: the first national chorus performed in Moscow in 1923. A music college was opened in 1929, and the symphony orchestra was founded in 1932. F.P. Pavlov was an important musical pioneer, active as a composer, organizer, collector of folksongs and theorist.

*(vi) Tatars.* The Volga Tatars are to be distinguished from their namesakes of the Crimea, of Astrakhan and of western Siberia. They are usually subdivided into two large groups, the Kazan′ Tatars and Mishar Tatars. Within these subdivisions one must also differentiate between Muslim and Christian Tatars (the main groups of the latter are the Tatar-Kryashens of the Kama river and the Nagaybaks of the southern Urals), located as they are at the juncture of Islam and Christianity. Though the Christian Tatars have had closer cultural ties with nearby co-religionists (Mordvins, Chuvashes, Maris and Russians), they have nevertheless preserved a significant portion of the common Tatar heritage.



*9. Chuvash küsle (zither) player*

Among the Tatars, as among the Bashkirs, there is an important division of song types which is more closely related to practice in the Altai region and Mongolia than to traditions to the west. The two basic genres are the 'long-song' (*özen küi*) and the 'short-song'. The long-song is marked by highly ornamented, melismatic melody, free rhythm, free use of text (including fragmentation of words), extreme lengthening of final syllables and slow tempo, in contrast to the quick, syllabic, sparsely ornamented style of the short-song. Its style is analogous to that of the Russian *protyazhnaya pesnya* or the Turkish *uzun hava*. The fully developed *özen küi* is used less among the Mishar and Christian Tatars. Ex.15 shows the opening of an *özen küi*. As among the Bashkirs, Tatars also sing songs in styles somewhere between those of the long- and short-song, for example the *takmak*, *bait* and *khushavaz*.
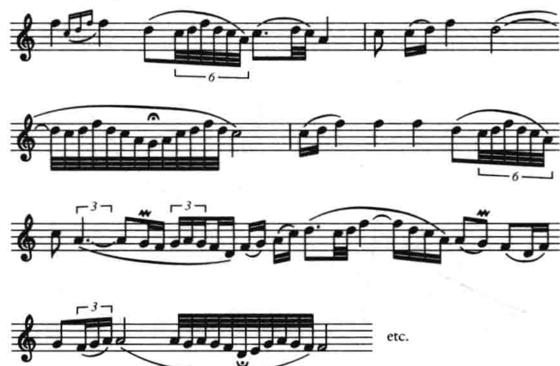
Though pentatonic scales play an important role in Tatar music, other scalar structures abound. Melodic contour is similarly varied. Tunes with a two-part structure in which the tune is transposed up or down a fixed distance, like those noted for the Maris and Chuvashes, occur frequently in Tatar music, but there are also many songs with a gradual descent to the tonic or in arch form. A tendency in Turkic folk poetry to insert great numbers of non-text syllables in a text is often observed in Tatar folksong texts. Here, for example, are two lines of a song text in which the non-text syllables are given in parentheses:

zhe (ie) ge (e)t cha(ia) klar(i) da (di le) bar (la)da(la) j (ie) de
Ki (e)ng u(iu)ram(i) nar da be(ie) ege (le) ai tar i (ie) de
(When we were young broad streets seemed narrow.)

Like the Bashkirs, the Tatars play the *kuray* (an end-blown flute) and the *dumbra* (a lute, related to the Kazakh *dömbra*), although the latter is now rare.

Because Kazan′ has long been a key city for both Tatars and Russians, the Tatars have been in close contact with Russian culture since Ivan the Terrible's conquest of the city in 1552. Russian and European music were introduced early, well before Soviet times. Clearly one of the earliest borrowings from Europe was the accordion which, after being modified to suit local taste, became the chief accompanying instrument from the late 19th century. After the Revolution professional music in the European sense developed among the Tatars, leading to the establishment of the Kazan′ State Conservatory in 1945. Sultan Gabyashi (1891–1942) is usually cited as the first Tatar musicologist and composer.
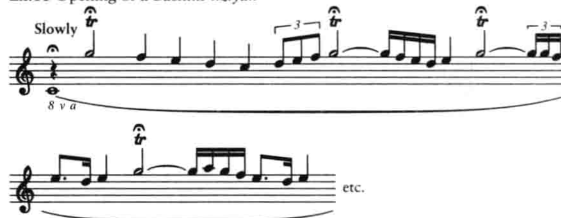
**Ex.15** Opening of a Tatar *özen küi*, *Urman*




*(vii) Bashkirs.* Like the Tatars, the Bashkirs distinguish between 'long-songs' (*uzun küi*), marked by free rhythm, highly melismatic melody, fragmented text and extremely extended final syllables, and 'short-songs' (*kiska küi*), syllabic songs in fairly quick tempo with more or less even note values. A story is basic to the long-song, with singers taking on the mood of the characters being depicted. Within the category of short-songs, a newer variety called *takmak* was developed in the 19th century, apparently connected with the rise of the accordion as an accompanying instrument and related to the Russian *chastushka*.

Other basic types of song include the *kubair*, or epic recitation, which was evidently dying out in the 19th century, the *senliau* (bride's lament) and *teliak* (greeting of the bride by the groom's kin), which are examples of wedding songs, and the newer *bait*, a topical song, for example a 19th-century tune on the subject of the introduction of tea-drinking among the Bashkirs. One highly distinctive genre not practised by other Volga-Ural peoples is the *uzlyau*, a method of guttural singing whereby the performer first produces a deep chest tone and then simultaneously projects of high-pitched melody line based on the upper partials of the fundamental, creating two-part music by a single singer. This technique, quite rare even in the 19th century, is paralleled among the Altai Turks, Tuvans and Mongols (*see also* INNER ASIA, §1, OVERTONE-SINGING and MONGOL MUSIC, §4). Ex.16 is an example of *uzlyau* transcribed in the 1930s.

**Ex.16** Opening of a Bashkir *uzlyau*




As with the neighbouring Kazakhs and Kirghiz, Bashkir instrumental music traditionally contained strong elements of story. Thus, players of the *kurai* (long end-blown flute, usually with four finger-holes) are able with their music to project a plot to listeners. *Kurai* players seem to be accorded the importance associated with lutenists among the Kazakhs and Kirghiz. They participate in contests of skill and receive high praise as wandering minstrels. The *kurai* player can perform in a manner analogous to that of the *uzlyau* song by maintaining a strong, steady, fundamental hum under a lively flute tune. Such a style can be found among widely separated players of open end-blown flutes, such as the Baluchi (in Iran and Afghanistan), the Altai Urianghais, Tuvans and Kazakhs (West Mongolia), and certain east Europeans, for instance Romanians, Slovaks and Serbs.

The era of modern Bashkir music began in 1919 with the establishment of the professional theatre and opening of the first music school. The first Bashkir opera was M. Val′eyev's *Khakmar*, produced in 1940.

*(viii) Kalmïks.* The Kalmïks, though separated from their homeland and compatriots for over 350 years, have preserved a significant portion of their Mongol musical heritage, despite considerable acculturation to Tatar, Cossack and Russian cultural patterns. Their songs

frequently fall into the long-short (*ut dun–akhr dun*) dichotomy described for the Tatars and Bashkirs. Two-register songs featuring melodic transposition are found, as well as songs with large melodic leaps. Long-songs, *ut dun*, are predominantly melismatic. The (usually) hexasyllabic text line is begun in a declamatory style but then is stretched into a melismatic tail. The melodic line is composed of two layers of anhemitonic tonal space, between which the melody moves as a 'question-answer' pattern.

Song texts and performing practice reflect a wide range of subject matter, from work songs associated with fishing and herding to love-songs and the epic tales of the hero Janggar. The elongation of syllables is also used as a vocal technique during epic performances, and OVERTONE-SINGING is also used in some passages. Long-songs (*ut dun* or *shastr dun*) are used during official events, such as weddings (ex.10), and long-song vocal techniques are sometimes employed in other genres, such as praise-songs or *magtal dun* and in *küük uulyuldg dun*, that is, lament-like songs about the hardships of the bride in the house of the groom's family.

Instrumental music is usually played to accompany dancing, an entertainment widespread among Kalmïks. A solo dancer takes his cues from the *dömbra* (lute) player, performing a variety of gestures while standing in place.

Kalmïk association with Russian and European music is quite old. According to one account, a Kalmïk khan used to maintain a household orchestra, which included European instruments, capable of playing Mozart and Rossini overtures. In the late 19th century the Kalmïk cellist Dordzhi Mandzhiyev performed in St Petersburg. Since then, these musical ties with Europe have been strengthened and broadened, resulting in the appearance of Kalmïk composers of European-style classical music and a repertory which includes operas and symphonies.

3. SIBERIAN PEOPLES. Siberia is a vast area of subarctic and arctic zones in Russian northern Asia. It is usually defined as bordering the Ural mountains in the west, the Central Asian steppes and Inner Asian mountains in the south and reaching the Pacific and Arctic Oceans in the east and north. Siberian indigenous peoples traditionally hunt, fish or breed cattle. Including the Siberian Tatars and the northern indigenous minorities of China and Mongolia their population is around two million, of which speakers of native languages comprise roughly 1·2 million. Great changes in their traditional socio-economic and cultural systems have occurred, especially during the 20th century.

Fig.10 illustrates the ethnic groups and their localities. Several ethnonyms encompass local sub-groups, between which languages or dialects may be incomprehensible. Mostly this classification conforms to the boundaries of the major Siberian language groups: the Uralic Sámi (*see* SÁMI MUSIC), Samoyed and Ob-Ugrian languages; and the Turkic (Tatar, Altai and Khakass), Mongol (Buryat) and Tungus languages. Others are either remnants of small language groups or isolated languages, for example those of the Ket, Yukagir, Itelmen, Nivkh, Chukchi-Koryak and Yupik-Aleut languages.

*(i) Musical characteristics and influences.* The music of indigenous Siberians is predominantly vocal. Sound imitations, signals and short melodies in various song, shamanistic and dance genres are important in the vocal domain. Characteristic features include: a system of intonation based on timbres, where pitch is of secondary importance (e.g. inhalation-exhalation throat singing, whirling and rotating aerophones); lyrical, ritual and epic melodies based on single-timbre voice production; and the use of large intervallic leaps. Characteristic of melodies of Arctic nomads and hunters, such as the Nenetses, Nganasans, Yukagirs and Chukchis, are pitch sets that tend to change and expand during performance. Musical instruments are marginal and often used as non-tonal sound or signal instruments.

Where instruments are more important, they influence vocal ranges and define rhythm (e.g. celebration songs and shaman's songs accompanied by drum, wood log, pendant rattles). When flutes, trumpets, zithers, lutes or harps are used they affect tonal and modal norms, especially during shamanistic rituals, bear ceremonies and the epic performances. Monodic singing with an instrumental accompaniment is a tradition of the Ob-Ugrians, Altai and Sayan Turks, Khakasses and Buryats.

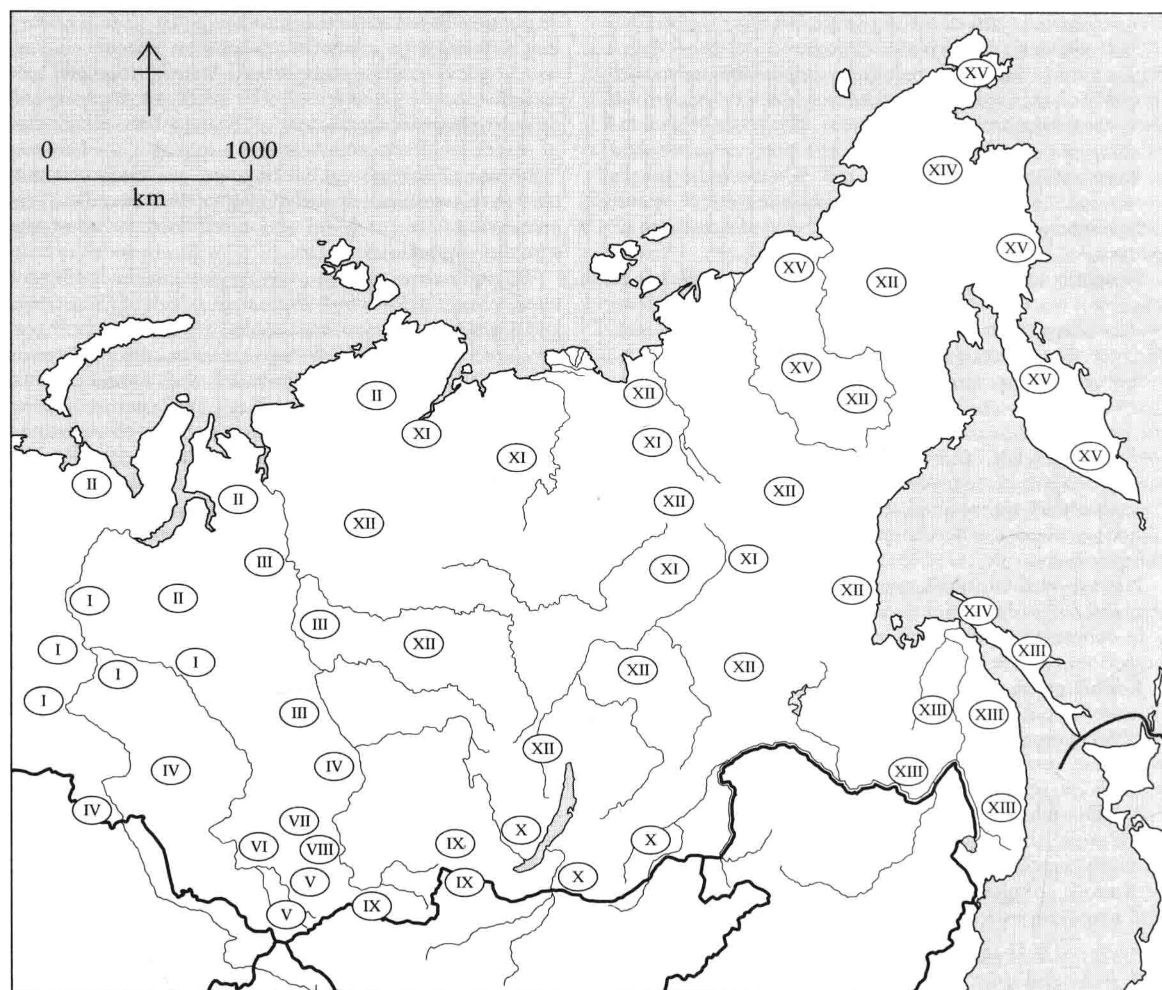
The music cultures of southern Siberia that border and have a long history of contact with China, Central Asia and Russia, have adopted traditions of musical conceptualization from these adjoining cultures, along with their own fixed systems of intonation. Cultural influences, such as the practices of Buddhism, Islam or Christianity, have been adopted by some of the Siberian groups as well as musical instruments and melodies. The latter can be seen in the stanza form of songs, in the concept of initial and final tones in pentatonic systems (the Tuvans, Buryats and the peoples of Amur) and the metricization and in change towards the Western major–minor tonality in the traditional melodies of the Altai Turks, Evenkis, Sakhas and Itelmens.

*(ii) Vocal music.*

*(a) Sound imitations and signals.* Each Siberian group uses sounds that imitate, embody and interact with sounds of the natural world. A collection of onomatopoeic 'titular' signals represent the voices of animals and birds important to the group's culture of intonation (e.g. the cuckoo, owl and ptarmigan; ex.17*a*). In addition there are luring, decoy and imitative sound signals addressed to various animals during hunting and cattle breeding, and exclamations used for controlling animals during the hunt and herding (ex.17*b*, *c*). Buryats, Tuvans and Altai Turks perform melodies while feeding the new-born animals and during milking (ex.17*d*).

Sounds used as lullabies occur among the Nganasans (*n'uo l'anterï*), Evenkis (*kumakan hegan*), Koryaks (*kar-wel'u*) and Chukchis (*kïnil'etkin grep*; ex.17*e*). Songs of childhood are composed for an individual child. These are found among the Odul Yukagirs (*shiishii*), Chukchis (*chakchechang*), Koryaks (*cakhcichang*), Kereks (*t'akyit'an*) and Nenetses (*ngatsyekï syo*, *nyukubts*; ex.17*f*).

*(b) Song.* Vocal forms display great variation. Some local traditions have improvised melodies, the texts of which consist predominantly of vocables. In others there may be some semantic text in the songs, but they remain subordinate to the song's timbral and melodic features. These can be found in the individual songs of the Northern Sámi of Scandinavia, the Ob-Ugrians (*sow*, *sowe*, *sahe*), Samoyed-speaking peoples (*syo*, *shyo*, *say*), southern Altai Turks and Teleuts (*küü*), northern Altai Turks (*tabïsh*), Khakasses and Shors (*kög*), Sayan Turks and Buryats (*ayalga*), northern Tunguses (*haan*, *hagaawun*, *og*, *ogen*),




I The Ob-Ugrians: Mansis and Khantys.
II Northern Samoyeds: the tundra Nenets, forest Nenets (Nyeshang), tundra (Somatu) and forest (Bai) Enets and Nganasans. (The singing styles of the various Sami groups in Kola peninsula (in Russia) and Scandinavia (in Finland, Norway and Sweden) are not dealt with here because of the entry definition, but they belong to the indigenous peoples of the vast Siberian/Arctic area.)
III Selkup Samoyeds and the Yeniseian peoples: the northern, central and southern Selkups and the Kureys, Imbats and Sym Kets.
IV The Siberian Tatars: the Tobols, Barabas, Chulyms, Eushtin (Bukhara and Chaty) Tatars.
V The southern Altais: the Altai-Kizhis and Telengits.
VI The northern Altais: the Kumandins, Chelkins and Tubas.
VII The Kuznetsk Turks: the Mrassus, Kondoma Shors and Teleuts.
VIII The Khakass (including the Abakan and Minusinsk Tatar: the Kyzyls, Kachas, Sagays, Koybals and Beltirs).
IX The Sayan Turkic peoples: the Uyrankhais, Tofas and Tuvans.
X The Buryats: the western, central and eastern Buryats.
XI The northern Turkic peoples: the Sakhas (Yakuts) of Lena, Vilyui and the north-east; the reindeer-herding Sakhas and the Dolgans.
XII The northern Tungus peoples: the Evenki groups in the areas of the Yenisei, Baikal, Lena and Amur (Orochon), and the Evens.
XIII The Amur Tungus peoples: the Udes, the Nanais (of the Amur and Ussur regions), the Orochs, Ulchas, Negidals and Oroks.
XIV The Nivkhs of the Amur-Sakhalin region.
XV The north-east Siberian peoples: the forest (Odul), tundra (Wadul) and "Chuvan" Yukagirs, the Kovran and Tigil Itelmens, the coastal inland and Alyutor Koryaks, the Kereks, Chukchis and the Yupighyts (Yuits) (= Inuit groups in Naukan, Chaplin and Sirenik (Inuit)).

*10. Indigenous peoples of Siberia*

Udes (*dzaga*), Nivkhs (*yu*, *au*) and Chukchi-Koryak and Yupik-Aleut peoples (*angadel'il*, *khodilakht*, *angalek*, *tipeyngen*, *kïmni*). These songs are one of the fundamentals of the Arctic music cultures, comparable to the singer's personal name as a means of self-identification (ex.18*a*).

Improvisatory songs that have a more fixed melody may have texts that are metrically unfixed and alterable. However, as with the improvised melodies discussed above, they can conform to their own laws of metricization, although these are not verbalized, as for example among the Nenetses and the Khantys. Sometimes these songs have meaning as family songs, comparable to the individual songs above. These are found among the Ob-Ugrians (*erïkh*, *erey*, *ar*, *are*, *arekh*), northern Samoyedic peoples (*khïnabts*, *kïnawsh*, *bare*, *belï*), Selkup Samoyeds and Yenisei Kets (*ïngïma*, *il'ir*), northern Tunguses (*iken*, *ike*), Amur Tunguses (*iekhe*, *dzarin*, *ike*, *yaya*, *ikheian*, *hege*), Nivkhs (*lu*, *lund*) and the Chukchi-Koryak and Yupik-Aleut peoples (*yakhtel*, *chakales repnun*, *qul'iqul'*, *grep*, *uglyutkun*, *uglyut*, *kogyak*; see ex.18*b*.)

The versified songs have an invariable metric structure for both the melody and text, and also fixed and verbalized principles for regulating the relationship between them. Improvisation in these songs is governed by fairly strict rules and concerns only the themes. These songs predominate among the southern Altai Turks (*qozhong*), Siberian Tatars (*ïr*, *iyr*), northern Turks (*ïraya*), Tofas (*ïr*) and Sakhas (*ïrïa*). A distinction is made between rhythmic 'short-song' songs with verses and metrically free and melismatic 'long-songs' among Buryats (*uta duun/bogoni duun*, 'long-song/short-song'), Tuvans (*ïr/qozhamïq*), Teleuts (*sarïn/tandïr*), Khakasses, northern Altai Turks and Shors (*sarïn/takhpakh*; see ex.18*c*).

Allegorical songs with verses are found among the Nganasans (*keyngeyrsya*; ex.18*d*), Nivkhs (*walhlu*, *alhtund*) and Mansis (*ulilap*). They form a distinct genre with particular melodies, and a system of allegorical poetic expression with specific principles governing the relationship between text and melody.

In other songs the musical structure may be cumulative and dynamically expanding, and the textual themes may have distinct melodic expressions. These occur, for instance, among the Sakhas (ex.18*e*), Yuits (*il'agan*), Ulchas (*haund'ari*) and Evenkis (*dawlaawun*, *kochindz'a*). The epic songs of the northern Samoyeds (*yarabts*, *shotpyalsh*, *d'öre*, *d'urïmi*) lie between these songs and epic poetry.

OVERTONE-SINGING (*see* TUVAN MUSIC, and §II, 3(vii) and (vii), above) is an extraordinary vocal technique in which overtones are produced by a single singer using the chest or oral cavities to create resonances that form a two- or three-voiced texture (ex.18*f*). It occurs with many variations among the Tuvans (*khömey*, *sïgït*, *ezengileer*, *kargïraa* and *borbangnadïr*), Altai Turks (*karkïraa*), Sakhas (*khabarga*), and among Mongols just south of Siberia. Usually, when occurring during song, the text and overtone passages form separate sections. Overtone-singing has connections with ritual practices and epic poetry.

*(c) Epics.* The term 'epic' is used here to refer to the performance of myths, legends or tales in sung, recited or prose form, sometimes with instrumental passages.

Epic songs may be grouped according to three melodic types. One type of epic uses melodies of lyric songs,

Ex.17

(a) Yukagir-Odul — T. Ignatieva
♪ = 0·5" (♩ = 60) 5·0"
A - a - nge! a - a - nge!

Evenki — E. Shirokogorova
Voice Moderato ♩. = 60

(b) Ude — Yu. Sheikin
Trumpet ♪ = 0·27" (♩ = 111) 5·0"

*Kyzyl-Khakass* — V. Shevtsov
♪ = 0·37 (♩ = 81) 2·2"
I - yu - ru - u!

(c) Amur-Nanai — A. Aizenshtadt
Lento (♩ = 56)
Khe! kha-ul, kha-ul!

(d) Eastern Buryat — D. Dugarov
Andante (♩ = 60)
Te-ge, te-ge, te-ge, te-ge, te-ge, te-ge, te-ge, te-ge.

(e) Chukchi — V. Lytkin
Moderato (♩ = 88)
Yt chaik'ai my-nyn-ty-g'en o - - o - o

(f) Tundra Nenets
♩. = 84
nye-ng(e)ye Nye-d(e)-ye nye, nye-ng(e)-ye ngar-ka-ye nye,
nye-ng(e)-ye me-bye-(ye)" nga-nyo", sa-ngo-ye ya"aw-yi - li-nyo,

differing only in the length of the narrative. Among the Nivkhs they are called *ngïzit* and *ngastund* or *tïlgu* and *tïlgund*; among the Evenkis *ugun*, *hugun* and *ulgur*; among Kets *as'kit*, *as'ket* and *askeht*; and among Selkups *kööl'tyma* (ex.19*a*). A second type uses various forms of melodic recitation. They are known among the western Buryats as *uliger*; among the northern Samoyedic peoples as *syudbabts*, *shotpyalsh*, *syudobichu* and *sitåbi*; and among the Ob-Ugrians as *ternïng erïgh* and *tarnïng ar* (ex.19*b*). Here the melodic types are usually identified and associated with the name of the main character of the tale. A third type of epic performance is recited with a special vocal tone, related to overtone-singing, that sets it apart from the usual singing or speaking voice. This type is called *tool* by the Tuvans, performed with a vocal style known as *alganir* (ex.19*c*); *kai shördzhök* by the Chelkans; *kay chörchök* by the Teleuts; and *tuul' khäälakh* by the Altai Urianghais of West Mongolia. Epics performed using this special vocal tone are accompanied by a two-string plucked lute (*topshuur*) among the southern Altai Turks, the Teleuts and among the west Mongolian Altai Urianghais.

In epic narratives with sung passages the text, which emphasizes the metre (sometimes using a free speech form of narration), is interrupted by the singing in the personae

Ex.18

(a) Yupik-Aleut — V. Korguzalov

Andante (♩ = 66)

A - i - yu n'a a' na ya iy - i - yu n'a - iy

ay - i - yu n'a - iy

ya n'u - iy, n'u - iy, n'u - - iy,

n'u - - iy, n'u - iy, n'u - iy

(b) Tas Selkup — T. Dorozhkova

♪ = 0·26" (♩ = 113) 11·2"

De - et - man - ngo mo - ko - ko - ko - dei, ke - ko - ko hu - ba wal dei mi-ke to - men - ga

(c) Koibal-Khakass — A. Kenel

Moderato (♩ = 80)

A-ghur ök - tin' sū a - ra - chyn. As - tan' dā akh chan' pol - za chi.

(d) Nganasan — O. Dobzhanskaya

♪ = 0·4" (♩ = 75) 8·4"

M. e - we - me - ya a - me - mon - to a - ba - we - me mon

(e) Sakha — E. Alexeyev

voice - kylyhakh

Larghetto (♩ = 60)

Dzhie - - - Buo Dzhie - buo

(f) Tuvan

voice - kargira

Presto (♩ = 152)

O - œ - a - o - ö - a - ö - a - o - u - ö - a - ö œ - a - œ

ö - œ a - o - ö - a - ö - a o - u ö - a - o - ö - a - ö - a - oi

of the tale's characters. These passages may be recited, sung or performed with special intonation (ex.19*d*).

Epic recitatives may be myths, as among the Yukagirs, Chukchi-Koryak and Yupik-Aleut peoples (*chul'dzhil*, *karawal*, *amngel'*, *l'ïmngil'* and *unipgan*) and Buryats (*ontokhon*), or as tales as among the Buryats (*ontokhon*), Sakhas (*kepsen*), Yenisei and Baykal Evenkis (*nimngakan*), Evens (*nimkan*, *tangran*) and the Amur Tunguses (*nimangku*, *ningman*, *imga*, *nimapu*, *ningma* and *telungma*; ex.19*e*). Epics in song form that represent the heroes by their specific melodies and motifs (usually introductory or refrain motifs) occur among the Sakhas where they are called *olongkho* (ex.19*f*). They are known among the Dolgans as *olongko*; among the Orochon Evenkis as *nimngakan*; among the hunting, mountain and continental Evenkis as *nimkan*; and among the central Buryats as *uliger*. Epics performed using special vocal techniques by which the epic heroes are identified and which are performed to the accompaniment of a plucked box zither (*chatkhan*) are found among the Khakasses (*khai nïmakh*; ex.19*g*); and to the accompaniment of a plucked lute (*cherchen komus*) among the Shors (*kai nabak*).

*(iii) Ritual.*

*(a) Shamanistic rituals.* These have their own specific forms of music and song and are performed by a male or female shaman at séances for healing or divination through communication with spirits. Although shamanistic practices vary substantially according to local

Ex.19

(a) Imbat Ket — G. Nikolayeva

♪ = 0·25" (♩ = 119)

Ai - pi - ku - l'am dei - sa - dok, dei - sa - dok, dei - sa - dok.

(b) Tundra Nenets

♩ = 63–6

(A?)

...a - ko ngei,

A yi - xyi(n) - nyan-da ma - sye nge... e - ngei, B syi-"iw-(àn) syu - d(à) - byar-ka ngei, A sye-na - do"yung - gu - nyu nge... e - ngei, xe... ma...

A ma-nya-be(ng) ke - xem - da ngei, B xe-xem-da ne - kal - nga nge... e - ngei. (ABA A ABA ABA ABA ABA ABA)

(c) Tuvan — Z. Kyrgus

(♩ = 82) voice - alganir

Shi - yan Erten - gi-nin ger - te - zin - de chü - ve - zi ir - gin

Bu - run - ry-nung mur - nun - da chü - ve - zi ir - gin.

(d) Telengit-Altai — V. Nikiforova

voice - kai

♪ = 0·31" (♩ = 96)

2·5"

Mösh a - gaçh - tyng to - zi - neng chüm - dep et - ken oi - top - chü - rum

lute

(e) Oroch — N. Kim

(♩ = 120)

Biak - to a - di - ngo ba - l'a a - ma - ka

(f) Sakha — N. Nikolayeva

♩ = 68

O-hu - l'a - tang o - hu - l'a - tang! Tom toi - o - gho ba - ai - dyir

(g) Kyzyl-Khakass — A. Stoyanov

voice. khai

♩ = 84

a - ö - - - - chi - ri - pos - ti pü-dep-che de - dir

zithers

traditions, the shamanistic music of Siberia has several common features.
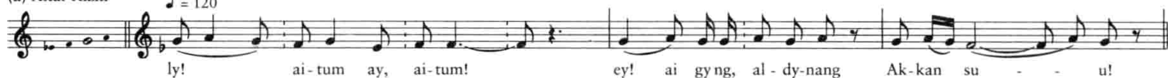
Invocations are addressed by the shaman to specific spirits. Each ethnic group has its own terms for these songs. They are known by the Ob-Ugrians as *kayne erïkh*, *s'artï kho ar* and *t'ertï qo arekh*; by northern Samoyedic peoples as *sambadabts*, *tadibe bare* and *ngetethet'ie belï*; by Selkup Samoyeds and the Kets as *s'umpt'a* and *qut*; by southern Altai Turks as *kamdar kay* and *kamdar qozhong* (ex.20*a*); by northern Altai Turks as *kamdar sarïn aptelekh*; by Kuznetsk Turks as *kamdar sarïn chalbar*; by Khakasses as *tostartchanï*, *alqanï*, *chapqanï*, *khamdïkh* and *kibelesi*; by Sayan Turks as *ham irï*, *ayahanïr*, *khamnaashkïn* and *kham alganïr*; by Buryats as *boheldon*, *shepshelge* and *durdalga*; by northern Turks as *kirï*, *kirar* and *kuturar*; by northern Tunguses as *eriwun*, *yayawun*, *dzariwka* and *n'aya*; Amur Tunguses as *yaya*, *yeyi*, *epili* and *leusu*; and by Chukchi-Koryak and Yupik-Aleut peoples as *yaltïn'al yakhtel*, *alman yakhtel*, *wolmomal*, *chailangi yuoieng yakhte*, *kmali chineh*, *angangyan*, *yarakolet* and *kanïmsut*.

When the shaman enters an altered state of consciousness, sometimes referred to as ecstatic trance, the voices

Ex.20
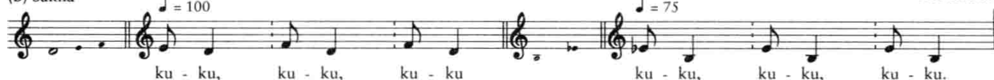
(a) Altai-Kizhi

A. Anokhin
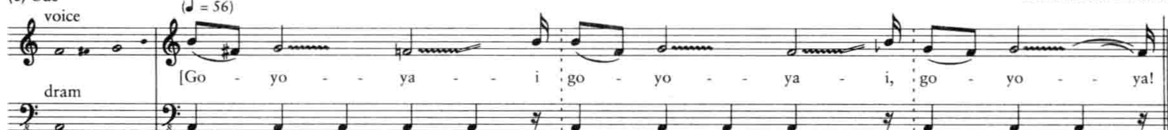



(b) Sakha

A. Maslov
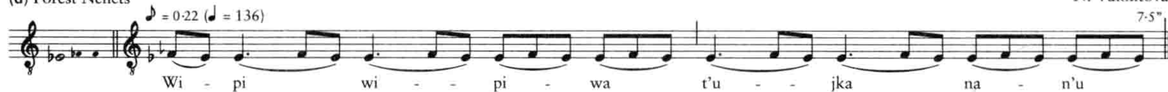



(c) Ude

V. Steshenko-Kuftina
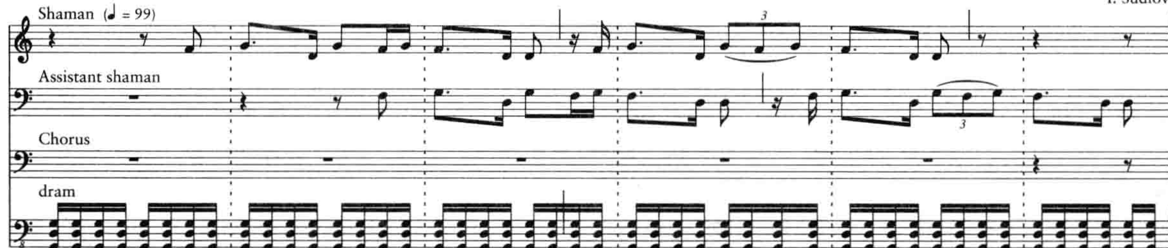



(d) Forest Nenets
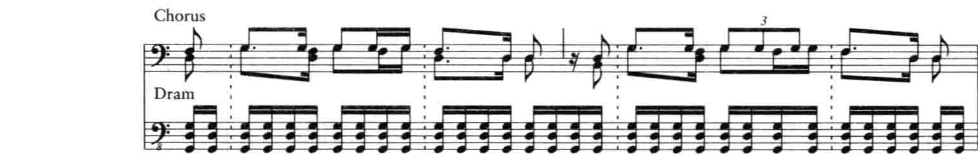
N. Vakhitova
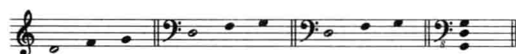



(e) Evenki

I. Sudlov
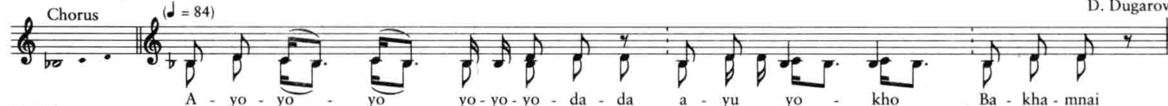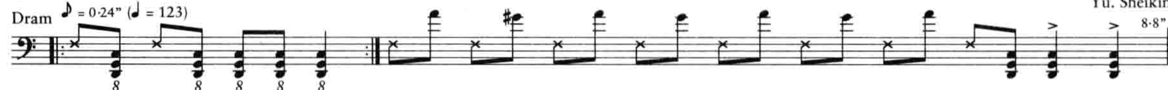








(f) Western Buryats

D. Dugarov




(g) Ude

Yu. Sheikin




of his or her helping spirits are produced as well as various types of vocal expressions. These may include interjections, grunts, words, vocables and slight tonal and rhythmic inflections relevant to the shaman's emotional state (ex.20*b*).

The ritual performance often involves use of percussive devices such as the frame drum and rattles, and sometimes psychotropic drugs, such as the smoke of ledum (marsh tea) or heather, a drug made from fly-agaric or alcohol. Special songs involving the use of psychotropic drugs occur among the Khantys (*kuchum ar*, *kut' arekh*, *pongl'at kho ar* and *pangkel'ta ko arekh*); forest Nenets (*wipi kïnawsh*); Nganasans (*hoangkutuo balï*); Evens (*hoghen*); Udes (*haunde*); Nivkhs (*handud'* and *khaydat*); Odul Yukagirs (*yummul yakhte*, *yemorodolo* and *shanpaydie yakhtale*); Nymylan Koryaks (*yurh'ain'ek*, *lal'quliqïl* and

Ex.21

(a) Sakhalin Nivkh — I. Saastamoinen

log (♩ = 84)

(b) Amur Nivkh — Yu. Sheikin

voice ♪ = 0·45" (♩ = 66) 10·9"

To - lo - py khys - ta takh-ta-takh - ta, to - lo - py khys - ta takh-ta tak - hta.

log

(c) Oroch — N. Kim, Yu. Sheikin

voice ♪ = 0·32" (♩ = 92) 5·2"

Chon - gu - ri, chon - gu - ri, chon - gu - rie chon - gu - ri, chon - gu - ri, chan - gu - rie

log

(d) Khanty

♪ = 300

(e) Mansi — G. Soldatova

♪ = 0·38" (♩ = 76) 11·8"

N'u - ru muy py - gu - kwe yo - myg - li - yo woi kan wi tup te pyng wa - ta - ke, lai

(f) Khanty — V. Sinkewich-Gudkova

(♩ = 56)

Kai-yui - en yui - en yoi - en wen-to - ren a - zi - e - men i - l'i - ma - ne-nes - l'e

(g) Mansi — A. Väisänen

(♩ = 100)

(h) Kanty — O. Dobzhanskaja

♪ = 0·46" (♩ = 64) 11·8"

To-ro-to rua, to-ro-to-ru - a, To - py - we to-ry - ra mye - na-ta - na wah - te - ne dya

(i) Khanty — H. Silvet

zithers ♩ = 60

(j) Khanty — O. Mazur

voice

Wet - la wo kur - ty - ye wo - shan - ne yi - - - wer

sticks

(k) Khanty — O. Mazur

♪ = 0·32" (♩ = 90)

Woi - i - i - ki, woi - i - i - ki khol' ti - ta - ie

14·0"

go i ye khol - um woi - e khol - um tu - lyg - la ma - n'u - kha khal - lu woi - e

Ex.22

(**a**) Tigil Itelmen — B. Ryzhkov

♩ = 84

Nor - ga - li, nor - ga - li, da! Khe! Nor-ga - li, nor - ga - li! E, nor - gal - li nor - gal - li

e - khe, e - khe, e - khe, e - khe, e - khe, khe - khe, e - khe.

(**b**) Odul-Yukagir — T. Ignatiyeva

2·7"

h - l'o, h - l'o, h - l'o, h - l'o.

(**c**) Nganasan — T. Ojamaa

♩ = 102

Ke - khei - kah ke - hei ke - hei ke - khei - kah ke - hei ke - hei ke - khei - kah

(**d**) Ude — O. Sheikina

♪ = 0·2" (♩ = 150)

1·8"

kha - ku, kha - ku, kha - ku - kan!

(**e**) Nymylan-Koryak — E. Gallo, Yu. Sheikin

[Duet] (♩ = 80)

I: eu - eu khi - i khi - i i - i i - i

II: gheu gheu l'a - l'a l'a - l'a yeu yeu

(**f**) Central Buryat — D. Dugarov

(♩ = 46) Chorus

Khun shu - bun yer - nel ya - nal, hu - hai

(**g**) Tubalar-Altaian — A. Amokhin

(♩ = 80)

Chorus I — Chorus II

(**h**) Yenisei-Evenki — A. Ayzenshtadt

(♩ = 80)

Solo — Chorus

Gir - ki - ley, i - kel - len yo-kho-ryo ya ya khor' yo

(**i**) Sakha — V. Nikiforova, T. Ignatiyeva

♪ = 0·4" (♩ = 75)

Solo

y - e - hie - key - di - ir, e - hie - ke - yi,

Chorus

6·8"

e - hie - key - dir, e - hie - ke - i!

(**j**) Even — E. Alexeyev

[A] [B] [A] (♩ = 144) Solo — Chorus — [B] (♩ = 168)

[He - dzhe! he - dzhe! hi - do! hi - do! hu - wo! hu - wo! hin - do! hin - do!]

*iw'isi quliqul*); Chukchis (*wapaqen grep*); and Sakhas (*menerier*). (See exx.20*c–d*.)

During a shamanistic séance, the shaman's assistant (known as *teltanggoda*, *tetagude* or *tuoptusi* among northern Samoyeds, *quqïltïmpïl qup* among Selkups and *beledzert*, *belnedz* or *belemnge kuturuksut* among northern Turks) may also sing imitatory or responsorial songs. While the shaman's words are important in that they are believed to be the words of the spirits, they are dangerous to human ears and thus an assistant is needed to repeat them. In some places, however, audience members may participate in the performance (ex.20*e*). Among the Buryats (where it is known as *böölööshen*) and Itelmens, heterophonic singing between the shaman and those participating in the séance occurs (ex.20*f*). A drum introduction to the shaman's ritual, in which those participating take part in turn, is found among the Amur Tunguses (*gongoyni*, *gong-gong* and *takun-tau*), Chukchi-Koryak and Yupik-Aleut peoples (ex.20*g*).

*(b) The bear ceremony.* Bear ceremony traditions comprise an important syncretic ritual for some Siberian peoples in the taiga zone. The ceremony is a symbolic representation of the totemic belief of the bear as the original ancestor of the 'tribe' or ethnic group. As a ritual complex, lasting many days, it includes an integral cycle of music. Such traditions are found in two regions of Siberia; the Amur-Sakhalin region (among the Nivkhs, Orochs, Ulchas and Negidals) and among the Ob-Ugrian peoples (Khantys and Mansis).

The music of the bear ceremony in the Amur-Sakhalin region is performed only by women. Tunes played on a musical log (ex.21*a*) continuously accompany the performance of myths and rituals, as well as private and public festival and domestic feasting phases of the ceremony (*tug's pïznd*, *tungu*, *tunkure* and *tungkere*). Ritual melodies are played when the bear is released from his cage, as he is led around the settlement, during the killing and cutting-up of the carcass and the making of sacrificial offerings. Music accompanies recitations of myths, including those describing the marriage of a woman and a bear, the fate of their children and the significance of the raven and the owl (ex.21*b*). Festival melodies accompany sporting contests and domestic feasts. Women's dances, using branches, bundles of twigs and rattles, are also performed during the feast (ex.21*c*).

The music of the Ob-Ugrian bear ceremony is performed principally by men. There are more than 300 obligatory songs, between which interludes are played on the lyre (zither variants of this instrument also exist), harp and lute (ex.21*d*). The genre system is made up of seven cycles of songs. Invocation songs are performed at the start of each day in order to 'arouse' the bear's understanding of the ceremony. Among the Mansis such songs are called *kholi erïkh* and among the Khantys *atïn ar* and *a'lkhem arekh* (ex.21*e*). Songs for the supreme gods that have a heterophonic texture, although performed monophonically, may be recited in melodic or declamatory tones, and tell of the creation of the world and the gods. Among the Mansis they are known as *kastil erïkh* and among Khantys as *kayoyang ar* and *lhangïltep* (ex.21*f*). Songs for the earthly gods are more melodic with a complex allegoric and poetic style, known by the Mansis as *yalpïng moyt erïkh* and the Khantys as *po yaktu ar*, *w'on ar*, *mish ar* and *wont lhunq lhangïlhtep* (ex.21*g*). Re-enactment songs with non-religious subject matter, for which the singer wears a mask and special costume, are performed by both the Mansis (*tulïglap*) and Khantys (*lhungulhtuptii* and *lhangïlhtep*; ex.21*h*). Dance-songs or dances of the spirits alternate with these re-enactment songs. These are accompanied by instruments playing songs and tunes, called *pupïgh yikw* by the Mansis and *lungh yaktï* and *lunq yeqta* by the Khantys (ex.21*i*). During the last day of the ceremony, specific songs known as *w'on ar* (Mansis) and *iymeng lhangïlhtep* (Khantys) are performed (ex.21*j*). The final performances of the bear ceremony involve sleep-inducing song, which comprise a eulogy and ritual farewell to both the bear and the ceremony. This is called *uy ulilap* among the Mansis and *ul'tï ar* and *olte lhangïlhtep* among the Khantys (ex.21*k*).

*(iv) Dance.* Dance music is predominantly vocal and involves either sounds produced with a special 'throat singing' technique or round dance-songs and melodies. 'Throat singing' is unique to the peoples of eastern Siberia. It is a mixture of rasping, grunting sounds, produced both by inhalation and exhalation, and tonal sounds in singing voice. It can be performed alone or in a group; group performances may consist of a 'canon-like' sound mixture.

Various throat-singing styles accompany individual dances, round-dances and games. Melodized shouts are heard at the end of a song couplet as a refrain. They are heard in both women's and men's song-dances among Itelmens who know them as *khekhmïkels* and *khemkh-ekudzen* (ex.22*a*). Signal melodies accompany men's and women's round-dances among Odul Yukagirs (*longdol* and *tunmun hontol*; ex.22*b*), Kolyma Chukchis and Wadul Yukagirs (*pilcheyngen*), Evens (*nörgen*, *nürgenek* and *nergene*) and reindeer herding Sakhas (*chömchöö-köidüür*). Sounds imitating the voice of the bear in the ritual round-dance are known by Nganasans (*b'etïrs'a* and *ngarka kuntï*; ex.22*c*) and Enetses (*khukhoy*). Sound games accompany physical exercise and role games among the Nanays (*adzikachin*, *aqolachin* and *erieken*), Udes and Orochs (*hakaku*; ex.22*d*), Buryats (*khurïn nadan*), Evenkis (*engtevkekel*) and Ulchas (*khahï*). Sound expressions symbolizing, for example, sexuality or the voices of animals, and for the processing of fur hides, are performed only by women among the Chukchis (*pilcheyngen*), the Koryaks (*k'arg'ayngetïk*, *kïkaretken*, *kukalya'ayngan* and *q'ameq'isitiqing*), the Kereks (*pilgayngan*) and the Yuits (*saiag'ak'ut* and *pisaynga*) (ex.22*e*).

Songs accompanying round-dances or round dance-songs are part of seasonal 'tribal' offerings and family celebrations. Heterophonic swaying songs are performed by the participants of a round-dance with joined hands. They are known among the Buryats as *naygar* and *ner'elge* and among the southern Altai Turks as *küreley* (ex.22*f*). Antiphonal songs performed by two groups accompany round- and line-dances among the Kuznetsk and northern Altai Turks who call them *tabïr* (ex.22*g*). Responsorial songs with solo introduction and choral repetition are known among the Sakhas (*ohuokhay*) and Evenkis (*osokay*; ex.22*h*). Responsorial songs with a variable solo part followed by an invariable choral refrain are known among western Buryats (*yokhor* and *osoo*), Evenkis (*yekherie*, *gesuger* and *deweyde*), Evens (*dzakhuria*), Dolgans and reindeer-herding Sakhas (*kheyro*; ex.22*i*). Responsorial melodic shouts, consisting of two- or three-syllable solo shouts with group answers are known among the Evens, Evenkis, Negidals and Oroks (*hedze*, *hodzo* and *edza*) (ex.22*j*).

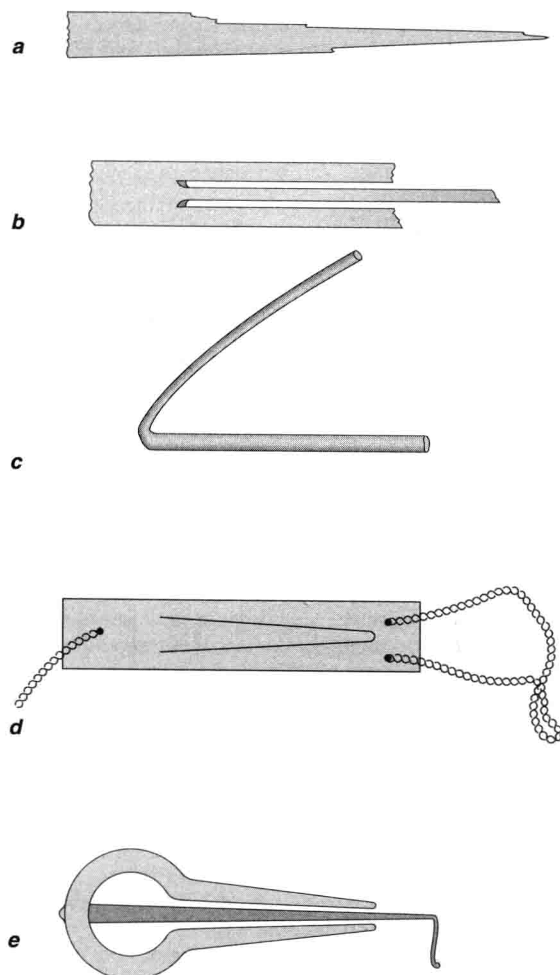
*(v) Instruments.*

*(a) Idiophones.* Rattles are the most representative idiophone. Pastoral rattles are worn on the horns and around the necks of herd animals. Rattles are also found on a child's cradle, a woman's apron and as part of a burial edifice. The equipment of a shaman includes pendants and percussive decorations on both the costume and the drum.

Jew's harps are found among all ethnic groups (except the Samoyeds, Wadul Yukagirs and Yuits). Siberian jew's harps are of five types: those made of simple reeds, trident reeds, branch angles or consisting of idioglottic lamellae and heteroglottic frames (fig.11).

Of the idiophones found in east Siberia, the most important is the suspended log used during the bear ceremony among the Nivkhs (*zas t'as*, *zas tihr*, *chachand* and *t'at'at'khas*) and the Amur Tunguses (*odzapu*, *udzadzinki*, *udzadzupu* and *tumkewun*). A structural variant is found among the Sakhas in the form of a slit-drum (*dzhälärkäi küpsüür*) (fig.12).

The shoulder blade of a reindeer is used as a friction idiophone after inserting into it a rotatable stick. It is used as both a sound imitator and instrument among the Wadul Yukagirs (*pidzensaburka amon*) and the Indigirka Evens and Kolyma (*idiki amunen*).




*11. (a) Plucked reed; (b) plucked chip-trident; (c) plucked branch-angle; (d) idioglottic lamellar jew's harp; (e) heteroglottic jew's harp*

*(b) Aerophones.* The most widely distributed aerophones have string buzzers spun between the hands or bull-roarers rotating on a longer string. These instruments vary in function from a child's toy to a sacral instrument. The Itelmens and the Karagin Koryaks organize a seasonal pan-'tribal' festival around such an instrument (fig.13). Other aerophones include the whistling arrow, the whistling and slapping whip, sound instruments played by the wind (among the Sakhas) and birch-bark whistles with a single or double leaf.

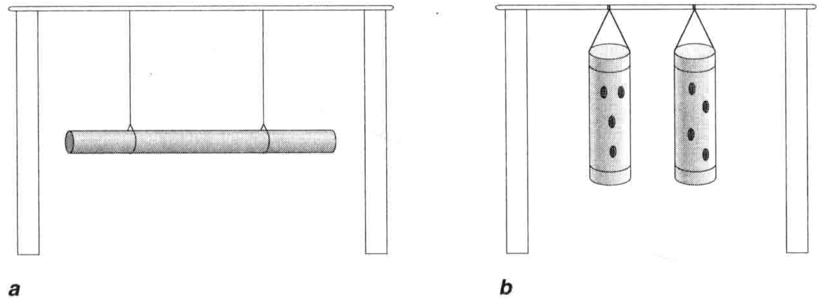
Among the aerophones with an air channel, special mention should be made of the single-reed quill whistles, fifes made from small reeds and open flutes with an internal slit and finger-holes. Trumpets are also found. The Siberian Tatars, southern and northern Altai Turks, Khakasses, Sayan, Kuznetsk and northern Turks, Buryats and northern and Amur Tunguses use a conical birch-bark trumpet and a thin, cylindrical trumpet (*abïrga* or *bïrgï* among the Altai Turks) made out of hollowed-out wood (fig.14) for enticing the reindeer. A unique variant is a long trumpet made from the stem of a hollow grass (*Emilia flammaea*) known as *kiungki* and *kinguliachikchi* among the Udes and *k'al'ni* and *kïla pews* among the Nivkhs. On this instrument the sound is produced not by blowing but by sucking.

Trumpet-shaped mirlitons are used by the Itelmens who call them *kowon* and *kalkham*, the Koryaks who call them *g'eynetkuchg'ïn* and Nivkhs who call them *kal'ni* and *ikwp'ewrsh*. The leaf mirliton is used by the Khantys, Odul Yukagirs and Tuvans.

*(c) Membranophones.* The most characteristic membranophone is the frame-drum used by shamans. This may be classified into eight regional types: the Tatar type (*tüngür*); Altain type (*chazim tüngür*, *kanïm tüür*, *mars tüür*, *düngür* and *khese*); Sayan-Yeniseian type (*dünkür*, *nunga*, *pïngïr*, *koyem*, *khas*, *fas* and *ungtuwun*); north Siberian type (*ungtuwun*, *nimngangku*, *düngür*, *pyenzyer*, *peddi* and *khendir*); Ob-Ugrian type (*koyp*, *kuyup*, *pyenzyer* and *pyenshal*); Amur type (*ungtu*, *ungtukhu*, *ungchukhï*, *untsukhu*, *untuwun*, *dali* and *k'as*); Kamchatkan type (*yayar*, *yarar*, *ul'pa yaay*, *yerkeye*, *yalgil* and *ungtun*); and Chukotkan type (*sayak*, *saquyak* and *yarar*; fig.15).

Peoples of the Amur and Sakhalin regions use a framed rattle tambourine with a fish-skin membrane as an accompaniment to women's dances during the bear ceremony. During Buddhist rituals various drums are used by the Buryats and Tuvans. Siberian Tatars use the kettledrums of Inner Asia. A unique membranophone is the large frame-mounted drum made from the entire hide of a sacrificed horse, held by an angular support or stretched over a square frame. This is found among Sakhas who call it a *tabïk*, Buryats (*zükheli*), Teleuts (*baydara*) and Khakasses (*tayïgh*).

*(d) Chordophones.* The musical bow has an almost overall distribution in the region. Among the Samoyedic peoples, Yukagirs and Yuits it is used instead of the jew's harp, while among the Ob-Ugrians, Selkups, Kets, northern and Amur Tunguses, Chukchi-Koryak, Yupik-Aleuts and the Kamchatkan peoples it is known as the women's jew's harp. Among the northern and southern Altai Turks, Kuznetsk Turks, Sayan Turks and Khakasses it is used by shamans for divination.




*12. (a) Suspended-log percussion; (b) wooden slit-drums*

Varieties of bowed lutes are also found: the spike fiddle of the Tuvans, Buryats, Sakhas, Amur-Tunguses, Nivkhs and Chukotkan-Kamchatkan peoples; a bowed lute made from a single piece of wood among the Ob-Ugrians, Selkups, Kets, Siberian Tatars, southern Altai Turks, Khakasses, Sayan Turks, Buryats, Sakhas, Evenkis, Nanays, Chukchis, Yuits and Itelmens (fig.16*a*). A box-shaped bowed lute with the neck and resonator made from separate pieces of wood is found among the Ob-Ugrians, Selkups, Kets, Siberian Tatars, southern Altai Turks, Khakasses, Sayan Turks, Buryats, Sakhas and Evenkis (fig.16*b*).

The most complex chordophones are played in southern and western Siberia: the plucked box lute among the Khantys, Selkups, Siberian Tatars, southern and northern Altai Turks, Kuznetsk Turks, Khakasses, Sayan Turks, Buryats and Sakhas; the oblong hollowed-out five string lyre (zither variants also exist) among the Ob-Ugrians and Selkups; the oblong seven-string box zither with movable bridges among the Khakasses (where it is known as the *chatkhan*), Sayan Turks, southern Altai Turks, Siberian Tatars and Buryats. A unique chordophone is the angle harp of the Ob-Ugrians, known as the *tarïg-sïp-yiw*, *torop-yukh*, *tor-sapl-yukh*, *taren-sapt-yuk*, *taregh-ogher-yuk* and *toorïgh-oup-yukh*, and the *pyngkyr* among the Selkups.

*(vi) Research.* Information on the music of Siberian peoples came first from travellers in the 17th century, and then particularly from Russian ethnographers at the turn of the 19th century: V.G. Bogoraz-Tan and V.I. Iokhel'son who worked with peoples of north-eastern Siberia; S.M. Shirokogorov with the Tungus peoples; L.Ya. Shternberg with the Nivkhs; F.Ya. Kon with the Turkic peoples of central Siberia; and A.A. Dunin-Gorkavich with the peoples of the Ob' region. The most wide-ranging collections of field materials were made by the Russian ethnomusicologist Igor' Bogdanov, beginning in the 1950s and published as recordings between the 1970s and 90s. Since the 1980s researchers from the Novosibirsk conservatory have carried out extensive fieldwork with various Siberian peoples, especially in central and eastern Siberia.

*(vii) 20th-century developments* During the 20th century, beginning in the Soviet period, urban music infrastructures (such as the conservatory and music school system) have strengthened Siberian contacts with Western music. This has resulted in Siberian professional practitioners of Western music (e.g. in the works of the Nenets composer Semyon Nyaruy) and the appropriation of local traditions into the Western system of 'folkloristic' music. Opera and ballet companies have been established in the Buryat and Sakha republics, musical theatres in the republics of Altai, Khakassia and Tuva, and music and dance ensembles in the regions of the Koryaks ('Mengo'), Chukchis ('Ergïron'), Khantys and Mansis ('Misne') and Evenkis ('Osiktakan'). In Buryatia, Sakha, Khakassia and Tuva, technologies associated with contemporary Western composition have become significant. There are about 1000 primary music schools, more than 30 music colleges and four higher music institutions (in Novosibirsk, Krasnoyarsk, Yakutsk and Vladivostok) in Siberia.

During the 1990s, with the popularization of overtone-singing, musical fusions and neo-shamanism, some Tuvan artists and groups, e.g. Sainkho Namchylak, Kongar-ool Ondar, Huun-Huur-Tu, Yat-Kha and Shu-De, and Sakha artists and groups such as Stepanida Borisova, Ay-Tal, Serge, Cholbon and Choroon, have gained international success.

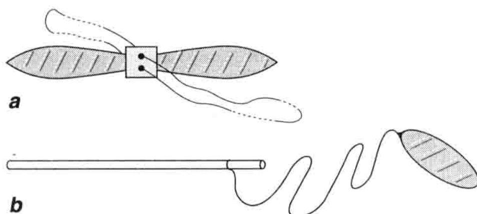
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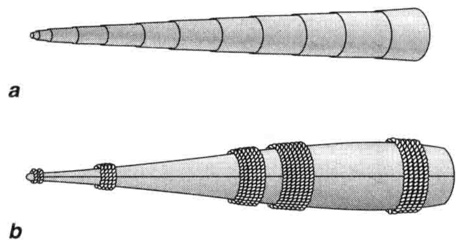
RUSSIAN

*collections*

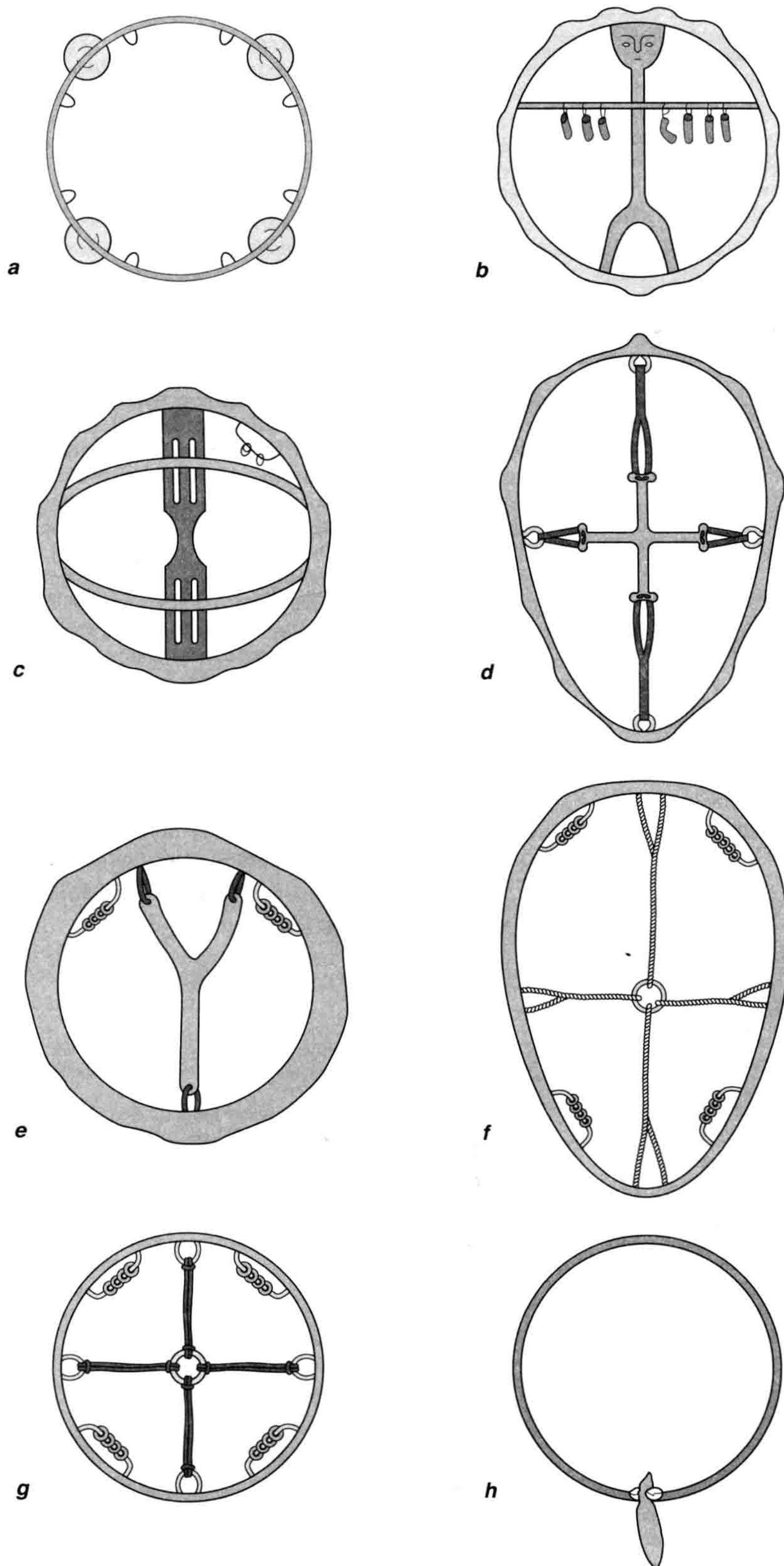
N. L'vov and I. Prach: *Sobraniye narodnïkh russkikh pesen s ikh golosami* [Collection of Russian folksongs with their melodies] (St Petersburg, 1790, 5/1955)
M. Balakirev: *Sbornik russkikh narodnïkh pesen* [Collection of Russian folksongs] (St Petersburg, 1866); ed. E. Gippius (Moscow, 4/1957)
N. Rimsky-Korsakov: *Sto russkikh narodnïkh pesen* [100 Russian folksongs] (Moscow and St Petersburg, 1876, 4/1951)
N. Lopatin and V. Prokunin: *Sbornik russkikh narodnïkh liricheskikh pesen* [Collection of Russian lyric folksongs] (Moscow, 1889, 2/1956)



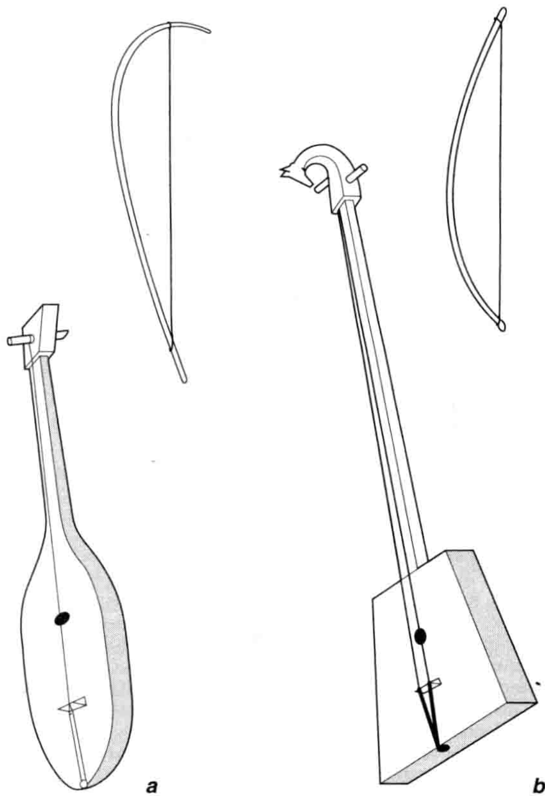

*13. (a) Buzzer; (b) bull-roarer*




*14. (a) Conical birch-bark trumpet; (b) wooden trumpet*




15. *Frame-drum types: (a) Tatar; (b) Altain; (c) Sayan-Yeniseian; (d) north Siberian; (e) Ob-Ugrian; (f) Amur; (g) Kamchatkan; (h) Chukotkan*




*16. (a) One-string bowed lute carved from single block of wood; (b) bowed lute with separate body and fingerboard*


F. Istomin and G. Dyutsh [Djutš]: *Pesni russkogo naroda* [Songs of the Russian people] (St Petersburg, 1894)
F. Istomin and S. Lyapunov: *Pesni russkogo naroda* (St Petersburg, 1899)
A. Grigor'yev: *Arkhangel'skiye bïlinï i istoricheskiye pesni* [Arkhangel'sk heroic and historical songs], i (Moscow, 1904); ii (Prague, 1939); iii (St Petersburg, 1910)
E. Lineva: *Velikorusskiye pesni v narodnoy garmonizatsii* [Great Russian songs in the folk harmonization] (St Petersburg, 1904–9; Eng. trans., 1905–12 as *The Peasant Songs of Great Russia as they are in the Folk's Harmonization*)
A. Ushakov: *Krest'yanskaya svad'ba kontsa 19 veka v Straitskom uyezde Tverkoy gubernii* [The peasant wedding at the end of the 19th century in the Staritsa uyezd of the Tver' province] (Staritsa, 1907)
E. Gippius and Z. Eval'd: *Pesni Pinezh'ya* [Songs of the Pinega River area] (Moscow, 1937)
A. Astakhova, ed.: *Bïlinï severa* [Heroic songs of the north] (Moscow and Leningrad, 1938–51)
A. Novikov: *Russkiye narodnïye pesni* [Russian folksongs] (Moscow, 1936–7)
A. Listopadov: *Pesni donskikh kazakov* [Songs of the Don Cossacks] (Moscow, 1949–54)
B. Dobrovol'sky and A. Soymonov: *Russkiye narodnïye pesni o krest'yanskikh voynakh i vosstaniyakh* [Russian folksongs about peasant wars and uprisings] (Moscow and Leningrad, 1956)
N. Kotikova: *Russkiye chastushki* (Leningrad, 1956, 2/1961)
A. Rudneva: *Narodnïye pesni Kurskoy oblasti* [Folksongs of the Kursk oblast] (Moscow, 1957)
F. Rubtsov: *Narodnïye pesni Leningradskoy oblasti* (Moscow, 1958)
*Sbornik Kirshi Danilova* [The Collection of Kirsha Danilov], ed. Akademiya Nauk SSSR (Moscow and Leningrad, 1958)
V. Zakharov: *Khor imeni Pyatnitskovo: Sto russkikh narodnïkh pesen* [The Pyatnitskiy chorus: 100 folksongs] (Moscow, 1958)
V.I. Khar'kov and A.V. Rudneva: *Russkiye narodnïye pesni Krasnoyarskovo kraya* [Russian folksongs of the Krasnoyarsk area] (Moscow, 1959–62)
L. Kulakovsky: *Iskusstvo sela Dorozhevo* [The art of the village of Dorozhevo] (Moscow, 1959, 2/1965)
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IZALY ZEMTSOVSKY (II, 1), MARK SLOBIN/JARKKO NIEMI (II, 2), YURI SHEIKIN (II, 3)

**Russian horn band.** *See* HORN BAND.

**Russischer Musikverlag.** *See* EDITION RUSSE DE MUSIQUE.

**Russkoye Muzïkal'noye Izdatel'stvo** (Russ.: 'Russian Musical Publishing House'). *See* EDITION RUSSE DE MUSIQUE.

**Russkoye Muzïkal'noye Obshchestvo** (Russ.: 'Russian Musical Society'). Moscow society founded in 1859. *See* MOSCOW, §3.

**Russo, William (Joseph)** [Bill] (*b* Chicago, 25 June 1928). American composer and jazz musician. He studied with Konitz (1941–5) and Tristano (1943–7), playing the trombone in jazz bands. From 1950 to 1954 he was associated with the Stan Kenton Orchestra as a trombonist and composer-arranger. He studied English literature at Roosevelt College, Chicago, where he took private composition lessons with John J. Becker (1953–5) and K.B. Jirák (1955–7). In 1958 he won a grant from the Koussevitzky Foundation and moved to New York where he formed and conducted the Russo Orchestra. He has taught at the School of Jazz, Lenox, Massachusetts (1957–60), the Manhattan School of Music (1959–61), Columbia College, Chicago (1965–7, from 1979), and Antioch College (1971–2). In 1975 he became composer-in-residence for the city and county of San Francisco, a post he held for several years. He has also founded and directed several new-music and theatre programmes including the Center for New Music and Free Theater at Columbia College (1965–75) and the Rock Theater at the Peabody Institute (1969–71). In 1991 he formed the Chicago Jazz Ensemble.

Russo has an extensive and varied background as a composer. His musical style, in which melody is predominant, is influenced by his experience as a jazz musician; almost all of his works are jazz-informed, using colourful scorings and lively rhythms. An eclectic mix of diverse elements, such as the blues and the classical orchestra, and a diverse range of genres, from rock cantatas to classical symphonies, is characteristic of his musical language. This diversity, however, has a common denominator: his love for the human voice and for the theatre. Such works as *Carousel Suite* (1975) (drawn from the film score *Everybody Rides the Carousel*) employ thematic material that undergoes continuous transformation evocative of jazz improvisation techniques. His rock cantatas show a successful fusion of rock, opera, dance, jazz, lightshow and mime in a highly improvisatory style. Later operas combine Broadway, blues and soft-rock idioms, employing a combination of modal and jazz-influenced harmonies. Russo has also written several books on jazz composition and arranging, and has had a profound effect on the music curriculum at Columbia College, where a programme he designed exposes a heterogeneous student population to black music.

WORKS

STAGE

Ops: John Hooten (1, Russo), 1961, concert perf., London, Jan 1963, staged, Chicago, 12 Jan 1967; The Island (1, A. Mitchell), 1963, London, 13 July 1963; Land of Milk and Honey (1, S. Douglass), 1964, Chicago, 29 Jan 1967; Antigone (A.A. Hoge), 1967, Chicago, 1967; A Cabaret Opera (chbr op, e.e. cummings, G. Stein, W.H. Auden, E. Pound and others), 1970, New York, 1970 [restaged as The Alice B. Toklas Hashish Fudge Review, New York, 8 Dec 1977; Paris Lights, New York, 24 Jan 1980; Boulevard, Chicago; Americans in Paris]; Aesop's Fables (J. Swan), 1971, Chicago, 1971, rev. Chicago 1972; The Shepherds' Christmas (chbr op, Swan), 1971, Chicago, 1979; Isabella's Fortune (comic op, 1, A. Williams), 1974, New York, 11 Sept 1974; Pedrolino's Revenge (comic op, J. Abarbanel), 1974, New York, 11 Sept 1974; A General Opera (chbr op, A. Weinstein), 1976, Chicago, 1976; The Pay Off (cabaret op, D. Declue), 1984, Chicago, 16 Feb 1984

Rock cantatas: The Civil War (P. Horgan), 1968, collab. I. Routen; David (Russo and R. Perrey), 1968, collab. Perrey; Liberation (N.

Lazard), 1969; Joan of Arc (Russo), 1970; The Bacchae (Russo), 1973, collab. San Francisco Free Theater

Other: The World of Alcina (ballet), 1954, rev. 1962; Les deux errants (ballet), 1956–7; The Golden Bird (musical, A. Williams and Russo), nar, S, Bar, dancers, small orch, 1984; Talking to the Sun (multimedia event, K. Farrell and K. Koch), Chicago, 5 March 1989

LARGE ENSEMBLE

Solitaire, jazz orch, 1949; 4 Pieces, jazz orch, 1954; English Suite, jazz orch, 1955, rev. 1965; Allegro, concert band, 1957; Sym. no.1, 1957; Sym. no.2, 1958; 3 Pieces, blues band, orch, 1960; The Seven Deadly Sins, jazz orch, 1960; Variations on an American Theme, orch, 1960; Brookville, concert band, 1961; Vc Conc., 1962; The English Conc., vn, jazz orch, 1963; American 1966, conc. grosso, 5 tpt, 2 perc, jazz orch, 1966; Carousel Suite, nar, tpt, ens, 1975 [based on film score]; Street Music, blues conc., harmonica, pf, orch, 1976; Urban Trilogy, orch, 1981; many other jazz ens works; other orch, band works

OTHER WORKS

An Image of Man, a sax/fl, str qt, opt. gui, 1944; Music, a sax, str, 1955; The Daffodil's Smile, a sax, gui, pf, perc, str, 1958, orchd; Suite, vn, str, 1965; Songs of Celebration, 2 S, T, 2 B, 4vv, orch, 1971, rev. 1975; Memphis, a sax, ens, 1991; 3 other choral works; 2 sets of pf pieces; 21 trbn studies, other teaching pieces; perc works; 6 film scores

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WRITINGS

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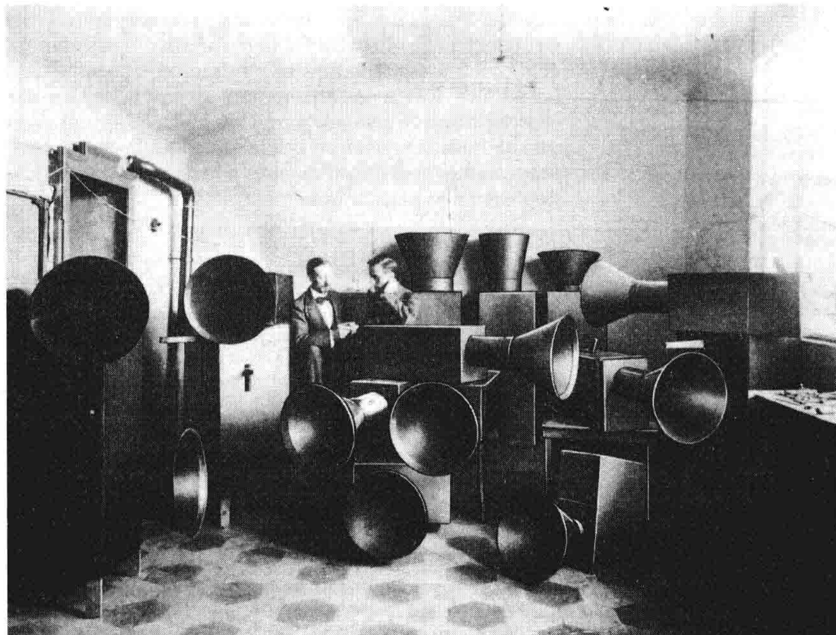
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JAMES P. CASSARO

**Russolo, Luigi** (*b* Portogruaro, 30 April 1885; *d* Cerro di Laveno, Varese, 6 Feb 1947). Italian inventor, painter and composer. Although from a musical family, he joined the futurist movement in 1910 as a painter. Inspired by the violent reception of Pratella's *Musica futurista*, in 1913 he published the radical manifesto *L'arte dei rumori*. This advocated the creation of a music in which everyday sounds, including noise, are used in a non-imitative manner. With his assistant Ugo Piatti, he constructed *intonarumori* (noise intoners) between 1913 and 1921 with which he put his theories into practice (see illustration). These instruments were mostly based on the principle of the HURDY GURDY; the instrument was housed in a brightly painted box and the performer turned a crank or pressed an electric button at the rear to operate it; pitch was controlled by a lever on the top. By the end of 1913, 15 such machines, bearing onomatopoeic names such as the *scoppiatore* (exploder) and the *ululatore* (howler), had been constructed and demonstrated in Modena. The following year saw performances in Milan (resulting in a riot), Genoa and at the Coliseum in London. Russolo's compositions for these concerts, none of which have survived, bore suitably futurist titles such as *Risveglio di una città* and *Convegno di automobile e aeroplani*, and were written in his specially devised graphic notation. During World War I Russolo served with the Lombard Volunteer Cyclist Battalion and was badly injured. In a book published in 1916, also entitled *L'arte dei rumori*, he further developed his ideas of noise music.

Three controversial concerts took place in Paris in 1921; music by Russolo, his brother Antonio and Nuccio Fiorda was performed by 27 *intonarumori* alongside a full orchestra. The performances had considerable impact on Casella, Falla, Honegger, Milhaud, Ravel and Stravinsky, all of whom attended. Diaghilev and Mondrian were also impressed by the machines: Diaghilev's enthusiasm for all aspects of futurist performance resulted in discussions with Ravel and Stravinsky about projects to include the *intonarumori*, which did not come to fruition, while



*Luigi Russolo and his assistant Ugo Piatti with 'noise intoners' at their studio in Via Antonio Stoppani, Milan*

Mondrian wrote a lengthy critique of futurist music. During the 1920s Russolo developed other new instruments: the *arco enarmonico* (enharmonic bow), which obtained unusual sonorities from conventional string instruments, and the *rumorarmonio* or *russolofono*, a rudimentary keyboard instrument equivalent to several combined *intonarumori*. Although the latter instrument was introduced to the public by Varèse in Paris in 1929 and was later used to accompany silent films in the cinema Studio 28, plans to mass-produce the *rumorarmonio* never came to fruition. Russolo was also involved in futurist cinema, providing music for the now lost *Futuristi a Parigi*, *Montparnasse* and *La marche des machines*. Between 1927 and 1932 Russolo lived in Paris as a refugee from fascism but returned to Italy after a few years spent in Spain. He was distanced from the later period of futurist activity by his anti-fascist politics; his interest turned to Eastern philosophies and the occult, and he resumed painting.

The loss of both the *intonarumori* and Russolo's compositions makes it difficult to judge the extent to which his theories were successfully realized. Ear-witness accounts are contradictory and the only extant recording, that of the arrangement of Antonio Russolo's Serenata and Corale (1924, Voce del Padrone R6919), for *intonarumori* and orchestra by A. Russolo) is very primitive. The initial enthusiasm of composers in the 1920s soon gave way to a lack of interest; only after World War II with the development of *musique concrète* and Cage's sonically inclusive aesthetic has the significance of Russolo's activities been fully understood.

WORKS

*all for intonarumori and all apparently lost*

Combattimento nell'oasi, 1913; Convegno d'automobili e d'aeroplani, 1913–14; Si pranza sulla terrazza dell'Hotel (Si pranza sulla terrazza del Kursaal), 1913–14; Il risveglio di una città (Il risveglio di una grande città), 1913–14, 7 bars pubd in *Lacerba*, ii (Florence, 1914), 72, repr. in *L'arte dei rumori* (1916), 72, and many secondary sources; incid music (F.T. Marinetti, etc.)

Adaptations of pieces for conventional insts by A. Russolo, incl.: Trio, vn, pf, intonarumori, perf. 1921; Corale, Serenata, intonarumori, insts, rec. 1924

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'L'arco enarmonico', *Fiamma*, ii/1 (1926), 9

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L. Folgore: 'La musica futurista', 'l'arte dei rumori', *Almanacco italiano*, xxviii (1923), 225–7

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FLORA DENNIS

**Rust.** German family of musicians.

**(1) Friedrich Wilhelm Rust** (*b* Wörlitz, nr Dessau, 6 July 1739; *d* Dessau, 28 Feb 1796). Composer and musical organizer. As a small child he learnt to play the violin, encouraged by his elder brother Johann Ludwig Anton, who was himself considered an excellent violinist. He also learnt the piano, and according to his own account in his autobiography (MS, 1775, *D-DEsa*) could play the first part of J.S. Bach's *Das wohltemperirte Clavier* from memory when he was 16. After his father's death in 1751 he lived with his mother and eldest brother in Gröbzig until 1755. A copy that he made of the trio sonata from Bach's *Musical Offering* dates from this period; it is now considered lost. He then attended the Lutheran Gymnasium in Cöthen, 1755–8. From 1758 he studied law at Halle-Wittenberg University; he also had lessons with W.F. Bach and in return deputized for him as a church organist. Soon after Rust had completed his studies there, Prince Leopold Friedrich Franz of Anhalt-Dessau sent him to Zerbst to study with Carl Höckh, and then to Berlin and Potsdam (July 1763–April 1764) to study the violin with Franz Benda and keyboard instruments with C.P.E. Bach. In 1765–6 Rust visited Italy in the prince's retinue, and there completed his musical training, coming into contact with Tartini, Pietro Nardini and G.B. Martini.

Rust then settled in Dessau, where a lively court and civic musical life soon developed under his influence, and he wrote most of his compositions for it. From 1769 he organized regular subscription concerts, with music performed by both court musicians and amateurs, and in 1775 a theatre was founded, a project for which Rust was largely responsible. His achievements were recognized in April 1775, when the prince made him court music director. He married his former singing pupil Henriette Niedhardt in May; the couple had eight children, two of whom became professional musicians.

In his lifetime Rust was honoured and esteemed as an instrumentalist and composer; contemporary lexicons and his correspondence with colleagues bear eloquent witness to this. He was also active as a teacher, and trained a series of well-regarded instrumentalists and singers. His compositions comprise all musical genres of the time except the symphony. The surviving instrumental music includes works for clavichord, viola d'amore, harp, lute, and nail violin, the sound of which appealed to his introverted nature. In addition to large-scale vocal works and six stage works he also wrote some 100 lieder, of which 70 have been made usable for modern performance (see Buchmann, 1987). His output is representative of the transition to Classicism, and certain elements, particularly in his lieder and keyboard works, anticipate developments by later composers; his keyboard music is especially

individual. Many of Rust's compositions still await rediscovery.

WORKS

*all MSS in D-Bsb; for works ed. W. Rust, see Prieger (1894)*

Edition: *F.W. Rust: Werke für Klavier und Streichinstrumente*, ed. R. Czach, EDM, 2nd ser., *Mitteldeutschland*, i (1939) [W]

INSTRUMENTAL

c – *no. in Czach (1927)*

Chbr: 2 sonatas, pf, 2 vn, vc, c109–10, 1775; Trio, 2 fl, va d'amore, c105, *c*1785, ed. in W; Qt, nail vn, 2 vn, b, c111, 1787, ed. in W; Trio, 2 vn, bc, c106; Sonata, vn, va, vc, c107; Serenade, str qt, c108; 2 sonatas, va, 2 hn, vc, c84, 94, 1 ed. B. Päuler (Winterthur, 1988); 25 sonatas, pf, vn obbl, c26–50, 1 ed. in W; 24 vn sonatas, pf acc., c51–71, 73–5; Air varié, vn, pf, c72; 3 sonatas, vn solo, c80–81, 83, 1 with vn acc. (Leipzig, ?1818), 1 ed. in W as Partite; 2 vn solos, c79, 82; 7 vn duets, c76–8, 2 ed. in W; 2 va sonatas, c89, 91; 6 va d'amore sonatas, c85–8, 92–3; Air with variations, va d'amore, c90; Sonata, vc, bc, c95; 5 lute sonatas, c96–100, 4 with vn, 1 with va, all ed. J. Klima (Maria Enzersdorf, nr Vienna, 1981); 4 hp sonatas, c101–4, 1 with vn, ed. D. Owens (New York, 1984), 1 with vn, vc

Solo kbd: 18 sonatas, c8–25, 1 for 4 hands, 1 pubd (Leipzig, ?1770), 2 ed. in W; 24 variations on 'Blühe liebes Veilchen', c3 (Dessau, 1782); Andantino with 12 variations, c5, 1791; Allegretto con variazioni, hpd, c1 (Berlin, *c*1791); 12 variations on 'Blühe liebes Veilchen', c4, 1794, ed. in W; Suite, c6; variations on 'Ich schlief, da träumte mir', c2; 6 sonatas, c7, lost, pubd in Leipzig according to *GerberL*; fugue, org, frag., c112

VOCAL

Dramatic: Inkle und Yariko (duodrama, 2, J.F. Schink), Dessau, 28 July 1777; Der blaue Montag (operetta, T. Berger), Dessau, 1777; Colma (monodrama, after Ossian), ?Dessau, 1777; Fingal und Lochlin (Schauspielmusik), Inamorulla (Schauspielmusik), both Dessau, 1778; Korylas und Lalage (pastoral), 1786

Sacred: Allgnädiger in allen Höhen, 1785; Gross ist der Herr, 1791; Gott ist die Liebe, 1792; Gott unser Vater, 1794; Herr Gott dich loben wir: all cants., solo vv, chorus, orch; Ich will den Herrn loben (Ps xxxiv), solo vv, chorus, orch

Other vocal: 2 occasional secular cants., 1769, 1773; settings of lieder in Die Muse (Leipzig, 1776–7), Oden und Lieder, i (Dessau and Leipzig, 1784), ii (Leipzig, 1796)

Further choral works, lieder, arias and works pubd in anthologies and periodicals (1779–99)

**(2) Wilhelm Karl Rust** (*b* Dessau, 29 April 1787; *d* Dessau, 18 April 1855). Pianist, son of (1) Friedrich Wilhelm Rust. As early as 1793 his extraordinary talents were praised by J.G. Naumann in the *Berliner musikalische Zeitung* (28 December), under the headline 'A New Musical Child Prodigy'. In 1805–6, while he was studying philosophy in Halle, he was a pupil of D.G. Türk. From 1807 he lived in Vienna, where Beethoven formed a high opinion of his piano playing, especially his interpretation of Bach, and introduced him into Viennese society as a piano teacher; from 1819 to 1827 he was also organist of the Protestant church in Vienna. After returning to Dessau he confined himself to teaching.

**(3) Wilhelm Rust** (*b* Dessau, 15 Aug 1822; *d* Leipzig, 2 May 1892). Editor and composer, grandson of (1) Friedrich Wilhelm Rust. A son of Karl Ludwig Rust (1786–1874), a lawyer, he studied the piano and organ with his uncle, (2) Wilhelm Karl Rust, and from 1840 to 1843 attended music classes given by the Dessau court Kapellmeister, Friedrich Schneider. He then lived with the family of the Hungarian Baron Lonyay as a music teacher, 1845–9. From 1849 to 1878 he was active in Berlin, where he became organist at the Lukaskirche in 1861, directed the Bach-Verein from 1862 to 1875, and taught at the Stern Conservatory from 1870. He was an editor of the *Johann Sebastian Bach' Werke* (Leipzig, 1851–99/*R*) from 1853, in 1858 becoming chief editor. In 1878 Rust was appointed organist of the Thomaskirche in Leipzig, and he became a teacher at the Leipzig Conservatory at the same time. The climax of his career came with his appointment as Kantor of the Thomasschule in 1880. For his numerous contributions to Bach studies he received many honours, including an appointment as royal Prussian music director (1864).

Rust achieved an eminence still undisputed today as the editor of 26 volumes of the *Johann Sebastian Bach's Werke* (1855–81), which were models of critical musical editions. In his editions of the works of his grandfather, (1) Friedrich Wilhelm, however, he abandoned this meticulous scholarship, and his attitude to them still casts a shadow over his work as a whole. Rust's own compositions include polyphonic sacred songs with piano or organ accompaniment, solo and choral songs and works for piano and organ; some of them appeared in print (see *MCL*).

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*Friedrich-Wilhelm-Rust-Ehrung: 1996*

LUTZ BUCHMANN

**Rust** [Rusti], **Giacomo** (*b* Rome, 1741; *d* Barcelona, 1786). Italian composer. He was perhaps of German descent, but was not related to F.W. Rust. He studied in Naples at the Turchini Conservatory and later in Rome under Rinaldo di Capua. From 1763 to 1777 he worked in Venice, where he brought out his first opera, *La contadina in corte* (1763). Between 1772 and 1776 he produced 12 more (two in collaboration). It was probably the popularity of these works in Italy that led the Archbishop of Salzburg to engage him for his court *cappella*, offering him 1000 gulden, an unusually high salary for Salzburg. Rust was appointed court Kapellmeister on 12 June 1777, but at the end of the year he asked to be relieved of his post, because the bad weather had affected his health. His plea was granted, but his ill-health allowed him to leave only in February 1778. Just before his departure he set Metastasio's *Il Parnaso confuso* for the consecration of the Archbishop of Olmütz. In Rust's absence the

performance was conducted by Michael Haydn. Although Rust had been offered the post of *maestro di cappella* at Orvieto Cathedral, he returned to Venice and resumed his operatic career. In 1783 he became *maestro de capilla* at Barcelona Cathedral, where he remained until his death. (P. D'Ambrosa: *Le opere di Giacomo Rust su testi* metastasiani (1780–1783), Pavia, 1992)

WORKS

OPERAS

VM – *Venice, Teatro S Moisè*
VS – *Venice, Teatro S Samuele*
dgm – *dramma giocoso per musica*
dm – *dramma per musica*

La contadina in corte (dgm, 3, N. Tassi), VM, 1763, *P-La*
La finta semplice (dgm, 3, P. Mililotti), Bologna, Formagliari, spr. 1772, collab. G. Insanguine
L'idolo cinese (dgm, 3, G.B. Lorenzi), VS, 28 Dec 1773, *I-MOe*, *P-La*
Il conte Baccellone (dgm, 3, M. Coltellini, after C. Goldoni: *La contessina*), VM, aut. 1774
I cavalieri lunatici (farsa, 3), Venice, S Cassiano, aut. 1774
L'amor bizzaro (dgm, 3, G. Bertati), VM, carn. 1775
Li due amanti in inganno [Acts 1 and 3] (dgm), Venice, S Cassiano, carn. 1775 [Act 2 by M. Rauzzini]
Alessandro nelle Indie (dm, 3, P. Metastasio), VS, Ascension 1775
Il Baron di terra asciuta (dgm, 8 scenes), VS, 26 Dec 1775
Il Socrate immaginario (dgm, 15 scenes, Lorenzi), VS, carn. 1776
Calliroe (dm, 3, M. Verazi), Padua, Nuovo, June 1776, 1 aria *I-Pca*
Il Giove di Creta (dgm, 3), Venice, S Cassiano, aut. 1776, *Gl*
Li due protetti (dgm, 2, P.A. Bagliacca), VM, 26 Dec 1776
Il Parnaso confuso (festa teatrale, 1, Metastasio), Salzburg, Hof, 17 May 1778
Vologeso re de' Parti (dm, 2, A. Zeno), Venice, S Benedetto, 28 Dec 1778, *P-La*
Il talismano [Acts 2 and 3] (dgm, 3, Goldoni), Milan, Cannobiana, 21 Aug 1779, *I-Fc* [Act I by Salieri]
L'isola capricciosa (dgm, 2, C. Mazzola), VS, carn. 1780, *F-Pc*
Gli antiquari in Palmira (commedia per musica, 3, G. Carpani), Milan, Scala, aut. 1780, *F-Pc*
Demofoonte (dm, 3, Metastasio), Florence, Pergola, aut. 1780, 1 aria *Gl*
Il castellano deluso, Parma, Ducale, carn. 1781
Artaserse (dm, 3, Metastasio), Perugia, Civico, aut. 1781
Adriano in Siria (dm, 3, Metastasio), Turin, Regio, 26 Dec 1781, *P-La*
L'incognita fortunata (farsa, 1, G. Ciliberti), Naples, Fondo, sum. 1782
L'incontri inaspettati, Rome, Capranica, Feb 1783
La caccia d'Enrico IV (dgm, 2, A. Dian), VM, aut. 1783
Il marito indolente (dgm, 2, Mazzolà), Vienna, Burg, 1784
Berenice (dm, 3, J. Durandi), Parma, carn. 1786, scena and aria pubd
Arias in: L'isola di Alcina, 1772; L'avaro deluso, 1773
Miscellaneous arias and ovs.: *A-Wgm*, *B-Br*, *D-Bsb*, *Dl*, *Mbs*, *I-Bc*, *E-Mn*, *IBc*, *Mc*, *MOe*

THOMAS BAUMAN, ERNST HINTERMAIER

**Ruta, Gilda** (*b* Naples, 13 Oct 1856; *d* New York, 27 Oct 1932). Italian pianist, composer and singer. She studied with her father, then with Liszt in Rome and became one of the most distinguished pianists of the 19th-century Neapolitan school. Francesco Florimo mentions her as a singer in 1876. After an early dêbut in Naples, she embarked on a period of intense activity as a concert pianist, eventually performing in New York where she settled in 1896 and devoted herself to teaching the piano and composing. Her works include a Piano Concerto, *Bolero* and *Andante rondò* for piano and strings, a Violin Sonata, pieces for solo piano and songs. Some instrumental compositions show the influence of Classical style; in others the melodic vein is reminiscent of Chopin (in the *Allegro appassionato* for piano; Milan, 1884) and in keeping with the trend followed by pianists of the Neapolitan school. The simpler style of the late 19th-century Italian *romanza* and *canzone* is apparent in songs such as *Alle stelle*, *Canzone marinaresca* and *Voglio guarire*. Ruta was awarded a gold medal at the 1890 international exhibition of Florence for her vocal and orchestral works. Some of her piano pieces were published by Lucca and Ricordi and were favourably reviewed by Filippo Filippi, music critic of *La perseveranza* in Milan.

Ruta's mother, Emilia Sutton, was an English singer; her father, Michele Ruta (*b* Caserta, 7 Feb 1816; *d* Naples, 24 Jan 1896), was a composer and director of the Naples Conservatory. From 1850 he was music critic of the *Corriere del mattino* of Naples and in 1855 founder of the journal *La musica*. Among his compositions are the operas *Leonilda* (1854), *Maria la fioraia* (1859), *Diana di Vitry* (1859), *L'impresario in progetto* (1873), *Marco Bozzari* and *Caterina* (both unperformed), a cantata, songs, two masses, a requiem and a *Te Deum*. He also wrote a number of pedagogical works and in 1877 published *Storia critica delle condizioni della musica in Italia e del Conservatorio di S Pietro a Majella di Napoli*.

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FRANCESCA PERRUCCIO SICA

**Rutge, Daniel.** German musician, possibly identifiable with DANIEL SPEER.

**Ruth.** German family of mechanical organ builders. Andreas Ruth (*b* Waldkirch, 26 May 1817) learned his trade with the firm of BRUDER, and began by making musical clocks. In 1841 he established his own organ-building firm, working with his brothers Michael, Josef and Xaver. The firm was incorporated as A. Ruth & Sohn on 23 October 1887, and under the management of Andreas's son Adolf (i) (*b* 21 April 1845) and grandson Adolf (ii) (*b* 18 Feb 1878; *d* 26 Feb 1938) the enterprise prospered until it became a victim of the recession of the 1930s. The firm built street, dance and fairground organs. Their musical arrangements were always superb and in keeping with the 'Waldkirch school' established by such makers as Imhof, Bruder and Gavioli.

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ARTHUR W.J.G. ORD-HUME

**Ruthström, (Bror Olof) Julius** (*b* Stugun, Jämtland, 30 Dec 1877; *d* Stockholm, 2 April 1944). Swedish violinist and pedagogue. His father, Gustaf Adolf Ruthström (*b* Strömstad, 8 Feb 1860; *d c*1903), was a military musician and for some time a member of the Hovkapell in Stockholm. With the aid of a scholarship from King Oskar II, Julius studied at the Musikhochschule in Berlin under Burmester, Moser and Joachim (1901–3), where he was awarded the Joachim Prize. He gave Reger's solo

violin sonata op.42 no.1 its first performance in 1904, and was thereafter frequently engaged as a soloist throughout Germany. He also appeared as a soloist in Göteborg with W. Stenhammar, and made frequent tours of Sweden and other Scandinavian and European countries. He was an active chamber musician and had his own string quartet for about 20 years. He was elected to the Swedish Royal Academy of Music in 1912. As director of the Mellersta Sveriges Kammarmusikförening (1928–35), he did much to further the performance of chamber music in Sweden.

Ruthström was a persuasive advocate of Swedish music and an influential teacher. His repertory was unusually large, and he was famed for his performances of Reger, Sibelius's concerto and a variety of contemporary music. He wrote a number of technical studies for the violin.

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ROBERT LAYTON

**Rutini, Ferdinando** (*b* Nov or Dec 1763; *d* Terracina, 13 Nov 1827). Italian composer, son of Giovanni Marco Rutini. He was apparently born during one of his father's temporary engagements outside Florence, and was probably the son whose birth his father announced in a letter of 3 December 1763 to Padre Martini. Although Rutini was not to become as prolific a composer of keyboard music as his father, his earliest dated works are for cembalo pianoforte: two sets of sonatas, a capriccio and a trio with strings, 1784–8. The *Gazzetta toscana* referred to the set of *Tre sonate* (1784) as his 'first work'. He was employed as cembalist (and therefore director of the orchestra) in two theatres mounting opera in Florence: beginning in 1786 at the theatre in the via S Maria, and from 1789 at both the S Maria and the Intrepidi. From 1795 to 1798 he served as second cembalist at the Cocomero.

Rutini's operatic composition came to public notice in March 1786 when he added a trio to a production of Cimarosa's *Italiana in Londra* at the theatre in the Corso de' Tintori. The first of his full theatrical works reached the stage three years later with the intermezzo *Amor non ha riguardi* at the Cocomero and the *dramma giocoso L'avaro* at the Valle in Rome. According to Gervasoni, he composed a cantata for a wedding in Florence in the same year and also sang the principal part.

From 1789 to 1800 Rutini completed 36 works in the genres of intermezzo, farce and *dramma giocoso*; all but seven opened in the various Florentine theatres, the Cocomero, Piazza Vecchia, Pergola, S Maria, Borgo Ognissanti and Intrepidi. In the 1790s, at the height of his popularity, six new operas by Rutini were produced in a single year. His most successful comic opera was the two-act *dramma giocoso Il matrimonio per industria*, performed at the Pergola in June 1792. It was later presented in Varese, Cremona and Milan. Rutini's activities were not limited to opera. The *Gazzetta toscana* mentioned overtures and a *scena ed aria* in concerts of the Armonici academy in 1793 and 1794, and the publication in 1796 of a concerto for pianoforte (now lost). It also advertised the opening of his music school in 1798.

Rutini's activities after 1800 are less well documented. Four new operas and an earlier work reached the Florentine stage between 1801 and 1806, although by 1804 he had apparently assumed the post of *maestro di cappella* in Ancona. The reasons for this move to a church position in a less prestigious musical centre are unknown. The *Tre ore di agonia di N.S.* in the Ancona library, and extant motets for solo voices and instruments, two prepared by the Roman music seller Giovanni Jubilli, indicate his attention to church music. From 1812 to 1816 he was *maestro di cappella* in Macerata.

In 1816 and 1817 Rutini resumed composition for the stage but apparently without real success. He produced three operas in Rome, two for the Teatro Apollo and one for the Argentina; the latter was especially criticized, even by its librettist. His whereabouts in the next three years are unknown although a performance of his earlier farce, *La pianella perduta*, took place at the Teatro Re in Milan in May 1820. He was *maestro di cappella* in Aquapendente from 1820 to 1825, and then, until his death, in Terracina.

Ferdinando Rutini may be regarded as the culmination and termination of the Florentine comic operatic tradition extending from Jacopo Melani in the 17th century to the Napoleonic era. Of the Florentine opera composers of his generation he was the most prolific, but his legacy is small: only six scores out of 44 comic operas exist today. These are remarkably similar in content and style: each score for five or six singers accompanied by strings, a pair of oboes, horns and continuo; chorus is added in one work. The melodies are attractive, the harmonic palette is not charged and it is above all in the dramatic pacing and varieties of comic invention that the operas charm. Other undated compositions include a violin sonata, a concerto for guitar and an organ polacca.

WORKS

STAGE

*first performed in Florence unless otherwise stated*

FC – *Teatro del Cocomero*
FI – *Regio Teatro degl'Intrepidi*
dg – *dramma giocoso*
f – *farsa*
int – *intermezzo*

L'avaro (dg, G. Bertati), Rome, Valle, spr. 1789
Amor non ha riguardi (int), FC, 13 Nov 1789; lib not by G. Palomba
La pianella perduta nella neve (?f, G. Foppa), Parma, Ducale, aut. 1790
La baronessa giardiniera (f, D. Somigli), Piazza Vecchia, 15 Feb 1791, *I-PAc*; also as La dama giardiniera
Il tutore ridicolo (op buffa), Gubbio, spr. 1791
L'equivoco della somiglianza (simiglianza), ovvero La giovinezza bizzarra (dg), Genoa, Falcone, and Gorizia, Bandeu, carn. 1792
Il matrimonio per industria (dg, 2), Pergola, 7 June 1792; also as Amor per industria
Amore vuol gioventù, ossia Le astuzie fortunate (dg, 2), Rome, Alibert, aut. 1792
La molinara di Gentilly (dg, 1, G. Squilloni) S Maria, 26 Dec 1793
Bellezza, ed onestà, ossia La villanella nobile (La giardiniera nobile) (f or int), S Maria, 8 Feb 1794
Zemira e Azor (int), S Maria, carn. 1794
Rosina, e Lubino (?int), Siena, Sacco, sum. 1794
Le finte pazzie, o sia La pupilla bizzarra (int, 2), FC, 7 Sept 1794, *US-LOu*
Il locandiere deluso (Il locandiere burlato) (int, 1), FC, 26 Dec 1794

I tre desideri, o sia Il taglialegna (f or int, 1, Somigli, after J.-F. Guichard: *Le bûcheron, ou Les trois souhaits*), Borgo Ognissanti, 26 Dec 1794, *I-PAc*
La semplice (dg, ?Somigli), Borgo Ognissanti, carn. 1795
Balestruccio medico (dg, 1), FC, aut. 1795
Il finto medico per amore (int, 1, Somigli), Piazza Vecchia, 27 Dec 1795, *Fc*
Il tempo scuopre la verità (I raggiri amorosi, ossia Il tempo scuopre la verità) (f, 1, Palomba), Rome, Capranica, 24 Jan 1796; the lib is an enlarged version of Il locandiere deluso
Cecco da Verlungo (int), Borgo Ognissanti, carn. 1796
Lo sposo per oracolo (f, 2), Piazza Vecchia, carn. 1796, *Fc*
?L'accademia a Viareggio (int), FI, 26 Dec 1796
?Il maestro di cappella (int), FC, 26 Dec 1796
I tre sposalizi, ossia Il paese della Cuccagna (?dg, ? after C. Goldoni), Borgo Ognissanti, 26 Dec 1796
La prova del dramma serio (dg, 1), FC, 12 Jan 1797
Il gazzettiere olandese (int, 1), FI, 23 Jan 1797
Il malato imaginario (dg, 1), FC, 13 Feb 1797
La pescatrice fortunata (dg, 1), Borgo Ognissanti, carn. 1797; as La principessa pescatrice (int), *PAc*
Chi è minchion suo dánno, o sia Pasquino e Marforio (dg, 1, Somigli), FC, 26 Dec 1797
Il finto armeno, ossia L'avarizia delusa (int, 1), Borgo Ognissanti, 26 Dec 1797
Il padre fanatico, o sia L'amante volubile (dg, 1, Somigli), FI, *c*29 Jan 1798
Adelina, o sia L'incostanza vinta (dg, l, Somigli), FC, *c*31 Jan 1798
Le donne s'attaccano sempre al peggio, o sia Il ganzatore burlato (dg, 1, Somigli), FC, 26 Dec 1798
Il gazzetiere burlato (int), FC, ? Dec 1798/Jan 1799
L'erede pescatrice (int), Borgo Ognissanti, 26 Dec 1799
La locandiera (dg, 1, G. Artusi, after Goldoni), FC, 27 Jan 1800
Il tesoro del Mufti (int), S Maria, carn. 1800
Gli amanti in collera (dg, 1, Goldoni), FC, carn. 1801
Il segreto (dg, 1, G. Foppa), FC, carn. 1802
La contadina contrastata (dg, 1), FC, carn. 1803
La casa in vendita (f, 1, 'Deiafebo Milone'), FC, carn. 1804
La pianella perduta (f, 1), FC, carn. 1806 [? = La pianella perduta nella neve, Parma, 1790]
La dame soldato, ossia Il campo militare (int, 2, C. Mazzolà), Rome, Apollo, 26 Dec 1816
Polissena (J. Ferretti), Rome, Argentina, 11 Feb 1817
Pulcinella maestro di cappella a' Redicofoni (f, 1, Ferretti), Rome, Apollo, carn. 1817
Arias: Anima mia consolati, T, *I-Rrostirolla*; Sospiri miei dolenti, S, *Fc*; Sul più bello del mio sposalizio, T, PS; Verdi campi amate selve, S, *Li*
Terzetto in Cimarosa: L'italiana in Londra, 1786; 3 arias in Cimarosa: I due baroni, *GB-Lbl* (*c*1814)

OTHER WORKS

Sacred vocal: Voglio vergine pietosa, canzoncina, B♭, T, bc, 1797, *HR-Dsmb*; Domine Deus, 2 S, A, pf, *c*1800–20, *US-LOu*; Qui sedes, G, S, fl, pf, *c*1800–20, *LOu*; Tre ore di agonia di N.S. Gesu Cristo, 1820, *I-AN* (inc.); Quoniam tu solus, D, S, fl, pf
Inst: 3 sonatas, pf, op.1 (1784), *I-Bc*; 3 sonatas, pf, op.2 (1785), *Fc*, *Ffabbri*; trio, vn, vc, hpd, 1788, *Fc*; Capriccio, E♭, hpd, 1788, *Fc*; conc., pf/hp (1796), lost; conc., F, gui, hpd, *HR-Dsmb*; conc., F, gui, pf, *I-Rc, Rrostirolla*; Polacca, C, org, *Rc*; Sonata, F, vn, hpd, *Rrostirolla* (inc.)

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S. Parisi: '*Le finte pazzie* of Ferdinando Rutini: a Rediscovered Florentine Opera Buffa of the Late Eighteenth Century', *Music in the Theater, Church, and Villas: Essays in Honor of Robert Lamar Weaver and Norma Wright Weaver*, ed. S. Parisi, E. Harriss and C. Bower (Warren, MI, 1999), 217–42

ROBERT LAMAR WEAVER/SUSAN PARISI

**Rutini, Giovanni Marco** [Giovanni Maria; Giovanni Placido] (*b* Florence, 25 April 1723; *d* Florence, 22 Dec 1797). Italian composer. In April 1739 he was admitted to the Conservatorio della Pietà dei Turchini in Naples, where he studied composition with Leo, the harpsichord with F.N. Fago and the violin with V.A. Pagliarulo. He probably finished his studies in 1744, but remained for a few years as *maestrino* before returning to Florence. In 1748 he was at Prague, where he signed the dedication of his *Sonate per cembalo* op.1 on 15 July. Together with the composer Francesco Zoppis, he was engaged for the G.B. Locatelli company. His first and second operas, *Alessandro nell'Indie* (1750) and *Semiramide* (1752), were performed by the company at the Nuovo Teatro, Prague. Perhaps while travelling with the company, he was in Dresden in 1754 and Berlin about 1756. According to a letter to Padre Martini in 1772, at the time he lived in Prague he was under the protection of Maria Antonia Walpurgis, Electress of Saxony, who wrote the text of his cantata *Lavinia e Turno* (1756). In Prague he also composed the sets of sonatas opp.2 and 3, the latter dedicated to his pupil the Countess of Nostitz and Rhyeneck.

The Locatelli company failed financially in 1757, but Locatelli obtained a new contract with Empress Elizabeth of Russia as impresario of the court theatre in St Petersburg. Rutini moved there and composed *Il retiro degli dei* (1757), and in the summer of 1758 the company mounted his first comic opera, *Il negligente*. The sonatas opp.5 and 6 were produced in St Petersburg (but published by Haffner in Nuremberg), as was his setting of Metastasio's *Grazie a gl'inganni tuoi* (1758). Rutini won appreciation in St Petersburg high society, becoming harpsichord teacher to the Grand Duchess Fyodorovich (later Catherine II) and living with Count Pyotr Borisovich Sheremet'yev, whose private orchestra he conducted. In February 1761 Locatelli's second company failed and was dispersed. Rutini returned to Florence and married on 2 April. In 1762 he began a correspondence with Martini, which lasted until 1780 through more than 40 letters (in *I-Bc*), useful for biographical information and documenting Rutini's desire to train himself in counterpoint. At Martini's suggestion he began a translation of Marpurg's *Abhandlung von der Fuge* (as *Traité de la fugue*, MS, *I-Bc*). In January 1762 his *Il caffè di campagna* was performed in Bologna and in March he was admitted to the Accademia Filarmonica there.

The earliest recorded performance of an opera by Rutini in Florence is that of *Gli sposi in maschera* – previously produced in Cremona and Bologna – at S Maria on 3 October 1763. In May 1764 he was in Livorno for the première there of *Ezio* and in Genoa during the following summer for the investiture of Francesco Maria della Rovere for which he wrote a cantata. In the next decade he travelled throughout Italy to direct performances of his music, but maintained his home and his principal activity in Florence. With his intermezzo *Le contese domestiche* (1766), Rutini was recognized in the *Gazzetta toscana* as the city's most internationally eminent composer. But a position at the Tuscan court

never materialized, despite the acclaimed brilliance of his music for *L'amor per rigiro* (1773), which was mounted in the grand duke's summer palace at Poggio a Caiano. However, performances in Modena in 1769 of *L'olandese in Italia* and of the première in the following carnival season of *la Nitteti* won him the title of *Maestro di cappella al Principe ereditario di Modena*. Rutini did not give up residence in Florence, however, perhaps hoping to become *maestro di cappella* to the Grand Duke Leopold (to whom he dedicated the harpsichord sonatas op.8 in 1774). The climax of Rutini's Florentine productions came with *Vologeso, re de' Parti*, which the *Notizie del mondo* praised extravagantly. His next Florentine performance, *Zulima* (1777), a revision of *Sicotencal* (1776), was his last operatic work save one revival of *L'amor per rigiro* in Pontremoli in 1779. He continued to direct performances at the Intrepidi up to 1784, but composed mainly oratorios and keyboard sonatas. From 1780 he also devoted himself to sacred music (a Kyrie and a Gloria for four voices are in manuscript in Berlin), and the *Gazzetta toscana* also gives the titles of some oratorios not mentioned elsewhere.

The historical importance of Rutini's production for harpsichord is remarkable. The Rutini sonata, typical of the age of the transition from the harpsichord to the piano, has a variable number of movements, sometimes having two quick ones together and often ending with a minuet. Its thematic incisiveness and expressive chiaroscuro give it an important place in the development of the Classical style. The interest that Mozart took in Rutini is demonstrated by a letter from Leopold, who on 18 August 1771 asked his son to send him some 'good sonatas by Rutini' (Torrefranca thought they could be identified as nos.2 and 6 of op.6), but even more obvious is the stylistic inheritance that Rutini left in the first of Haydn's piano compositions. His sonatas can be divided into two groups: the first, comprising opp.1–6, attracted the attention of Torrefranca, who emphasized Rutini's position as a forerunner of Mozart and even of Beethoven. Many of the dramatic contrasts that Torrefranca related to Beethoven's style (for example, in considering the first sonata of op.1) seem to be derived from theatrical gestures; these may be serious in character, as in the pathetic interruptions on arpeggios of the diminished 7th, or 'recitatives', in the second sonata of op.1, or they may be comic or *affettuoso*, as in the broken phrasing that recalls the languors and caprices of Pergolesi's *La serva padrona* and thus looks back to Rutini's Neapolitan training. Archaisms are not entirely lacking, such as the toccata that opens the first sonata of op.3, but pages given over entirely to insipid Alberti basses (as in op.3 no.2 and op.5 no.3) are rare.

Expressive tension is less frequent in the second group of sonatas, beginning with op.7, which inaugurated a simple, linear style of writing ('I have attempted to avoid all complexity', wrote the author in the preface). These new sonatas are introduced by a brief 'tuning-up' prelude and often end with a simple *balletto*, thus taking on the outward appearance of sonatinas, forerunners of Clementi's. The last sonata of op.8 ends with an arietta 'Clori amabile', to be sung by the player. All these late works have been regarded as the worn-out product of concessions to the hedonistic taste of the period, in spite of the fact that it is in these sonatas (particularly in opp.7–9) that, by renouncing abundant Rococo ornamentation, progress was made towards a style better suited to the piano, and sometimes towards a supple effectiveness that was more mature than the expressiveness of many earlier works.

Rutini's operas await detailed study. As a teacher, he was one of the founders of the Leopoldian school of Florentine composers, which included his son Ferdinando, and fostered the flowering of late 18th-century Florentine opera singers, among them the tenor Bernardo Mengozzi. Only Della Corte has commented on his operas, citing the grace of the arias and the skill in capturing a variety of moods found in his *I matrimoni in maschera*.

WORKS

OPERAS

*first performed in Florence unless otherwise stated*

Alessandro nell'Indie (dramma per musica, 3, P. Metastasio), Prague, Nuovo, carn. 1750

Semiramide (dramma per musica, 3, Metastasio), Prague, Nuovo, 1752; rev. version, Dresden, Hoftheater, 1780, *D-Dl*

Il retiro degli dei (composizione dramatica, 1 scene, G.B. Locatelli), St Petersburg, 2/13 Dec 1757, ?*RUS-SPk* (as 'Pastorale'), according to Mooser

Il negligente (dg, 3, C. Goldoni), St Petersburg, sum. 1758

Il caffè di campagna (dg, 3, P. Chiari), Bologna, Formiagliari, carn. 1762

I matrimoni in maschera (Gli sposi in maschera; Il tutore burlato) (dg, 3, F. Casorri), Cremona, Nuovo, Jan 1763, *D-Dl*, *Dk-Kk*, *F-Pc*, *I-Fc*, *P-La* (Acts 1 and 3)

Ezio (dramma per musica, 3, Metastasio), Pergola, 30 Jan 1763, *I-Gl*

L'olandese in Italia (dg, 3, N. Tassi), Cocomero, spr. 1765, *Bc*, *Fc*

L'amore industrioso (dg, 3, G. Casorri), Venice, S Cassiano, aut. 1765, *P-La*

Il contadino incivilito (dg, 3, O. Goretti), Cocomero, 31 March 1766

Le contese domestiche (Le contese deluse) (int, 2 pts), Cocomero, 26 Dec 1766, *I-Fc*

L'amor tra l'armi (Tassi), Siena, Erranti, 3 July 1768

Faloppa mercante (Gli sponsali di Faloppa) (farsa or int, 2 pts), S Maria, 26 Dec 1769, *Fc*

La Nitteti (dramma per musica, 3, Metastasio), Modena, Corte, carn. 1770, arias in *Fc* and *Rsc*

L'amor per rigiro (farsa, 2 pts, Tassi), Poggio a Caiano, 5 Oct 1773, *Fc*

Vologeso re de'Parti (dramma per musica, 3, A. Zeno), Pergola, 22 Jan 1775, *Nc*, *P-La*

Sicotencal (dramma per musica, 3, C. Olivieri, after Voltaire), Turin, Regio, carn. 1776; rev. version, Pergola, 25 Jan 1777, as Zulima; *La*

Il finto amante (farsa, 2 pts), Pistoia, Risvegliati, sum. 1776

Gli stravaganti, *Gb-Lbl* (finale only)

OTHER VOCAL

Orats (all lost): Giobbe, 1780; La liberazione d'Israele, 1782; Giuseppe venduto, 1783:

Cants.: No, non turbati o Nice (Metastasio), 1v, str, 1754 (Nuremberg, n.d.); Lavinia e Turno (M.A. Walpurgis), 1v, str (Leipzig, 1756); Grazie a gl'inganni tuoi (Metastasio), 1v, str (Leipzig, 1758); Genii gloria virtù, 1764, Genoa, private collection; Clori amabile ti desti, 1774, *D-MÜs*

Others: Ky–Gl, 4vv, insts, *D-Bsb*; Masses (frags.), 4vv, insts, *CZ-Pnm*; Innuebant patri, ant, 4vv, 1762, *I-Baf*

KEYBOARD

Concerto, hpd, vn, b, Rotterdam, private collection, photocopy, *US-LOu*

Hpd sonatas: 6, op.1 (n.p., 1748), 6, op.2 (Nuremberg, *c*1754–7), 6, op.3 (Nuremberg, *c*1756–8), 6, op.5 (Nuremberg, *c*1758–9), 6, op.6 (Nuremberg, *c*1759–60, rev. 2/1765), 6, op.6bis (Florence, ?1762), 6, op.7 (Nuremberg, 1770), 6, op.8 (Florence, 1774), 6, op.9 (Florence, 1774), 6, with vn ad lib, op.10 (Florence, 1776), 6, with vn, op.11 (Florence, 1778), 6, op.12 (Florence, 1780), 6, op.13 (Florence, 1782), 3, with vn, op.14 (Florence, 1786), 5 in Raccolta musicale … d'altretanti celebri compositori italiani, i–v (Nuremberg, 1756–65)

12 divertimenti facili e brevi, (hpd 4 hands)/(hp, hpd), op.18 (n.p., 1793); Rondò, pf solo/orch acc., op.19 (n.p., 1797)

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G. Balducci: *La figura e l'opera di G.M. Rutini* (diss., U. of Florence, 1964)
F. Meinero: *Le sonate di G.M. Rutini* (diss., U. of Turin, 1975)
G. Pestelli: 'Mozart e Rutini', *AnMc*, no.18 (1978), 290–307
A. Schnoebelen: *Padre Martini's Collection of Letters in the Civico Museo Bibliografico Musicale in Bologna* (New York, 1979)
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GIORGIO PESTELLI, ROBERT LAMAR WEAVER

**Rutkowski, Antoni Wincenty** (*b* Warsaw, 21 Jan 1859; *d* Warsaw, 14 Dec 1886). Polish composer, pianist and teacher. He began studying music in 1869 at the Warsaw Music Institute, where he was a pupil of Moniuszko (harmony), Żeleński (counterpoint), Janothy (piano) and Wecke (horn). After graduating in 1876 he became a piano teacher at the institute, also working as a pianist and composer. From 1881 to 1883 he studied with Noskowski. In ten years of intensive work as a composer, he concentrated on instrumental music; his compositions include sets of piano variations, a Violin Sonata op.5, a Piano Trio op.13 and a set of variations for string quartet. He also composed five solo songs and three choral pieces.

TADEUSZ PRZYBYLSKI

**Rutkowski, Bronisław** (*b* Komaje, nr Vilnius, 27 Feb 1898; *d* Leipzig, 1 June 1964). Polish organist, teacher, conductor, composer and writer on music. He studied music at the St Petersburg Conservatory with Handschin (organ), Kalafati and Vītols (theory). From 1921 he studied at the Warsaw Conservatory with Surzyński (organ), Rytel and Statkowski (theory) and Melcer (conducting), graduating in 1924 with distinction. From 1924 to 1926 he continued his studies in Paris with Vierne (organ) and Pirro (aesthetics), and from 1926 to 1939 he taught the organ at the Warsaw Conservatory. He also directed music theatre, edited *Muzyka polska*, broadcast on Polish radio, and was organist at Warsaw Cathedral. From 1946 he lived in Kraków, where he taught the organ and from 1955 to 1964 was rector of the State Music High School. As an organist he gave concerts in many countries in Europe. He wrote many organ and choral works.

BOGUSŁAW SCHÄFFER

**Rutter, John** (*b* London, 1945). English composer, conductor and editor. He was a chorister at Highgate School, following which he studied music at Clare College, Cambridge. He then taught at the University of Southampton, returning to Clare College as the director of music in 1975. In 1979 he left to devote himself to composition and subsequently to found the Cambridge Singers, a professional choir with whom he has made many recordings, both of his own music and of other (mainly European) choral works. Rutter has concentrated on composing vocal music, particularly for choirs. Within this field he has become probably the most popular and widely performed composer of his generation, especially in the UK and the USA. His idiom grows out of the British choral tradition as exemplified by Holst, Vaughan Williams, Howells, Britten and Tippett, but also draws on a wider sympathy for European music of the later 19th and early 20th centuries, especially the harmonic and melodic language of Fauré, Duruflé and their contemporaries. Rutter's particular gift is for skilled craftsmanship and memorable phrase, found at its simplest in works such as the anthem *A Gaelic Blessing*, at its most introspective in the Requiem. If his music typically breathes a gentle and melodious spirit, it can also be joyful, rhythmic and fleet, these elements combining in the expansive *Gloria* (1974) and *Magnificat* (1990). In addition to large-scale sacred choral works and anthems, Rutter has also produced a large output of Christmas music, both as arranger and composer, his most familiar pieces being the *Shepherd's Pipe Carol* and *Star Carol*. There is also a significant body of secular choral music building on the English partsong tradition, as in the two choral cycles *Fancies* and *When Icicles Hang*. Rutter's editorial work includes, with Sir David Willcocks, the volumes two, three and four of *Carols for Choirs* (Oxford, 1970, 1978, 1980) and the performing edition of the 1893 version of Fauré's Requiem (Oxford, 1984).

WORKS
(*selective list*)

Stage: Bang! (young people's op, D. Grant), 1975; The Piper of Hamelin (schools' op, J.J. Taylor), 1980
Choral-Orch: The Falcon (medieval texts, Bible), chorus, opt. boys' chorus, orch, 1969; Fancies (T. Campion, R. Herrick, J. Middleton, W. Shakespeare, anon.), chorus, chbr orch/pf, 1972; When Icicles Hang (Campion, Shakespeare, anon.), SATB, chbr orch; Gloria, chorus, brass ens, timp, perc, org, 1974, arr. chorus, orch, 1988; Requiem, S, SATB, chbr orch/(org, fl, ob, hp, vc, timp, glock); Mag, S/Mez, chorus, orch/org, 1990
Other choral: TeD, SATB, chorus, org/brass ens/orch, 1988; Behold the Tabernacle of God, SATB, org/orch; Birthday Madrigals (Shakespeare, J. Wilbye, C. Marlowe, W. Raleigh, P. Sidney), SATB, opt. insts; 5 Childhood Lyrics, SATB; A Gaelic Blessing, SATB, chorus, org, opt. gui; The Lord is my Shepherd, SATB, org/orch; O Praise the Lord of Heaven, chorus, brass, timp, perc, org; *Shepherd's Pipe Carol*; The Sprig of Thyme (folksongs), SATB, chbr ens; *Star Carol*
Inst: Partita, orch, 1973; Suite Antique, fl, hpd, str, 1979; Suite, str

Principal publisher: OUP

MATTHEW GREENALL

**Ruttis** [Ructis], **Ar. de** (*fl* 1420). Composer, possibly Franco-Flemish. *Prevalet simplicitas*, a three-voice setting of a moralizing text over a much slower textless tenor, is ascribed to him in *GB-Ob* Can.misc.213 and in *I-Bc* Q15. A Nicolaus de Ruttis, succentor at Tongeren, had a brother called Arnaldus; and a Henricus de Ruttis was at Liège in 1447–59.

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TOM R. WARD/DAVID FALLOWS

**Ruuli, Rinaldo.** Italian music printer, in partnership with Michel'angelo Fei.

**Ruutha, Didrik Persson.** *See* THEODORICUS PETRI NYLANDENSIS.

**Ruvo, Giulio (de)** (*fl* ?Naples, 1703–16). Italian composer, probably of Apulian origin (his surname, widespread in Apulia, indicates the family's ancient provenance from Ruvo, near Bari). He was probably active in Naples and its kingdom, and like other Neapolitan composers, he dedicated several compositions to the Duke of Bovino, an Apulian nobleman who was also resident in Naples. Other indications that he was active in Naples are his use of the tarantella, the inscription 'Napoli' at the end of his second romanella, the mention of the shores of Mergellina (on the northern outskirts of Naples) in his serenata *Dori, Nisa, Nerina*, and the use of the term 'alla spagnola' in the serenata *Lucina, Gloria et Cervaro* and in the aria *Se l'amarti è colpa o cara*. The easy cantabile of his melodies and his use of the lowered second are also characteristic of the Neapolitan school. His cello sonatas contain tempo indications such as 'piano' and 'amoroso' that were also used by Alessandro Scarlatti in his cello sonatas and by Domenico Sarro ('amoroso' only) in his cantatas. The brilliant writing in these sonatas, technically adventurous for their time, reveals Ruvo's familiarity with the cello, an instrument on which he was probably a virtuoso. His name appears as 'Don Giulio di Ruvo' in his three-part balletto of 1716, suggesting that he had perhaps taken holy orders.

WORKS
*all in I-Mc*

VOCAL

Dori, Nisa, Nerina (serenata), 3vv, vns, violetta, bc, 1707
Lucina, Gloria et Cervaro (serenata), 3vv, str, lute, bc, for the birth of the Spanish infante, Luigi, on 24 August 1707
8 cants., 1v, bc
1 aria and cant., 1707, ?autograph
7 arias, 3 for S, 2 vn, bc; 1 for S, 2 vn, va, bc; 2 for S, vn, bc; 1 for A, bc

INSTRUMENTAL

5 sonatas, vc solo, bc, 3 dated 1703, 1 (g) anon. but probably by Ruvo
Balletto, 2 vn, bc, 1 May 1716, autograph
Danze, vc solo

DANILO COSTANTINI, AUSILIA MAGAUDDA

**Ruwet, Nicolas** (*b* Saive, 31 Dec 1932). French linguist, literary critic and musical analyst of Belgian birth. He studied Romance philology at the University of Liège; he was a pupil of Lévi-Strauss and Benveniste at the Ecole Pratique de Hautes Etudes, Paris, and of Jakobson and Chomsky at the department of linguistics at the Massachusetts Institute of Technology. In addition, he studied music privately. In 1968 he was appointed professor of linguistics at the University of Paris at Vincennes. Though not primarily a musicologist, he has been a fundamental thinker in the field of the SEMIOTICS of music, contributing a series of formative articles (notably 'Méthodes d'analyse en musicologie'), five of which have since been published collectively in *Langage, musique, poésie* (Paris, 1972). The Festschrift *De la musique à la linguistique: hommages à Nicolas Ruwet*, ed. L. Tasmowski and A. Zribi-Hertz (Ghent, 1992), published to mark his 60th birthday, contains a list of publications.

For discussion of his research and publications *see* ANALYSIS, §II, 5–6 and bibliography.

**Ruymonte, Pedro.** *See* RIMONTE, PEDRO.

**Ruyneman, Daniel** (*b* Amsterdam, 8 Aug 1886; *d* Amsterdam, 25 July 1963). Dutch composer. From 1913 to 1916 he studied at the Amsterdam Conservatory with De Jong (piano) and Zweers (composition). With Dresden and Zagwijn he set up the Dutch Society for the Advancement of Modern Music (1918) in order to draw attention to a young generation of composers through concerts. This society was absorbed by the later Dutch section of the ISCM (1923). In the 1920s he worked in Groningen, where he maintained close contacts with the group of Expressionistic artists known as 'De Ploeg' [The Plough]. Back in Amsterdam he set up the Dutch Society for Contemporary Music (1930), a concert society which he directed until 1962. He was also editor-in-chief of the society's journal *Maandblad voor hedendaagsche muziek* (1931–41). In 1931 he became general secretary of the Permanent Commission for International Exchange Concerts set up by him and the Austrian composer and conductor Hans Pless, an organization to promote performances of new music in Europe and in the USA. From 1952 until his death he organized a highly original series of concerts in the Amsterdam Stedelijk Museum. He championed composers such as Boulez, Stockhausen, Henze, Ton de Leeuw and Schat with the controversial 'Experimental Music' series (1959–61).

Ruyneman's earliest works are influenced by Grieg, Skryabin and above all Debussy and Ravel. The *Chineesche liederen* (1917) represent a breakthrough in his search for an idiom of his own. His music acquires a quasi-improvisational character and from the harmonic point of view the structure is determined by accumulations of 5ths. In 1918 he put himself in the forefront of the Dutch musical avant garde with two works: *Hiëroglyphen*, a composition for an ensemble with a colourful and unusual strength, and *De roep*, for chamber choir *a cappella*, in which no text but various vowels and consonants are sung. He continued the development of the idea of vocal colour polyphony in the Sonata for Chamber Choir (1931). From the middle of the 1920s he focussed less explicitly on the exploration of sound and more on melodic-linear and formal aspects, for example in the chamber Divertimento (1927). During this period he also composed the opera *De Karamazovs* after Dostoyevsky and orchestrated and completed Musorgsky's *The Marriage*. Distinctly neo-classical tendencies are manifested chiefly in the 1930s and 40s, for example in the Partita for string orchestra and the *Nightingales* Quintet for wind. Evidence of the interest he developed in the last few years of his life in serial technique is contained in his four *Réflexions* (1959–61) for chamber music ensembles in various strengths. He is the author of *De componist Jan Ingehoven* (Amsterdam, 1938).

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PAUL OP DE COUL

**Ruzante.** *See* BEOLCO, ANGELO.

**Ruzicka, Peter** (*b* Düsseldorf, 3 July 1948). German composer and arts administrator. While still at school he studied music at the Hamburg conservatory. After the Abitur (1968) he studied law, business, theatre and musicology in Munich, Hamburg and Berlin, gaining the doctorate in law in 1977. During the period 1979–87 he was the intendant of the Berlin RSO and in 1988 became the intendant of the Hamburg Staatsoper and Hamburg PO. He has received several composition prizes, including those of the International Rostrum of Composers (1971) and the International Gaudeamus Composers' Competition (1972). Since 1990 he has been professor of arts administration at the Hamburg Musikhochschule; other administrative roles include membership in the council of GEMA. In 1996 he became the artistic director of the Munich Biennale.

As a composer Ruzicka owes much to Henze and Hans Otte, with whom he studied for a short time in the late 1960s. A reaction to Adorno's philosophy led him to his concept of 'critical composing' (Krellman, 1976), writing music about music. This developed into his predominant interest as a composer. It is particularly in his confrontation with Mahler's music in works such as the viola concerto entitled '*... den Impuls zum Weitersprechen erst empfinge' (1981)* – a phrase taken from Adorno's monograph on Mahler – that his concern for 'question[ing] the material' is best exemplified.

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DÖRTE SCHMIDT

**Růžičková, Zuzana** (*b* Plzeň, 14 Jan 1928). Czech harpsichordist. She was trained at the Prague Academy (where she joined the teaching staff in 1962), and first attracted attention by winning the Munich international competition in 1956. She has performed in several European countries, made a number of recordings (including two of Martinů's harpsichord concerto, and the complete keyboard works of J.S. Bach, characterized by musicality but rather free 'orchestrated' registration and heavy pointing of structure), and won a Grand Prix du Disque in 1961 (for Benda's G minor Concerto) and the Supraphon Grand Prix in 1968 and 1972. She was made Artist of Merit in 1969. A co-founder with Václav Neumann of the Prague Chamber Soloists, she played in it from 1962 to 1967, and in 1963 she formed a duo with the violinist Josef Suk. She is married to the composer Viktor Kalabis, whose piano concerto she has recorded. Her pupils include Christopher Hogwood.

LIONEL SALTER

**Ruziski, Jacek.** *See* RÓŻYCKI, JACEK.

**Ruzitska, György** (*b* Vienna, 1789; *d* Kolozsvár [now Cluj-Napoca, Romania], 2 Dec 1869). Hungarian composer and teacher of Austrian birth. The son of Wenzel Ruzitska, an english horn player at the Burgtheater in Vienna, he began studying music at the age of ten, taking piano lessons with Wenzel Müller, the organ with Pater Placidus, and composition with Josef Gelinek in Vienna. In 1810 he travelled to Transylvania as a music teacher to the family of Baron János Bánffy, but in 1819 he moved to Kolozsvár, where he remained until his death. He soon became a prominent personality in the town's musical life (in 1832, for instance, the young people of Kolozsvár organized a public demonstration against 'the piano teacher Ruzitska'). In the 1830s he became friendly with Ferenc Erkel. Ruzitska conducted the New Society of Music in Kolozsvár until 1835 and again from 1837. His name is also associated with the reorganization of the conservatory; he was its director from 1835 until his death, and in 1838 he published a singing manual for the students.

Among Ruzitska's more notable works are his three-act opera *Alonso*, performed in Pest in 1829, and the overture *Zrinyi* (*c*1830). In addition he wrote five masses, a requiem (1829, performed 1835), a *Te Deum* (1850), a symphony (1833), four string quartets and three string quintets. His Violin Sonata op.3 was published in Vienna

in 1814, while the two Piano Trios op.4 and a Fantasy-sonata for piano op.6 appeared in Pest. In 1848, the year of the Hungarian Revolution, Ruzitska composed a setting of Petőfi's poem *Nemzeti dal* ('National song'). Other works in the Hungarian style are *Introduction et variations brillantes sur un thème hongrois* for cello and piano, and *Phantasie und Variationen über ein ungarisches Thema* for piano trio (1837).

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**Ruzitska, Ignác** (*b* Bazin, 18 April 1777; *d* Veszprém, bur. 18 Feb 1833). Hungarian church musician and composer. The son of the *regens chori* in Bazin, József Ruzitska, he began his musical career in the 1780s, first as choirboy in Pozsony (now Bratislava) Cathedral and later as *musicus dominalis* to Count Mihály Viczay in Hédervár. About 1800 he was engaged as an orchestral violinist in the cathedral chapter orchestra in Veszprém; he was appointed Kapellmeister there in 1827. He also took part in the secular musical activities of Veszprém. A friend of the *verbunkos* composers Bihari and Csermák, he wrote down the Rákóczy March from Bihari's playing of it on the violin, and he was entrusted with Csermák's unpublished compositions shortly before the latter's death. His most significant achievement was the compilation of the *Magyar nóták Veszprém vármegyéből* ('Hungarian tunes from County Veszprém'), a 15-volume collection comprising 136 Hungarian dances for piano by contemporary composers (including 24 pieces from Ruzitska himself), which was one of the most important contemporary collections of *verbunkos* music in the first third of the 19th century and still serves as a very important source.

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**Ruzitska, József** (*b* ?Pápa, *c*1775; *d* after 1823). Hungarian conductor and composer. About 1820 he was Kapellmeister of the Josephregiment in Nagyenyed. In 1821 he composed the music to the second part of the Singspiel *Arany idők* ('Golden ages') for the theatre in Debrecen. He lived in Nagyvárad (now Oradea, Romania) as a theatre musician (1821) and in Kolozsvár (now Cluj-Napoca, Romania) as Kapellmeister of the Hungarian theatre (1822–3). In the Christmas season of 1822 his two operas *Béla futása* ('Béla's Escape') and *Kemény Simon avagy dicsőség a hazáért meghalni* ('Simon Kemény, or It is Glorious to Die for the Fatherland') were performed for the first time at the theatre in Kolozsvár. After 1823, when he made a journey to Italy, no details about his life are known.

Despite the apparent brevity of his career, Ruzitska is a very important figure in the music history of his native land. His stage works mark the development of the most significant genre of romantic art music in Hungary, that of the historical opera. In this sense he was a spiritual ancestor of Erkel and Mosonyi. In his operas Ruzitska used elements of contemporary Italian and German opera, as well as those of popular national Hungarian dance music (*verbunkos*). The Hungarian parts of his operas show the influence of Bihari's music. With his topical historical themes and his endeavour to combine current international with popular national forms of musical expression, Ruzitska paved the way for Hungarian opera in the 19th century.

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**Rwanda and Burundi.** Two neighbouring republics in Central Africa.

1. Ethnicity, population and background. 2. Instrumental music. 3. Vocal genres. 4. Dance. 5. Musical characteristics. 6. Developments during the 1990s.

1. ETHNICITY, POPULATION AND BACKGROUND. Despite their differing contemporary political situations, the same three ethnic groups – the Hutu, Tutsi and Twa – are located in Rwanda and Burundi. From the 16th century the Tutsi kingdom of Rwanda has shared the history of Burundi. In both republics, the majority is Hutu, Bantu-speaking farmers culturally related to peoples of the Democratic Republic of the Congo who have been dominated by Tutsi dynasties since the 16th century when these cattle-breeders arrived in Rwanda from the north. The Tutsi conquered the area and founded a feudal kingdom, wielding absolute power over the other population groups although they represented only about 15% of the total population. In the late 19th century, both Rwanda and Burundi were under German control and from 1920–62 were moved to Belgian colonial rule. In 1959, a Hutu uprising destroyed the Tutsi feudal hierarchy and overthrew the monarchy. Violent inter-ethnic rivalry between the Hutus and Tutsis culminated in the near-genocide of the Rwandan Tutsis in 1994 after the Hutu president was assassinated.

The 'pygmean' Twa subsist mainly as hunters, living in the forests and volcanic regions of northern Rwanda, or as farmers and professional potters in central Rwanda. They form about 1% of the population. In addition to these three main groups, there are some small groups of Kiga and Hima (from Uganda) in northern Rwanda, and a group of Nyambo (from Tanzania) in south-eastern Rwanda.

The peoples of Rwanda and Burundi do not live in villages; each family occupies a hill or part of a hill which is cultivated or used for pasture. Agriculture and cattle-raising form the basis of the economy and there is almost no industry.

For centuries the royal court of the former Tutsi ruler or *mwami* and those of his major chiefs were centres of cultural life and musical performance. Several musical genres and instruments, even ensembles, were associated with the *mwami*. Among the symbols of royal power were the *ingabe* drums of Rwanda (*Karinga*, *Mpatsibihungu*, *Kiragutse* and *Cyimumugizi*) and the *karyenda* and *rukinso* drums of Burundi. In addition to these dynastic drums, several other types of drum were used during rituals relating to the *mwami* and the kingdom.

2. INSTRUMENTAL MUSIC. Musical instruments are few in Rwanda and Burundi in comparison with other central African regions, possibly because the peoples there show a marked preference for vocal genres. Nearly all instruments are played exclusively by men.

The herdsmen's notched flute, *umwirongi* in Rwanda and *umwironke* in Burundi, has two to four finger-holes and is played while herding cattle, or at night to pass the time. It is made from reed, bamboo or wood, and measures 30 to 50 cm. The *ihembe*, a side-blown antelope horn, is used as a signalling instrument for hunting and communal work; the trumpets used in the *amakondera* ensemble are side-blown and made of bamboo (fig.1).

There are two main types of membranophone: the cylindrical single-headed *ingaraba* drum of the Twa *amakondera* ensemble (fig.1), and the *iñgoma* (NGOMA) drum with two skins laced together (fig.2) in Rwanda and single pegged heads in Burundi (fig.3) *Iñgoma* refers to both the ensemble and the drum itself, which is played to accompany the girls' dance *imbyino*.

Chordophones are the most common instruments. The large *inanga* (trough zither; fig.4) is the most important; it is tuned pentatonically, the single string being laced seven or eight times to and fro along the length of the trough-shaped body. It is placed at court either solo or to accompany pastoral, humorous or moralizing songs or epic and historical songs sung in praise of the *mwami*. Yuki III Mazimpaka, who ruled Rwanda in the first half of the 18th century, was considered a remarkable poet-composer of *inanga* songs depicting the rise of the Tutsi kingdom and his own heroic deeds. Most of the *inanga* songs have been transmitted orally, with little variation, from generation to generation and are thus an important source of information for the early history of the Rwandan kingdom. The *inanga* was formerly played mainly by professional musicians but has subsequently become free to be played by anyone; as a result the traditional themes of the *inanga* songs have been supplanted by accounts of everyday events and contemporary political personalities. Burundese musicians developed a style described as 'whispered' singing.

The *iningiti* (a single-string fiddle derived from Uganda; fig.5) is used to accompany songs about persons and events in a less elevated and more improvisatory style than the *inanga*. The singer generally sings falsetto. The large *umuduli* or *umunahi* (musical bow) is played by the Hutu, and like the *iningiti* accompanies songs commenting on everyday events. It is played in the same way as in Uganda: while playing the string the musician beats a basic rhythm on the gourd resonator with a rattle.



*1. Amakondera ensemble of side-blown trumpets and ingaraba drum (cylindrical drum, second from right) accompanying intore dancers*

2. *Iñgoma ensemble of double-headed drums, Rwanda*

The *ikembe* is a lamellophone which spread from the Democratic Republic of the Congo to Rwanda through Burundi; it has 11 to 13 metal keys and is played with both thumbs. Various types of rattle exist, such as the *ikinyuguri* gourd rattles, used for the cult of Lyangombe, the chief spirit; the *amayugi* bells attached to the necks of dogs while hunting; and the *inzogera* ankle rattles (fig.6), worn by the *intore* and *imbyino* dancers (see §3 below) to stress the rhythm.

The three main instrumental groups are the *iñgoma*, *amakondera* and *insengo*. In Rwanda, the *iñgoma* ensemble (fig.2) consists of seven to nine large drums: the *ishakwe* or *ishaako* is the is the smallest and plays a continuous basic rhythm in high pitch; three or four medium-pitched *inyahura* are played, one by the master-drummer; and there are three or four low-pitched *ibihumurizo*. Both *inyahura* and *ibihumurizo* are played in a uniform ostinato rhythm. All drums are beaten with *umulishyo* (drumsticks). Although ensembles of this type originated at the court of the *mwami*, they occur in various regions where they perform on festive occasions. Their repertory consists of up to 30 pieces, each with its own rhythmic organization. The main rhythms are the *igihubi* (important in ritual centring on the *mwami*) and the *ikimanuka*, in which the leader of the group plays all the drums himself. Ex.1 shows some of the patterns of the rhythm *umunyuramatwe*.
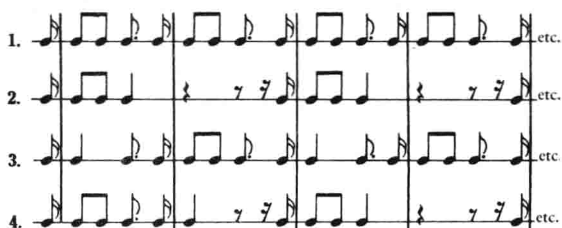
The *iñgoma* drum ensemble (fig.3) is regarded by the inhabitants of Burundi as one of the most representative elements of the musical tradition of the country. A semicircle of between 20 and 24 tall footed drums are arranged around a central drum, the *inkiranya*. The *amashakwe*, which play in uniform basic rhythm are on one side, the *ibishizo* on the other. All have single pegged heads and are stick beaten, one person to each drum. Players move in turn to the central drum *inkiranya*, dancing while playing and singing praises to the persons in whose honour they are performing, while the others beat out a steady but subtle rhythmic accompaniment.

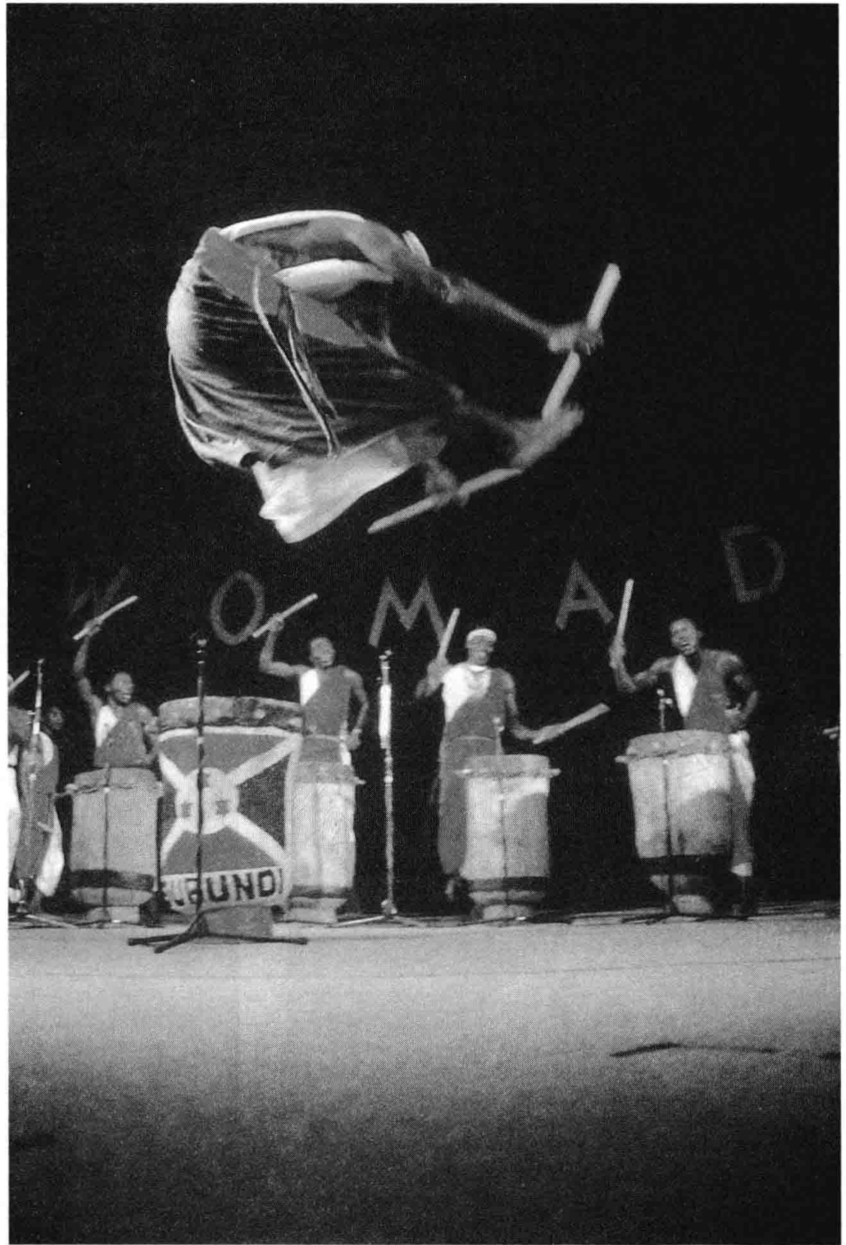
The *amakondera* ensemble (see fig.1) of Twa musicians consists of six to eight bamboo trumpets, an *ingaraba* drum and a *ruharage* drum. Each trumpet has its own melodic ostinato pattern; these are combined in performance. The most usual names for the trumpets are *inkanka*, *urugunda*, *insengo* and *inshuragane*. This ensemble accompanies the *intore* dancers.

The *insengo* ensemble, consisting of five or six cylindrical flutes made of wood wrapped with skin from a bull's throat, had ritual significance for the Tutsi dynasties and occurs only in northern Rwanda. The individual names of the flutes partly correspond to the *iñgoma* drum names, for example *ishakwe*, *igihumulizo* and *indahura*. At court, only members of the Abasindi clan were allowed to play them.

Women do not play these string or wind instruments but do have a quasi-instrumental genre called *ubuhuha* ('to blow') for which they cup their hands together, forming resonators to amplify and modify pitches produced by lip vibration (as when blowing a trumpet).

Ex.1 *Umanyuramatwe* rhythms, *iñgoma* drums; rec. and transcr. J. Gansemans






*3. Hutu Master Drummers of Burundi, WOMAD festival, 1999*

3. VOCAL GENRES. Solo, group and choral singing are all heard in Rwanda, performed by both men and women. The *ibihozo* (lullaby), sung by women or young girls, is a solo genre. Antiphonal songs, in which the two singers have equal parts, include the different types of cattle song (*amahamba*, *kubangulira*, *gushora*, *imyoma*, etc.); in the *ibisigo* (sung dynastic poetry) various soloists alternate although exceptionally the parts may overlap. In another important type of solo performance the singer accompanies himself on an instrument such as the *inanga*, *iningiti* or *umuduli*. Eloquence is an envied quality expressed in singing, hence the considerable amount of parlando and recitative in the songs.

Responsorial solo and choral songs form the most important stylistic group and have many functions: the *imbyino*, *ikinimba* and *ibyishongoro* songs accompany dancing; others are related to the spirit cults or are performed during the *amahigi* (hunting ritual); *amasare* are sung to keep time when rowing and *kwidoga* during agricultural work in the fields; the *indilimbo* and *ibitaramo* songs are sung at night for male entertainment. The accompanying instrument, if any, is generally the *ikinyuguri* in the Lyangombe cult, or an *iñgoma* drum in the *imbyino* dance; nearly all songs can also be accompanied by rhythmic hand-clapping.

The Twa vocal style is distinct from that of the neighbouring Hutus and Tutsis: it is based entirely on the yodel technique, with an individual polyphonic structure. This yodel style is also characteristic of other Twa peoples of central Africa, which indicates that the Twa have retained their own traditional music styles despite their contact with Bantu and other peoples.



4. *Inanga (trough zither)*



5. *Iningiti (single-string fiddle)*

4. DANCE. Dancing is always collective; there is no solo dancing. Men and women have their own dances and dance together only during the Lyangombe cult ceremonies. Dancing tends to be more expressive than that of other parts of central Africa; both men's and women's dances involve violent movements of the arms and the upper part of the body, with high leaps and stamping of feet.

The best-trained and organized dancers from Rwanda are the *intore*. They originated at the court of the *mwami*, where children of noblemen, as future leaders, were taught the arts of eloquence and fighting, as well as local traditions and dances. The *intore* dancers are now merely picturesque additions to celebrations.

The *inkaranka*, *ikinimba* and *ikinyemera* are war dances found chiefly in northern Rwanda. The *imbyino* and *ururengo* are typical women's and girls' dances, intended for entertainment. The *imbyino* is performed throughout the country at every celebration by groups of six to eight young girls, accompanied by a chorus with two soloists and an *ruharage* drum; its modernized musical style shows traces of Western influence. Traditional *imbyino* dance and song is performed by older women; it has a graceful style, a rich polyphonic structure and a flowing melodic line.

Although these dances are performed mainly by Hutus and Tutsis, the Twa are generally considered the best dancers. While most other dancers perform in a state of frenzy, the Twa perform the same dances in a more supple and graceful style. In certain rhythms of the *intore* there are traces of a similarly gentle style, probably due to the frequent participation of Twa performers.
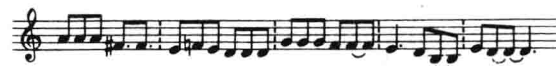
5. MUSICAL CHARACTERISTICS. As in the other former kingdoms of this interlacustrine area, the music is basically pentatonic. Hutu music clearly shows Bantu elements found in most areas of central Africa. Their melodies are built mainly on anhemitonic pentatonic scales, sometimes extended to hexa- and heptatonic; the use of the 3rd within a curved melodic line is particularly characteristic



6. *Inzogera (ankle rattles) worn by intore dancers*

(ex.2). Songs are primarily monophonic and responsorial with sporadic overlapping of solo and chorus and occasional use of drone and ostinato.

Ex.2 Melodic structure of a Hutu song (Günther, 1964)



Tutsi music reveals Arab influences, chiefly in the use of melisma, ornamentation and microtonal variations, in diatonic as well as chromatic scales; parlando style and repeated notes are prevalent. In their group songs

heterophonic structures are common; a general descending contour characterizes *inanga* music.

Twa music contrasts sharply with Hutu and Tutsi music in that it is characterized by melodic yodels and movement in parallel 4ths and 5ths, suggesting connections with 'pigmy' music.

From 1973–88 J. Gansemans undertook an ethnomusicological investigation of Rwanda, commissioned by the Royal Museum for Central Africa, Tervuren (Belgium), and by the National Institute for Scientific Research, Butare (Rwanda), which collects and analyses cultural and anthropological data.

6. DEVELOPMENTS DURING THE 1990S. In massacres in Burundi in 1993, it is estimated that up to a third of the Tutsi population were killed and in 1994 in Rwanda that more than one million Rwandans died through genocide and the civil war. During the early 1990s urban bands in Rwanda, such as Impala, Les Fellows, Bisa (a university band) and Ingenzi, played music based on Congolese rumba, reggae and rock. This kind of music suffered particularly after the events of 1994. Within Rwanda, it became unfeasible for musicians to earn a living: only one band, Ingeli, tried to reform but were unsuccessful. More than two million Rwandans were forced to flee to neighbouring countries and many musicians live in exile, particularly in Brussels. Most notable of these include, from Rwanda, the singer Cécile Kayirebwa and Jean Mutsari, who plays bass, guitar and mouth organ and has set up the band Kirochi Sound; and from Burundi, Khadja Nin, who made a series of CDs in international fusion style during the 1990s.

Traditional music seems to have been less affected by the war and some musicians have made it onto the world music scene. The Hutu Master Drummers of Burundi, for example, who traditionally played only for the Tutsi ruler or *mwami*, toured Britain in 1999 (see fig.3 above).

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PETER COOKE/J. GANSEMANS

**Rwtha, Didrik Persson.** *See* THEODORICUS PETRI NYLANDENSIS.

**Ryabinin.** Russian family of epic bards. The repertory of the Ryabinins was included in numerous textbooks, readers and popular publications, and the epic tradition of Russian Zaonezh'ye thus became known throughout Russia. Since 1991, international conferences entitled *Ryabininskiye chteniya* ['Ryabinin's Reading'] on Russian culture and epic genres have been organized once every four years in Petrozavodsk, and in 1995 the Ryabinin medal to be awarded for outstanding research into the cultural heritage of northern Russia was introduced.

(1) **Trofim Grigoryevich Ryabinin** (*b* Zaonezh'ye, near Lake Onega, 15/27 April 1801; *d* Zaonezh'ye, 14/26 Feb 1885). He belonged to the dynasty of epic singers of northern Russia which lasted from the end of the 19th century to the beginning of the 20th; the roots of which may be traced to the 18th century. His repertory included 26 epic themes – more than 6000 lines of *starina* ('old song') or *bïlinï* ('as it was') when they became known as epic songs in Russian 'folklore'.

The discovery of T.G. Ryabinin and the Russian epic tradition associated with him is attributed to P.N. Rïbnikov (1831–85), who recorded 23 *bïlinï* from him in 1860. Ten years later, on the advice of Rïbnikov, the Slavic specialist A.F. Hilferding (1831–72) went to Zaonezh'ye and recorded 21 *bïlinï* from T.G. Ryabinin. Rïbnikov and Hilferding noted all the basic *bïlina* motifs found in the classic Russian epics widely used in readers and anthologies. In the winter of 1871 Hilferding invited T.G. Ryabinin to St Petersburg, where his epic was recorded by the composer Modest Musorgsky. In 1872 T.G. Ryabinin was awarded the government medal 'For Usefulness'.

James Bailey (Bailey and Ivanova, 1998) examines the relationship between T.G. Ryabinin's melodies and the trochaic and accentual poetic meters which he used. He suggests that the music of the trochaic *bïlina Dobrïnya i Vasiliy Kazimorov* may have been sung with all the songs in trochaic verse and the melody of *Vol'ga i Mikula* may have been used with the three songs *Vol'ga i Mikula*, *Dunay* and *Khoten* in accentual verse. T.G. Ryabinin's descendants gradually simplified the complex melody and 'tirade form' of *Vol'ga i Mikula*, ultimately limiting it to a single text.

(2) **Ivan Trofimovich Ryabinin** (*b* Zaonezh'ye, near Lake Onega, 1844; *d* Zaonezh'ye, 1908). Son of (1) Trofim Grigoryevich Ryabinin. He adopted the 15 principal *bïlinï* of his father's repertory. He performed *bïlinï* in St Petersburg (1894), Moscow (where he was awarded a medal for being 'Best Narrator of his Time'), Kiev, Odessa, Sofia, Belgrade, Vienna, Prague and Warsaw. In Moscow his melodies were recorded on phonograph by Y.I. Blok and in notation by the composer Anton Stepanovich Arensky, who subsequently based his Fantasy on Themes of Ryabinin for piano with orchestra on two of I.T. Ryabinin's themes.

(3) **Petr Ivanovich Ryabinin-Andreev** (*b* Zaonezh'ye, near Lake Onega, 1905; *d* Petrozavodsk, 1953). Son of Ivan Gerasimovich Ryabinin-Andreyev (1874–1926),

who was a stepson of (2) Ivan Trofimovich Ryabinin. He spent the second half of his life in Petrozavodsk. Most of his repertory of seven *bïlinï* was adopted from his father and one *bïlina*, *Vol'ga i Mikula*, from his grandfather. The reports produced by researchers from Moscow in 1926 indicated that P.I. Ryabinin-Andreyev's *bïlinï* were of high quality.

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IZALY ZEMTSOVSKY

**Ryabov, Vladimir Vladimirovich** (*b* Chelyabinsk, 15 Sept 1950). Russian composer and pianist. He graduated from the Gnesin Institute in Moscow where he studied with Khachaturian (1977) and then from the Leningrad Conservatory (1979) where he was a post-graduate student of Arapov. He then taught orchestration at that institution before being appointed senior lecturer of orchestration and composition at the Ural' State Conservatory (1980–81). From 1991 he has been a repertory consultant for the Moscow SO, and since 1993 editor-in-chief for the publishers Köneman Music, Budapest. He was the winner of the Prokofiev competition (1991) and became an Honoured Representative of the Arts of Russia in 1995; he is the organizer of the Klavierabend Kompozitora festival.

Ryabov's music combines a neo-romantic style – characterized by emotional richness, a wide range of musical imagery and freedom in formal matters – with philosophical profundity and ethical rigour. Folklore, religious music and classical trends are all interwoven into what the composer calls 'a single style of a broad spectrum'; although reference points can be found in the works of Beethoven, Brahms, Medtner, Rachmaninoff and Tchaikovsky, Ryabov makes individual use of diatonic, chromatic, aleatory and avant-garde techniques. Performers associated with his music include Lazar' Berman and Gennady Rozhdestvensky.

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Vocal orch: Rozhdestvenskaya zvezda [A Christmas Star] (B. Pasternak), sym. fresco, children's choir, nar, orch, 1990; 3 russkiye narodnïye pesni [3 Russ. Folksongs], Bar, orch, 1991

Chbr: 13 variatsiy Pikovoy damï [13 Variations on the Queen of Spades] (after A.S. Pushkin), misteriya brevis, choreographic duet, b cl, nar, 1980; Concerto da passacaglia, 3 vn, hpd, pf, tape, 1982 [in memory of Leonid Kogan]; Listki iz osennego al'boma [Pages from an Autumn Album], elegiac suite, cl, vn, pf, 1988 [in memory of S. Alumian]; Yevropeyskiye soborï [European Cathedrals], 3 parts: Dvenadtsat'vzglyadov na Sevil'skiy kafedral'nïy sobor [Twelve Views from Seville Cathedral], chorale variations, org, 1993; U sobora Svyatogo Stefana v Vene [At St Stephen's Cathedral in Vienna], suite, vn, hpd, 3 trbn, 1995; Richerkar v chest' Notr Dam de Pari [A Ricercar in Honour of Notre Dame de Paris], 4 solo vv, tpt, hp, perc, 1995

5 str qts, 1977–8; sonatas, suites and variations for various insts

Pf: Fantasia, c, 1980–83 [in memory of M. Yudina]; Malen'kaya detskaya syuita [Little Children's Suite], 1984; 12 transtsendentnïkh variatsiy na temu Ferentsa Lista [12 Transendental Variations on a Theme by Ferencz Liszt], fantasy of studies, 1985; 3 nabroski k portretu Frederiko Garsia Lorki [3 Sketches for a Portrait of F. García Lorca], 1985; 3 romanticheskiye p'yesï [3 Romantic Pieces], 1989; Otzvuk Mefisto val'sa [Echo of the Mephisto Waltz], 1990; 4 khromaticheskikh etyuda [4 Chromatic Studies], 1991; 6 bagateley [6 Bagatelles], 1991; Eskizï khrama v parallel'nom mire – 6 postlyudiy k Kh.T.K. i I.S. Bakha [Sketches of the Temple in a Parallel World – 6 Postludes to the 'Well-Tempered Clavier' of J.S. Bach], 1996–7

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ALLA VLADIMIROVNA GRIGOR'YEVA

**Ryazanov, Pyotr Borisovich** (*b* Narva, 9/21 Oct 1899; *d* Tbilisi, 11 Oct 1942). Russian composer, teacher and musicologist. His family was associated with the artistic world: his mother was a musician while his father had received music lessons from Nikolay Sokolov and advice on painting from Il'ya Repin. Ryazanov served in the Civil War before entering the Petrograd Conservatory where he studied composition with Sokolov and Aleksandr Zhitomirsky, orchestration with Steinberg and fugue with Leonid Nikolayev. He started teaching at the conservatory in 1925 and the rest of his life was mostly devoted to the training of composers in the full range of Leningrad's institutions. Of particular importance was his work in the Central (Fourth) Music College, of which Ryazanov was one of the organizers in 1926 (the staff of this institution represented the conservatory's finest forces), and his restructuring of the teaching system in the conservatory itself. An expert in all aspects of theory, he taught in all fields and developed a special course on melody which had a beneficial effect on the training of composers. Folk music was a particular concern of his: he gave a special course on the subject (1928–31) and was later appointed director of the Study Room of Folk Art of the Russian Institute for Fine Arts and History (1941–2). He also acted as a consultant for conservatories in Baku and Tbilisi in the 1930s and 40s. Evacuated out of Leningrad during the blockade, he lived in Tashkent for a while before going to Tbilisi, where he died of typhoid fever. His creative work bears the distinct imprint of his unflagging interest in folklore: the *Saratovskiye chastushki* ('Saratov Chastushki') are arrangements of material he

gathered in the Volga region in the period 1914–20, while two folksongs are used as prototypes for the thematic material in the second and third movements of his String Quartet. While his work can be characterized by intellectualism and emotional restraint, lyrical expression was closest to his heart. His pupils include Andria Balanchivadze, Bogoslovsky, Dzerzhinsky, Machavariani, Mayzel', Novikov, Solov'yov-Sedoy, Sviridov and Yevlakhov.

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*(selective list)*

*compiled from a list drawn up by Ryazanov in 1939, in which many dates are missing*

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Vocal: 4 stikhotvoreniya (A. Blok) [4 Settings], op.3, 1v, pf, 1925–6; Zlïye pesni [Wicked Songs], op.6, 1v, vn, cl, vc, pf, before 1933; Korotkiye pesni [Brief Songs] (Soviet poets), op.9, 1v, pf, 1935–6; Taborniye pesni [Gypsy Encampment Songs] (A. Glob), op.13, 1v, pf, before 1939; U ognevïkh gornov [Fiery Furnaces] (poem), op.7, chorus; Zastol'naya pesnya [Toasting Song] (Ya. Kupala), 2 leader, chorus, pf

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ADA BENEDIKTOVNA SCHNITKE

**Ryba** [Poisson, Peace, Ryballandini, Rybaville], **Jakub (Šimon) Jan** (*b* Přeštice, nr Klatovy, 26 Oct 1765; *d* Rožmitál pod Třemšinem, 8 April 1815). Czech teacher, composer, choirmaster and writer on music. He was the son of Jakub Ryba (1732–92), a cantor (schoolmaster) and organist who worked at Rožmitál, Přeštice and Nepomuk, and probably also a composer. After studying singing, thoroughbass, the piano, organ and violin with his father at Nepomuk, he attended the Piarist Gymnasium in Prague (1781–4), where he continued to teach himself (the cello, organ and theory) and began to compose. He returned to Nepomuk to assist his ailing father, and from 1786 worked as an assistant teacher at Mníšek. On 11 February 1788 he was appointed assistant teacher and on 23 May 1788 cantor and church choirmaster at Rožmitál. He was a dedicated promoter of Enlightened education policies promulgated by Imperial legates such as Ferdinand Kindermann, but the struggle may have proved too much for he committed suicide in 1815.

Artistically, Ryba was one of the most prominent 18th-century Czech cantors; though he devoted himself assiduously to his teaching duties (see his school diaries), he wrote a large number of compositions (at first under various pseudonyms), of which the sacred ones survive far more completely than the secular. They develop the church idiom of J.L. Oehlschlägel, F.X. Brixi and J.B. Vaňhal. Most of his compositions require modest forces, though some, such as the Christmas masses, call for woodwind in addition to the usual strings, trumpets, timpani and organ. His Solemn Mass in E♭ (Němeček's catalogue no.378) circulated under the name of Joseph Haydn, and is one of several Ryba masses to remain in the repertory of Bohemian church choirs today; the Christmas Mass of 1796, *Hej, mistře*, technically not a mass but a quasi-narrative series of pastorellas with Czech texts, remains his best-known work. The numerous Czech pastorellas are undoubtedly the most vivid part of his output, a judgment corroborated by the large number of late 18th- and 19th-century manuscript copies extant throughout Czech-speaking areas (see Berkovec, 1987); they display a highly individual amalgamation of Czech folksong elements and a simplified Classical texture. He was one of the earliest composers to introduce Czech into solo art song.

In his theoretical treatise Ryba attempted to establish Czech musical terminology; though his terms were not accepted into common use, the treatise is notable as the second of its kind printed in Czech (after Jan Blahoslav's *Musica*, 1558). He also wrote hymn texts, didactic poetry and prose, occasional and gratulatory poems, and translated Latin and Greek works into Czech.

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A thematic catalogue with sources and editions is in Němeček (1963); a list of works to 1801 compiled by Ryba for Dlabač (MS, *CZ-Ps* D.A.III.36 op.6) is included in I. Janáčková: *J.J. Ryba o svém hudebním zivotě* (Prague, 1946)

SACRED

Thematic list, 1782–96, compiled by Ryba, in *Pnm* XIV F 94; MSS mainly *Pnm*

*c*90 masses, incl.: 2 in Cz.; 2 [?4] in Cz. and Lat.; some in sets, incl. Cursus sacro-harmonicus, i, 1808, iv, 1814; Missa pastoralis bohemica (Hej, mistře) [Hail, master!] (Ryba), 1796, ed. J. Hercl (Prague and Hamburg, 1973); Missa tono pietatis festis mediocribus accommodata, E♭ (Prague, 1814)

Other liturgical: 7 Requiem; over 100 Lat. grads, motets (offs), some in sets, incl. Cursus sacro-harmonicus, ii, 1811, iii, 1812–14, v, 1814

Cz. songs, choruses (Ryba): Oktáv neb osmidenní pobožnost k svatému Janu Nepomuckému [Octave, or the eight-day feast of St Jan Nepomuk], 8 songs (Prague, 1803); Svatohorský kůr [The Svatá Hora choir], 8 songs (Prague, 1804); [21] Pohřební písně [Funeral Songs] (Prague, 1805); others

Other sacred: 3 Stabat mater, incl. 2 in Cz.; Chvalozpěv k sv. Janu Nepomuckému [Eulogy to St Jan Nepomuk] (Ryba), 1803; Soudný den [Judgment Day] (Ryba), 1801, lost; *c*50 arias, several duets, incl. 8 ariae et duetto (Prague, 1808); over 50 pastorellas (pastoral motets, offs), arias, mostly in Cz. (Ryba), incl. 2 pastorellas, ed. J. Berkovec (Prague, 1992)

SECULAR

6 Singspiele and pantomimes, before 1801, incl.: Veselé živobytí neb vandrovní muzikanti [A Merry Life, or Wandering Musicians] (Spl), lib, 1794, music lost; Das Denkmal in Arkadien (operetta), 1800, music lost except 1 aria, T, arr. as sacred aria Exaudi, Domine

Cz. songs, 1v, pf: 12 böhmische Lieder (Prague, 1800); [12] Neue böhmische Lieder (Prague, 1808); Lenka (V. Nejedlý) (Prague, 1808); Průvod dobré Bětolinky [Procession of Good Bětolinka] (Nejedlý) (Prague, 1808); Dar pilné mládeži [The Gift to Industrious Youth], 12 children's songs (Prague, 1829)

Herzensergiessung der Rossmittaler, gratulatory cant., 1803

INSTRUMENTAL

*c*1150 listed in Dlabacž, incl. over 650 dances, 130 variations, 87 sonatas, 72 qts, 56 duos, 48 trios, 38 concs., 35 syms., 35 serenatas and notturnos, 7 qnts etc.

*only those extant*

Orch: Sym., C; Cassatio, C; Vc Conc., C, 1800; Vn Conc., d, 1801; Hn Conc., E♭, inc. (doubtful)

Chbr: 2 str qts, a, d, 1801, 1 ed. H. Majewski (Wilhelmshaven, *c*1988); Canon, F, str qt; 2 qts, C, F, fl, vn, va, vc, 1811, 1 ed. M. Klement (Prague, 1980); 3 sonatas, B♭, G, F, vn, vc; 2 duos, a, C, hpd/pf, vn; Canon, d, 2 vn

Org: Novae et liberae cogitationes per [1] toccatas, phantasias, [2] fugas et [2] praeludia expressae, inc., 1798

WRITINGS

*Schultagebücher* (MS, Rožmitál pod Třemšínem, municipal museum, 1788–1815); Cz. trans., ed. J. Němeček, as *Školní deníky J.J. Ryby* (Prague, 1957)

*Mein musikalischer Lebenslauf* (MS, *CZ-Ps* D.A.III.36 op.6, 1801); Cz. trans., ed. I. Janáčková, as *J.J. Ryba o svém hudebním životě* (Prague, 1946)

*Kancionálek pro českou školní mládež* [Little hymnbook for Czech schoolchildren] (Prague, 1808)

*Denik* [Diary] (MS, *CZ-Ps* heritage no.605*a*, 1811; *Pnm* IB6, 2/1813), 1st version ed. in Slavík (1888)

*Počáteční a všeobecní základové ke všemu umění hudebnímu* [First and general principles of the whole art of music] (Prague, 1817)

*Nábožný kancionál* [Pious hymnbook] (Jihlava, n.d.)

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*ČSHS; DlabacžKL*

J.E. Ryba: 'Jakob Johann Ryba: Schullehrer in Rožmital', *Jb für Lehrer, Aeltern und Erzieher* (Leitmeritz [now Litoměřice], 1842), 35

F.A. Slavík: *Život a působení Jakuba Jana Ryby* [Ryba's life and work] (Prague, 1888)

J. Němeček: *Jakub Jan Ryba: Život a dílo* [Ryba: life and works] (Prague, 1963) [with thematic catalogue, list of writings and bibliography]; see also review by C. Schoenbaum, *Mf*, xix (1966), 464–5

J.W. Berls: *The Elementary School Reforms of Maria Theresa and Joseph II in Bohemia* (diss., Columbia U., 1970)

J. Ludvová: *Česká hudební teorie, 1750–1850* [Czech music theory, 1750–1850] (Prague, 1985), 26ff, 53ff, 71ff

J. Berkovec: *České pastorely* [The Czech pastorella] (Prague, 1987)

P. Vít: *Estetické myšlení o hudbě (České země 1760–1860)* [Aesthetic thought about music (the Czech lands 1760–1869)] (Prague, 1987), 29ff

M. Germer: *The Austro-Bohemian Pastorella and Pastoral Mass to c1780* (diss., New York U., 1989), 386ff

J. Berkovec: 'Rožmitálský kantor' [The cantor of Rožmitál], *HRo*, xliii (1990), 280–83

J. Berkovec: 'Studentská léta Jakuba Jana Ryby' [Ryba's student years], *Opus musicum*, xxii (1990), 97–101

MILAN POŠTOLKA/MARK GERMER

**Rybář, Jaroslav** (*b* České Budějovice, 8 April 1942). Czech composer. From 1963 to 1968 he studied composition with Dobiáš and music theory with Janeček at the Prague Academy of Musical Arts. He then taught theory at the Deyl Conservatory in Prague. After a career as a producer with the recording company Supraphon (1977–98) he became lecturer in sound production at the Prague Academy of Musical Arts and a freelance producer. A laureate of the UNESCO International Rostrum of Composers (1974), he received the prize of the Czech Music Fund in 1991 and the Czech Music Critics' Award in 1996.

After the Sonata for 12 wind instruments (1969), the piece which marks the end of his neo-classical phase, Rybář turned to dodecaphony; his first work to use this technique was *Pět pro dva* ('Five for Two', 1971). In the course of creating a personal style, he has since emphasized continuous development of motivic cells within a free 12-note method. His music's expression is lyrical and reflective, in response to his relentless search for answers to existential questions, while the later works emphasize melodic lines; passages that are consolatory in nature contain consonant harmonies.

WORKS
*(selective list)*

Inst: Sym., 1968; Pět pro dva, fl, bcl, 1971; Rondi, pf, 1972; Interludi e rittornelli, fl, cl, va, pf, 1973; 7 elementi continuali, pf, 1975; Rozhovor pro 5 nástrojů [Discourse for wind qnt], 1976; Wind Octet, 1982; 4 fantazie podle Kleea [4 Fantasias after Klee], pf, 1986; Sny a krajiny na paměť B. Martinů [Dreams and Landscapes in memory of B. Martinů], orch, 1990; Str Qt, 1994, Trio, fl, cl, vc, 1998, 3 toccats [3 toccatas], pf, 1999

Vocal: 3 fragmenty z písní Šelómových [3 Fragments from the Song of Solomon] Mez, fl, gui, 1978; 8 zpěvů [Canti] (I. Wernisch), Bar, fl, cl, vn, va, vc, pf, 1996

Principal publishers: Panton, Supraphon

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J. Dehner: 'O řádu v komponování J. Rybářem' [On order in Rybář's compositions], *OM*, xi (1979), 148–50 [interview]

M. Pokora: 'On the Compositional Poetics of Jaroslav Rybář', *Czech Music* [Prague] (1998), no.4, pp.6–7 [interview]

JAN DEHNER

**Rybarič, Richard** (*b* Bratislava, 19 Feb 1930). Slovak musicologist. He studied the piano and music theory, and musicology with Kresánek and Hudec at Bratislava University (1948–53), taking the doctorate there in 1953 with a dissertation on Slovak neumes and *nota choralis* in the time of church feudalism. Subsequently he was a research assistant at the Slovak Academy of Sciences, Bratislava, and from 1973 a research fellow and head of the music history department of its Arts History Institute, while also working as a part-time lecturer in notation and Slovak music history at Bratislava University (from 1958). His chief area of research is Slovak music history, particularly medieval, Renaissance and Baroque; he has written several studies of individual composers of those periods (Schimbraczky, Capricornus), and on song collections of the 17th and 18th centuries. His other main interest is musical palaeography, and he is on the editorial board of *Musicologica slovaca*.

WRITINGS

*Slovenská neuma a nota choralis v období cirkevnom feudalizmu* [Slovak neumes and *nota choralis* in the time of church feudalism] (diss., U. of Bratislava, 1953); extracts in *Hudobnovedné štúdie*, i (1955), 151–79

'Počiatky hudby na Slovensku v predfeudálnom období' [The beginnings of music in Slovakia in the pre-feudal era], 'Cirkevná a svetská hudba v období feudalizmu' [Sacred and secular music in the feudal era], *Dejiny slovenskej hudby* (Bratislava, 1957), 15–22, 29–51

'Sekvencie spišského graduálu Juraja z Kežmarku' [Sequences in the Spiš Gradual of Juraj z Kežmarku], *Hudobnovedné štúdie*, iv (1960), 100–25

'K otázke genezy elektronickej hudby' [The question of the genesis of electronic music], *K problematike súčasnej hudby*, ed. V. Donovalová (Bratislava, 1963), 88–101

'Sekvencia – legenda – epos', *Hudobnovedné štúdie*, vi (1963), 194–208
'Slovenská hudba 17. až 18. storočia vo svetle novoobjavených prameňov' [Slovak music of the 17th and 18th centuries in the light of newly discovered sources], *SPFFBU*, F9 (1965), 227–44 [with Ger. summary]
'Die Hauptquellen und Probleme der slowakischen Musikgeschichte bis zum Ende des XVIII. Jahrhunderts', *Musica antiqua Europae orientalis I: Bydgoszcz and Toruń 1966*, 97–114
'Z problematiky "oponickej" zbierky piesní a tancov (1730)' [Some problems of the 'Oponice' collection of songs and dances], *Hudobnovedné štúdie*, vii (1966), 49–86
'Ján Šimbracký v rokoch 1635–1645: príspevok k poznaniu diela' [Schimbraczky in the years 1635 to 1645: a contribution to the knowledge of his works], 'Primitívna polyfónia a gregoriánsky chorál' [Primitive polyphony and Gregorian chant], *Musicologica slovaca*, i (1969), 91–107, 283–96
'O problematike polyfonnej tradície na Slovensku v 15.–17. storočí' [Problems of polyphonic traditions in Slovakia from the 15th century to the 17th], *SH*, xiv (1970), 81–90
'Judicium Salomonis: Samuel Capricornus a Giacomo Carissimi', *Musicologica slovaca*, iii (1971), 161–79
'Samuel Capricornus v Bratislave', *SH*, xiv (1970), 253–61; Ger. trans. in *Musica antiqua III: Bydgoszcz 1972*, 107–26
'Ján Šimbracký: spišský polyfonik 17. storočia' [Schimbraczky: a 17th-century polyphonist], *Musicologica slovaca*, iv (1973), 7–83
'Opus musicum Samuela Capricorna', *Musicologica slovaca*, v (1974), 7–49
'Stredoveké mesto ako hudobnokultúrny organizmus' [The medieval town as a music-cultural organism], *Historické štúdie*, xix (1974), 181–92
'Zacharias Zarewutius organista Bartophae (1623–1664)', *Nové obzory*, xvi (1974), 261–84
'Zur Polyphonie in der Slowakei bis zum Ende des 17. Jahrhunderts', *De musica disputationes pragenses*, ii (1974), 56–67
'Zur Frage des sogenannten slowakischen Bestandteils in dem mehrstimmigen Gesangbuch aus Lubica (17. Jahrhunderts)', *Musica slovaca*, vii (1978), 213–23
'Orgel und Orgelspiel in der Slowakei bis 1800', *Die süddeutsch-österreichische Orgelmusik im 17. und 18. Jahrhundert: Innsbruck 1979*, 72–85
'Najstarší notovaný kódex na Slovensku' [The oldest notated codex in Slovakia], *Musica slovaca*, viii (1982), 7–58 [with Ger. summary]
*Vývoj európskeho notopisu* [The development of European notation] (Bratislava, 1982)
'Zwischen der Folklore und der Kunstmusik: slowakische Pastoralmessen aus der Zeit des Hochbarocks', *Musica antiqua VI: Bydgoszcz 1982*, 161–73
*Dejiny hudobnej kultúry na Slovensku*, i: *Stredovek, renesancia, barok* [The history of musical culture in Slovakia, i: The Middle Ages, Renaissance and Baroque] (Bratislava, 1984)
'"Con trombe e timpani": zur Frage der Stilarten der Barockmusik in Mitteleuropa', *IMSCR XIV: Bologna 1987*, iii, 191–7
*Tradície slovenskej hudby a ich výskum* [Traditions in Slovak music and their study] (Prešov, 1988)
'Hudba bratislavských korunovácií' [Music for coronations in Bratislava], *Musica slovaca*, xv (1990), 11–36
with J. Petöczová: *Hudobná historiografia* [Music historiography] (Prešov, 1994)

EDITIONS

with L. Burlas: *Johannes Šimbracký: Congregati sunt inimici nostri* (Prague, 1965)
*Tance zo Slovenska zo 17. a 18. storočia* [Dances from Slovakia in the 17th and 18th centuries] (Prague, 1971)

OSKÁR ELSCHEK

**Rybaville, Jakub Jan.** *See* RYBA, JAKUB JAN.

**Rycardt.** *See* RUCKERS family.

**Rychlík, Jan** (*b* Prague, 27 April 1916; *d* Prague, 20 Jan 1964). Czech composer and writer on music. After studies at the Prague School of Commerce he was a composition pupil of Řídký at the conservatory (1939–45) and in masterclasses (1945–6). At this time he composed light pieces and swing dance music and also gave music lessons. Throughout his life he was greatly concerned with film music, a field in which he made technical experiments later exploited in concert works. His spontaneous musical gifts were balanced by an unusually broad knowledge of music history and theory, folk music, mathematics and the natural sciences; this wide scope was reflected in his compositions, always inventive and economical. He took an analytic and critical attitude to other music, using any influence in an original way; his approach to post-war developments, with which he came into contact in the late 1950s and early 60s, was characteristic: Rychlík's later works are among the most significant Czech results from this encounter. He was one of the earliest jazz scholars and also made a study of the organ; his essays on instrumentation are particularly valuable.

WORKS
(*selective list*)

Orch: Symfonická předehra [Sym. Ov], 1944; Koncertní předehra, 1947; Partita giocosa, wind, 1947; Prodromi, chbr orch, 1963
Vocal: Vstávejte, pastušci [Awake, Shepherds] (carol cant., trad.), 1946; Šibeniční madrigaly [Gallows Madrigals] (C. Morgenstern), 1961
Other inst: Etudy, eng hn, pf, 1952; 4 studi, fl, 1954; Komorní suita [Chbr Suite] (Partita da camera), str qt, 1954; Hommagi clavicembalistici, hpd, 1960; Wind Qnt, 1960; Africký cyklus, fl, ob, cl, bn, 2 hn, 2 trbn, 1961; Relazioni, a fl, eng hn, bn, 1963
Over 50 film scores, dance music, songs
Principal publishers: Český hudební fond, Orbis, Panton, Supraphon, Svoboda

WRITINGS

'Henry Purcell', *Tempo* [Prague], xviii (1946), 125–9
'Jazz', *Tempo* [Prague], xix (1946–7), 71–83, 149–52
'Bicí nástroje v soudobém orchestru' [Percussion in the contemporary orchestra], *Tempo* [Prague], xx (1947–8), 185–8
'Claude Debussy, Rusko a Anglie', *Tempo* [Prague], xx (1947–8), 171–5
'Úvahy o orchestraci' [Paper on orchestration], *HRo*, i (1948–9), 71, 94, 137
*Pověry a problémy jazzu* [Prejudices and problems of jazz] (Prague, 1959)
*Moderní instrumentace* (Prague, 1959–63)
'Prvky nových skladebných technik v hudbě minulosti, v hudbě exotické a lidové' [Elements of new techniques of composition in past, exotic and folk music], *Nové cesty hudby* (1964), no.1, p.54

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V. Lébl and L. Mokrý: 'O současném stavu nových skladebných směrů u nás', *Nové cesty hudby* (1964), no.1, p.22
K. Šrom: 'Bez Jana Rychlíka', *HRo*, xvii (1964), 99 only
V. Lébl: 'Čtyři vzpomínky na Jana Rychlíka', *HRo*, xix (1966), 230–32
K. Šrom: 'Jan Rychlík: Africký cyklus I–V', *HRo*, xix (1966), 54 only
E. Douša: 'Jan Rychík: from Swing to Experimental Music', *Music News from Prague*, nos.11–12 (1994), 1–2

JOSEF BEK

**Ryck, Dieudonné** [Deodatus]. *See* RAICK, DIEUDONNÉ.

**Rycke, Antonius.** *See* DIVITIS, ANTONIUS.

**Rycroft, David K(enneth)** (*b* Durban, 7 Dec 1924; *d* London, 8 Aug 1997). South African ethnomusicologist. He studied Bantu languages and phonetics at Witwatersrand University, Johannesburg (1942–6), after which he became cultural recreation officer in the former Johannesburg Non-European Affairs Department. He promoted black cultural activities, including adult education in music and joined Hugh Tracey's African Music Society and the Bantu Music Festival Committee. In 1952 he emigrated to England, where he became a lecturer in Bantu languages and African music at the School of Oriental and African studies, London. His research

focussed on the music, language and literature of the Swazi and Zulu peoples. He was one of the first scholars to become interested in urban music in Africa, about which he wrote some ground-breaking analyses that have become essential reading for all students of African music. As a composer, his most prominent work was the national anthem of Swaziland, which was adopted in 1968. Other compositions include a Trio for oboe, clarinet and bassoon (1957), Elegy and Fanfare on a Swahili theme for organ (1972), Fanfare for three natural trumpets with kettledrums (1973) and Prelude, Canon and Fugue on a Zulu folksong, for four-part male choir (1977). Rycroft was also co-founder of the Guild of Gentlemen Trumpeters and the New Melstock Band, in which he played period instruments. After his retirement from SOAS in 1987 he became the editor of the Galpin Society Journal.

WRITINGS

'Tribal Style and Free Expression', *AfM*, i/1 (1954),16–28
'Linguistic and Melodic Interaction in Zulu Song', *Akten des Vierundzwanzigsten internationalen Orientalisten-Kongresses: Munich 1957*, ed. H. Franke (Wiesbaden, 1959/*R*)
'Zulu Male Traditional Singing', *AfM*, i/4 (1957), 33–5
'Cinematography', 'Sound-Filming', *The Collecting of Folk Music and Other Ethnomusicological Materials – a Manual for Field Workers*, ed. M. Karpeles (London, 1958), 32–7, 38–40
'African Music in Johannesburg: African and Non-African Features', *JIFMC*, xi (1959), 25–30
'Melodic Features in Zulu Eulogistic Recitation', *African Language Studies*, i (1960), 60–78
'The Guitar Improvisations of Mwenda Jean Bosco', *AfM*, ii/4 (1961), 81–98; iii/1 (1962), 79–85
'Friction Chordophones in South-Eastern Africa', *GSJ*, xix (1966), 84–100
*Zulu, Swazi and Xhosa Instrumental and Vocal Music* (Tervuren, 1970) [with disc]
'Stylistic Evidence in Nguni Song', *Essays on Music and History in Africa*, ed. K.P. Wachsmann (Evanston, IL, 1971), 213–42
'A Royal Account of Music in Zulu Life', *Bulletin of the School of Oriental and African Studies*, xxxviii (1975), 351–402
'The Zulu Bow Songs of Princess Magogo', *AfM*, v/4 (1975–6), 41–97
'Evidence of Stylistic Continuity in Zulu "Town" Music', *Essays for a Humanist: an Offering for Klaus Wachsmann*, ed. C. Serger and B. Wade (New York, 1977), 216–60
with D. Coplan: 'Marabi: the Emergence of African Working-Class Music in Johannesburg', *IMSCR XII: Berkeley 1977*, 43–65
'Comment on Bushman and Hottentot Music Recorded by E.O.J. Westphal', *Review of Ethnology*, v/2–3 (1978), 16–23
'Zulu Melodic and Non-Melodic Vocal Styles', *Symposium on Ethnomusicology V: Cape Town 1984*, 13–28
'Black South African Urban Music since the 1890s: Some Reminiscences of Alfred Assegai Kumalo (1879–1966)', *AfM*, vii/1 (1991), 5–31
'Wind Bands of Henry VII and VIII', *GSJ*, xliv (1991), 159
'A Tutor for the Post Trumpet', *GSJ*, xlv (1992), 99–106
ed.: *Symposium on Musical Instrument History: Edinburgh 1994* [*GSJ*, xlviii (1995), passim]

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'Rycroft, David Kenneth', *South African Music Encyclopedia*, ed. J.P. Malan, iv (Cape Town, 1986), 202–4
G. Kubik: 'David Kenneth Rycraft, 7 Dec 1924–8 Aug 1997: an appreciation', *AfM*, vii/4 (1999), 3–5

DAVID COPLAN

**Rydl, Kurt** (*b* Vienna, 8 Oct 1947). Austrian bass. He studied zoology before training at the Hochschule für Musik in Vienna and the Moscow Academy. His stage career began at Linz in 1972. He made his Vienna Staatsoper début in 1976 as Rocco, and sang the same role for his débuts at La Scala, Milan, in 1990 and Covent Garden in 1993. His voluminous black bass is especially suited to malignant characters such as Caspar (*Der Freischütz*), Hagen and Hunding, but he has proved equally successful as Ochs and Kecal (*The Bartered Bride*), and his ability to combine menace and humour makes him a striking Osmin, a role he sang at the Salzburg Festival in 1987–9. Throughout his career Rydl has maintained strong links with the Vienna Staatsoper where his repertory includes the Verdi bass roles. He is also an experienced concert singer. Notable among his many recordings are Sarastro, Rocco, Caspar, Fafner and Daland.

ANDREW CLARK

**Rydman, Kari** (*b* Helsinki, 15 Oct 1936). Finnish teacher and composer. He became known as an avant-gardist, writer and cultural polemicist through his 'nursery concerts' in 1963 (so called after these experimental events were described by a critic as 'nursery noise'). He taught music at Helsinki Comprehensive School (1958–76) and at Valkeakoski Music College and Workers' Institute (from 1977). He has also worked as a music critic and has made numerous programmes for radio and television.

Self-taught as a composer, Rydman adopted a pluralist approach from an early age. His work displays influences ranging from the Baroque to the Polish avant-garde (*Sérénade à Djamila Boupacha*), and folk music (*Rondeaux des nuits blanches d'été*) to pop. Between 1962 and 1964 he experimented widely, as is shown in the avant-garde techniques of the six sonatas and three string quartets of that time. The last of the one-movement quartets (nos. 2–4, which together form a 'grand quartet') introduces quotations and allusions; *Syrinx* (1964) displayed the first signs of his Impressionism while his light music is found in the *Symphony of Modern Worlds* (1968), and *DNA* (1970). In the 1960s Rydman began writing film music, songs and choral works, which pointed the way to the triadic harmony of his works of the late 1970s. Rydman became best known in that decade as the writer and performer of sentimental, touching songs. More recent chamber works, such as the Viola Sonata (one in a series of sonatas for various instruments), can be described as neo-tonal, and two of the movements in the *Inventions* for string orchestra (1982) are headed 'nostalgias'.

WORKS

Stage: Poikkeus ja sääntö [The Rule and the Exception] (incid music, B. Brecht), 1965; Se tavallinen tarina [The Usual Story] (incid music, H. Salama), 1968; Slåttsmordet [Murder in the Castle] (miniature op), 1973; Väki ilman valtaa [People without Power], dance theatre, 1974; Salka valka, dance theatre, 1977
Orch: Sérénade à Djamila Boupacha, 1962/3; Syrinx, 1964; Rondeaux des nuits blanches d'été, chbr orch, 1965; Khoros II, 1966; Dance Suite, 1966; Sym. of Modern Worlds, 1968; DNA, 1970; Suite (T. Anhava), reciter, orch, 1971–6; Sym. no.2, 1977–9; Inventions, chbr orch, 1982
Other inst: 6 string quartets, 1959–79; Pf Qnt, 1959; Music, str, perc, 1961; 13 sonatas, various ens, 1962–78; Khoros I, 11 players, 1964; Variations on a Folk Chorale, vc, 1976; 2 Portraits, str qt, 1985; Fantasia on Veni creator spiritus, org, 1986
Vocal: Ps xxxi, mixed choir, 1956–78; Bitte und Marienlied (H. Hesse), 1957; Miten yksinäisyys minusta leviää [How loneliness spreads from me] (E.-L. Manner), 1957; 3 sånger (E. Diktonius), 1957; Dona nobis pacem, mixed choir, 4 solo vv, 3 perc players, 1963; The Northern Seasons, Mez, str qt, 1986; Ken valvoo, pääsee mukaan (E. Kivikk'aho), mixed chorus, 1988; Wäinämöinen soitto [Wäinämöinen Makes Music], cant.; Laulu työväentaloista [Song of the Workers' Houses], cant.
Film music: Yö ja pä [Night and Day], 1962; Onnenpeli [Game of Chance], 1965; Työmiehen päiväkirja [A Workman's Diary], 1967; Kielletty kirja [The Forbidden Book], 1965; Antti Puuhaara, collab. M. Pokela), 1976; Pessi ja Illuusia, collab. A. Hytti, 1984; Milka, 1980

WRITINGS

*Ihmisen ääni* [The human voice] (Porvoo, 1979)

BIBLIOGRAPHY

S. Nummi: *Modern Musik: Finlands musikhistoria från första världskriget fram till vår tid* (Stockholm, 1967)
P. Jalkanen: *Pohjolan vössä* [The northern night] (Helsinki, 1992)
E. Salmenhaara, ed.: *Suomalaisia säveltäjiä* [Finnish composers] (Helsinki, 1994)
M. Heiniö: *Aikamme musiikki* [Contemporary music], Suomen musiikin historia [The history of Finnish music], iv (Porvoo, 1995)
K. Aho and others: *Finnish Music* (Helsinki, 1996)

MIKKO HEINIÖ

**Ryelandt, Joseph** (*b* Bruges, 7 April 1870; *d* Bruges, 29 June 1965). Belgian composer. As a child he studied music privately, but at the Katholieke Universiteit of Leuven he studied law. In 1891 he discontinued these studies and became for four years the only private composition pupil of Tinel. He was director of the Bruges Conservatory, 1924–45 (with a break of two years during World War II) and taught counterpoint at the Ghent Conservatory (1929–39). His most creative period as a composer lasted from 1892 to 1944. In the last 20 years of his life his main interest was literature, especially the translation of poetry.

Although Ryelandt lived most of his productive life in the 20th century, he was a belated Romanticist. The only sign of modernism in his works is a tendency towards Impressionism. He was critical of Tinel's uncompromising Classicism and enthusiasm for Brahms, leaning more towards Franck and, for a brief period, Fauré. His varied musical production includes symphonic music, piano music, organ music, chamber music, songs, choral works and the opera *Sainte Cécile*. The core of his output consists of religious music, especially large oratorios in the tradition of Liszt, Franck and Elgar, with whose *Dream of Gerontius* he became acquainted in Bruges, an outpost of English Roman Catholics. Although Ryelandt's religious works brought him international recognition, they are now considered no more than respectable. The instrumental works, on the other hand, attracted increased interest during the 1990s and reveal his refinement. He also composed some 60 outstanding songs using French, Latin, Spanish and Dutch texts. His songs on texts by Guido Gezelle became well known internationally.

On Tinel's recommendation some of his early works were published by Breitkopf & Härtel, but most of his works remain unpublished and unknown. His lack of ambition and devout Roman Catholic faith are suggested in his unpublished diary, *Notices sur mes oeuvres*: 'If God wants my work to be recognized one day, it will be. If not, what does it matter? The artist's task is to create, that's all'.

WORKS
(*selective list*)

Stage: Sainte Cécile (musical drama, 3, 4 scenes, C. Martens), 1902, Antwerp, Lyrisch, 25 Jan 1907

Vocal: Purgatorium, S, mixed chorus, orch, 1904; De komst des Heeren (orat, H. Schrift), S, T, 2 Bar, mixed chorus, orch, 1907; Maria (orat, L. Goemans and Martens), 2 S, Mez, C, T, mixed chorus, orch, 1910; Agnus Dei (orat, B. von Spiegel), S, A, T, 2B, mixed chorus, orch, 1913–4; Christus Rex (orat, Martens), S, C, T, 2 B, mixed chorus, orch, 1922; Sym. no.5, chorus, orch, 1934; Le bon pasteur (cant., Martens), S, T, mixed chorus, orch, 1949; *c*60 songs, 1v, pf/orch; other choral works, incl. cants., orats, masses, motets

Orch: Sym no.1, B♭, 1897; Sainte Cécile, ov., 1902 [see Stage]; Sym. no.2, D, 1904; Gethsemani, sym. poem, 1905; Sym. no.3, E, 1908; Sym. no.4, 1913; Jeanne d'Arc, ov., 1920; Scènes enfantines, 1939

Chbr and solo inst: 11 pf sonatas: 1892, 1898, 1911 (nos.3 and 4), 1915 (nos.5 and 6), 1917, 1920, 1932, 1935, 1937; 7 vn sonatas: 1896, 1900, 1912, 1916, 1918, 1926, 1935; 4 str qts: 1897, 1903, 1930, 1943; 2 pf qnts, 1901, 1944; 2 sonatines, pf, 1939

Principal publishers: Breitkopf & Härtel, CeBeDeM

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DIANA VON VOLBORTH-DANYS

**Rypdal, Terje** (*b* Oslo, 23 Aug 1947). Norwegian jazz and rock electric guitarist and composer. He studied classical piano and taught himself to play the guitar. At Oslo University he studied composition with Finn Mortensen and the Lydian chromatic concept of tonal organization with its originator, George Russell, in whose sextet and big band he also played. He worked with Jan Garbarek from the late 1960s and first achieved recognition outside Norway at the New Jazz Meeting, Baden-Baden (1969), at which he also presented some of his own compositions. In 1972 he formed the group Odyssey, with which he visited London and the USA, recorded, and performed (with Palle Mikkelborg as a guest soloist) at the Bergen Festival in 1978. The following year he recorded the album *Descendre* (ECM) with Mikkelborg and the drummer Jon Christensen. From 1984 he led a trio.

Rypdal's style incorporates elements of rock and modern concert music, and such novel sonorities as note clusters produced by playing the electric guitar with a violin bow, as can be heard on his recording as unaccompanied soloist *After the Rain* (1976, ECM). His works, which owe something to the music of Krzysztof Penderecki, include *Eternal Circulation* for symphony orchestra and jazz ensemble (1972), *Somehow it's Making me Smile Inside* for guitar (1975), *Imagi* for dancers and big band (1984) and orchestral and chamber music.

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R. Hultin: 'Terje Rypdal: a Great Musical Personality', *Jazz Forum* [international edn], no.27 (1974), 48
J. Sievert: 'Terje Rypdal: Norwegian Composer/Guitarist', *Guitar Player*, xi/5 (1977), 30–31, 80, 88, 92 [incl. discography]
B. Milkowski: 'Terje Rypdal: Sculptor in Sound', *Down Beat*, liv/10 (1987), 20–22
J. Nash: 'Terje Rypdal', *Jazz Times* (1989), July, 20 only

RANDI HULTIN

**Rysanek, Leonie** (*b* Vienna, 14 Nov 1926; *d* Vienna, 7 March 1998). Austrian soprano. She studied at the Vienna Music Academy with Alfred Jerger and later with Rudolf Grossmann. She made her début at Innsbruck in 1949 as Agathe (*Der Freischütz*) and then sang at Saarbrücken, where her roles included Arabella, Donna Anna, Senta, Sieglinde and Leonora (*La forza del destino*). At the first postwar Bayreuth Festival in 1951 her Sieglinde created a sensation, and the following year she joined the Staatsoper in Munich. Her opulent voice, with its thrilling upper register, and her dramatic temperament were heard and seen to advantage in the title roles of *Die Liebe der Danae*, *Die ägyptische Helena* and *Salome*, as the Empress in *Die Frau ohne Schatten* and Chrysothemis, and as Lady Macbeth, Turandot, Tosca, Santuzza and Medea.

Rysanek was first heard in London as Danae in the British première of Strauss's opera during the Munich company's season at Covent Garden in 1953; later she appeared there as Chrysothemis, Sieglinde, Tosca and Elsa. She made her American début in 1956 at San Francisco, where she sang Senta and Sieglinde. She

returned to Bayreuth as Elsa (1958), Elisabeth (1964) and Kundry (1982). In 1959 she made her début at the Metropolitan, replacing Callas as Lady Macbeth. She then appeared there regularly in the Italian and the German repertories, sharing most of her time between New York and the Vienna Staatsoper, with guest appearances in other leading European houses. In 1986 she celebrated the 30th anniversary of her American début by singing the Kostelnička at San Francisco, and also sang Ortrud at the Metropolitan. Her later roles included Kabanicha, Herodias (*Salome*) and Clytemnestra, which she sang at the Salzburg Festival in 1996, her final stage appearance. She recorded many of her main roles, most notably Sieglinde (under both Furtwängler and Böhm), Lady Macbeth, the Empress and Electra.

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P. Dusek and P. Schmidt: *Leonie Rysanek: 40 Jahre Operngeschichte* (Hamburg, 1990)

A. Blyth: 'Leonie Rysanek', *Opera*, xlv (1994), 15–24

HAROLD ROSENTHAL/ALAN BLYTH

**Ryse, Philipp.** *See* RHYS, PHILIP AP.

**Rythme** (Fr.). *See* RHYTHM. The term was used by Antoine Reicha and others to denote a small unit of melodic construction. *See also* ANALYSIS, §II, 2.

**Rywacka-Morozewicz, Ludwika** (*b* Warsaw, 19 April 1817; *d* 19 Feb 1858). Polish soprano. She studied at the Warsaw School for Music and Dramatic Art, and from 1828 gave concerts in various Polish towns. She sang in *Il turco in Italia* in Italy (1841–2). She first appeared at the Wielki Theatre in 1837, and until 1852 she took leading parts in operas by Meyerbeer, Rossini, Mozart and Verdi. Later she moved to Lwów and founded a school of singing. In 1856 she gave concerts in Zhitomir and Kiev; she died on the way from Kiev to Warsaw, where she was buried.

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*SMP*

A. Sowiński: *Les musiciens polonais et slaves* (Paris, 1857/*R*; Pol. trans., 1874/*R* as *Słownik muzyków polskich dawnych i nowoczesnych*)

IRENA PONIATOWSKA

**Rzepko, Adolf** (*b* Prague, 3 April 1825; *d* Warsaw, 31 March 1892). Polish pianist, oboist, conductor and composer. He performed under the name R. Adolf. In 1843 he completed his oboe studies at the Prague Conservatory; he also studied the piano and organ under Tomášek and (before 1842) under F.D. Weber. From 1846 he worked in Warsaw, Radom, Piotrków and Kalisz as a teacher, performer and choral and orchestral conductor. In 1869 he settled in Warsaw, where for many years he was principal oboe of the Wielki Theatre orchestra and was also widely in demand as a piano and singing teacher and as a conductor of church choirs. He wrote two teaching manuals, *Zasady muzyki* ('The principles of music', Warsaw, 1869) and *Szkoła na fortepian* ('A piano tutor', Warsaw, n.d.).

WORKS

*all MSS in J. Fabijański's private collection, Warsaw*

Maria (incid music, A. Malczewski), *c*1850

Vocal: Missa solemnis, 4vv, orch, 1842; Requiem polskie, 4vv, str orch, org, 1868; Msza [Mass], 1v, org (Warsaw, 1880); Stabat mater, 4 male vv, *c*1890; Puszczyk (B. Zaleski), song, 1v, pf, in *Echo muzyczne, teatralne i artystyczne*, i (1884), 31

Kbd: 26 morceaux faciles et mélodiques précédés chacun d'un prélude composé pour les élèves, pf, op.7 (Warsaw, *c*1860); Souvenir de Varsovie, 20 morceaux agréables, pf, op.17 (Warsaw, n.d.); Récréations instructives, 13 morceaux faciles et mélodiques composées pour les élèves, pf, op.18 (Warsaw, n.d.); 12 nowych melodii kolędowych [12 new Christmas songs], hmn/org/pf (Warsaw, 1891)

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*SMP* [incl. work-list]

S. Orgelbrand: *Encyklopedia powszechna z ilustracjami i mapami* (Warsaw, 1898–1904)

G. Mizgalski: *Podięcsna encyklopedia muszyki koscielnej* (Poznań, 1959)

BARBARA CHMARA-ŻACZKIEWICZ

**Rzepko, Władysław** (*b* Piórków, nr Sandomierz, 21 April 1854; *d* Warsaw, 19 April 1932). Polish viola player, composer and teacher, son of ADOLF RZEPKO, and father of the cellist and composer Karol Rzepko (*b* Warsaw, 30 Oct 1882; *d* Kraków, 14 Nov 1944). After lessons from his father he studied the violin under Apolinary Kątski, theory under Karol Studziński and composition under Moniuszko at the Music Institute in Warsaw (1869–73). From 1870 to 1873 he played the violin at the Wielki Theatre and studied conducting privately with Castagnieri. From 1875 he studied further with Emil Stiller (viola), Jan Quattrini (singing), and from 1881 composition with Zygmunt Noskowski. At this time he also played the viola in the string quartet of the Warsaw Music Society and taught the violin, piano and organ. From 1885 he taught choral singing and music theory in the music school of the Warsaw Music Society, as well as music in secondary schools and teacher-training colleges. He was co-founder, and from 1887 until his death deputy director, of the Lutnia singing society. He published articles on music in a number of journals, including *Echo muzyczne, teatralne i artystyczne* and *Nowości muzyczne*, and wrote several teaching works: *Szkoła na melodykon lub fisharmonię* ('A reed organ or melodicon tutor', Warsaw, 1893), *Zasady nauki śpiewu oparte na podstawie fizjologii* ('The principles of learning to sing on the basis of physiology', Warsaw, 1903) and *Podręcznik gry skrzypcowej* ('A violin manual', Warsaw, 1910–12). He compiled songbooks and arranged and transcribed Polish and foreign music. He also undertook editorial work for the Warsaw Music Society, publishing numerous works by Moniuszko, including his last *Śpiewniki domowe* ('Songbooks for home use').

WORKS

(*selective list*)

*all MSS in J. Fabijański's private collection, Warsaw*

VOCAL

Sacred: 10 masses, incl. Missa brevis, 4 male vv (Warsaw, 1888); 30 dawnych kolęd [30 old carols], SATB (Warsaw, 1893); Stabat mater, 4 male vv (Warsaw, 1903); Requiem, B, T, chorus, org, 1905 (Warsaw, 1906)

Secular: Żniwa na Podolu, cant., solo vv, chorus, orch, 1898; Legenda o św. Jerzym, cant., solo vv, chorus, orch, 1902; Treny, cant., solo vv, chorus, orch, 1910; Rok w pieśni [A year in songs], 13 songs, 1v, vc, pf, 1919

INSTRUMENTAL

Orch: 2 suites, no.1, C, str orch, 1896, no.2, F, str orch, 1903; 3 vc concs., no.1, C, 1908, no.2, C, 1923, no.3, D, 1929

Chbr: Variations, c, str qt, 1882; Sonata, c, va, pf, 1883; 6 str qts, incl. no.1, B, 1884, no.2, A, 1889; Polska suita, D, vn, pf, 1899; Sonata, C, vc, pf, 1901; Sonata, G, vn, pf, 1901; 3 pf trios, incl. F, 1904; 30 str trios, incl. no.3, C, 1912; 2 str qnts, no.1, C, 1926, no.2, C, 1927; Str Sextet, G, 1927

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L.T. Błaszczyk: *Dyrygenci polscy i obcy w Polsce działający w XIX i XX wieku* [Polish and foreign conductors working in Poland in the 19th and 20th centuries] (Kraków, 1964)
I. Spóz: *Towarzystwo śpiewacze Lutnia w latach 1886–1986* [The Warsaw Lutnia Song Society 1886–1986] (Warsaw, 1988), 85–7, 121, 250

BARBARA CHMARA-ŻACZKIEWICZ

**Rzewski, Frederic (Anthony)** (*b* Westfield, MA, 13 April 1938). American composer and pianist. He studied with Randall Thompson (counterpoint) and Walter Piston (orchestration) at Harvard University (BA 1958) and with Roger Sessions and Milton Babbitt at Princeton University (MFA 1960), where he also attended courses in philosophy and Greek. In 1960–61 he studied with Dallapiccola in Florence on a Fulbright scholarship. Throughout most of the 1960s he was active as a pianist and teacher in Europe; he took part in the first performances of Stockhausen's *Klavierstück X* (1962) and *Plus Minus* (1964), and taught at the Kölner Kurse für Neue Musik (1963, 1964 and 1970). He has received grants from the Ford Foundation for study with Elliott Carter in Berlin (1963–5) and from the Fromm Foundation (1969). In 1966 in Rome he co-founded with Alvin Curran and Richard Teitelbaum the live electronic ensemble Musica Elettronica Viva (MEV). He returned to New York in 1971 but from 1976 he has divided his time between Rome and Liège, where he became professor of composition at the Conservatoire Royal in 1977; in 1984 he was visiting professor of composition at Yale University. He has also taught at the universities of Cincinnati, SUNY, Buffalo, California (San Diego), the Royal Conservatory of The Hague and the Berlin Hochschule der Künste. Among his commissions are those from the Merce Cunningham Dance Company (1974, for *What is Freedom?*) and the NEA (1977, for *Song and Dance*; 1979, for *A Long Time Man*).

With MEV, on which he had a strong influence, Rzewski explored collective improvisation (in *Work Songs*); this led to the socialist-political concerns expressed in such works as *Coming Together* and *Attica*, composed in 1972 to the text of a letter from an inmate of Attica (New York) State Prison, and to works combining elements from both written and improvised music (*Les moutons de Panurge*). He went on to explore folk and popular melodies in settings that are sometimes unambiguously tonal and often display exceptional virtuosity. One favoured scheme is that of a short theme followed by a large number of short variations, including climaxes of dramatic force (e.g. in *The People United will never be Defeated*, *A Long Time Man* and, especially, *Antigone-legend*). Several works of the late 1970s show a return to experimental and graphic notation (*Le silence des espaces infinis*, *The Price of Oil*). The 1980s found him dealing with 12-note techniques in novel ways (*Antigone-legend*, *The Persians*). More spontaneous approaches appear in later compositions (*Whangdoodles*, *Sonata*). Unusually large-scale works include the oratorio *The Triumph of Death* and *The Road*, a 5-hour 'novel' for solo piano. All of his works have a characteristic drive and intensity. He has participated as pianist and conductor in some of the recordings of his compositions, and as pianist in recordings of works by Boulez, Eisler and others.

WORKS

INSTRUMENTAL

Orch: Nature morte, 25 insts, 1965; A Long Time Man, pf, orch, 1979; The Price of Oil, 2 spkrs, wind, perc, 1980; Satyrica, jazz band, 1983; Una breve storia d'estate, 3 fl, small orch, 1983; Scratch Sym., 1997

1 or more insts: Octet, fl, cl, tpt, trbn, pf, hp, vn, db, 1961–2; For Vn, 1962; Self-Portrait, pfmr, 1964; Speculum Dianae, any 8 insts, 1964; Les moutons de Panurge, any ens, 1969; Last Judgment, 1 or more trbn, 1969; What is Freedom?, 6 insts, 1974; 13 Inst Studies, any insts, 1977; Song and Dance, fl, b cl, db, vib, 1977; Roses, 8 insts, 1989; Whangdoodles, vn, hammer dulcimer, other opt. mallet insts, pf, 1990; Spiritus, rec, perc, 1997

Pf: Preludes, 1957; Poem, 1959; Sonata, 2 pf, 1960; Study I, 1960; Study II (Dreams), 1961; Falling Music, amp pf, tape, 1971; Variations on No Place to Go but Around, 1974; The People United will never be Defeated, 1975; 4 Pieces, 1977; 4 North American Ballads, 1978–9; Squares, 1979; Winnsboro Cotton Mill Blues, 2 pf, 1980; A Machine, 2 pf, 1984; Eggs, 1986; Mayn Yingele, 1988; Ludes, 1990–91; Sonata, 1991; De profundis, 1992; Fougues, 1994; The Road, 1995–8

VOCAL

Requiem (Bible, Rzewski), chorus, ens, 1963–7 [arr. nar, male chorus, pf, org, bells, bullroarer, jew's harp, perc, radio, 1967]; Work Songs (Rzewski), text compositions, 1967–9; Jefferson (Declaration of Independence), 1v, pf, 1970; Old Maid (P.O. Clotiewitz), S, chorus, 1970; Attica (S. Melville), spkr, low insts, ens, 1972; Coming Together (Melville), spkr, low insts, ens, 1972; Apolitical Intellectuals (O.R. Castillo), 1v, pf, 1973; Lullaby: God to a Hungry Child (L. Hughes), 1v, pf, 1974; No Progress without Struggle (F. Douglass), songs, 1v, chbr orch, 1974

Nothing Changes (P.T. de Chardin), Bar, pf, 1976; Le silence des espaces infinis (B. Pascal), female/children's vv, any inst, orch, tape, 1980; The Price of Oil (newspapers), 2 spkrs, wind, perc, 1980; Antigone-legend (B. Brecht), 1v, pf, 1982; Pablo Neruda in Exile, 1v, pf, 1983; The Invincible Persian Army, 1v, prep pf, 1984; The Persians (Aeschylus), 4vv, 5 actors, perc, 3 insts, pf (1985); Chains (12 TV ops), 1v, 6 insts, 1986; The Triumph of Death (orat, P. Weiss), 4vv, str qt, 1987–8; Logique (Verlaine), 1v, fl, vc, pf, 1997

TAPE AND MIXED-MEDIA

Composition for 2 players, tapes, 2 amp glass panes, 1964; Zoologischer Garten, elecs, tape, 1965; Impersonation (Rzewski and others), 2 solo vv, 4-track tape, elecs, 1966; Projector Piece, 2 groups, elecs, dancers, slides, 1966; Portrait, dancer-singer, lighting, slides, film, tape, photoresistors, 1967; a few others

Recorded interviews in *US-NHoh*

Principal publisher: Zen-On (Tokyo)

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W. Zimmermann: *Desert Plants: Conversations with 23 American Musicians* (Vancouver, BC, 1976), 299ff
J. Goldberg: 'The Art of Political Process: Frederic Rzewski', *Wax Paper*, iv/7 (1979), 17
K. Terry: 'Frederic Rzewski and the Improvising Avant Garde', *Down Beat*, xlvi/1 (1979), 20–21
J. Rockwell: 'The Romantic Revival and the Dilemma of the Political Composer', *All American Music: Composition in the Late Twentieth Century* (New York, 1983), 84–95
H. Pollack: *Harvard Composers* (Metuchen, NJ, 1992)

EDWARD MURRAY

# S

**S(uratno), Nano** (*b* Garut, Java, 4 April 1944). Indonesian composer. In the early 1960s he worked as a high school music teacher and studied with the important Sundanese composer Koko Koswara. In 1972 Nano S. formed the group Gentra Madya, which in 1976 released its first cassette of original works for *kacapi* and gamelan *saléndro*. His songs, including *Cinta* ('Love', 1978), *Anjeun* ('You', 1984) and *Kalangkang* ('Reflection', 1986), achieved phenomenal success among popular audiences during the 1970s and 80s in conjunction with a very active Sundanese cassette industry. His non-commercial commissions include *Spirit of Bandung* for the 50th anniversary of the Asia-Africa Conference in Bandung (1995) and *Hiroshima* for the government of Hiroshima (1999). He has also written operetta (*gending karesmen*), songs for children, poetry and fiction. Nano S. has helped to promote Sundanese music through international concert tours, teaching in the USA and Japan, and intercultural music collaborations. He has established an international reputation as a composer of Sundanese popular music (*pop Sunda*). Songs in this hybrid genre combine stylistic elements of *karawitan* (Sundanese traditional music), which include Sundanese language texts, melodies, formal structures and instrumentation (gamelan), with elements of *musik* (non-Indonesian popular music), including Western harmony and instrumentation (keyboard, bass and drums), country and western vocal style and Latin-American rhythms.

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S. Williams: 'Current Developments in Sundanese Popular Music', *AsM*, xxi/1 (1989–90), 105–36

L. Burman-Hall: 'Nano S.'s *Warna*: a Life in Music', *Balungan*, v/2 (1993), 24–34 [incl. score]

ANDREW N. WEINTRAUB

**Saad, Siti Bint** [Siti binti] (*b* Kisauni, Zanzibar, 1950). Zanzibari *taarab* singer. She performed in Zanzibar during the 1920s and 30s and was the first East African singer to be recorded on 78 r.p.m. gramophone discs. Along with her band she travelled to Bombay to record over 250 songs between 1928 and 1930 for Odeon, Columbia and the Gramophone Company, then the African branch of His Master's Voice. Siti's songs were, according to the Swahili poet Shaaban Robert, 'the pride of East Africa', and her image and voice are today still retained as symbolic of Zanzibar's past.

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AND OTHER RESOURCES

A.A. Suleiman: 'The Swahili Singing Star Siti binti Saad', *Swahili*, xxxix (1969), 55–9

I. Mgana: *Jukwaa la Taarab Zanzibar* (Helsinki, 1991)

S. Robert: *Wasifu was Siti binti Saad* (Dar es Salaam, 1991)

R. Graham: *The World of African Music: Stern's Guide to Contemporary African Music*, ii (London, 1992)

W. Graebner: 'Swahili Musical Party: Islamic Taarab Music of East Africa', *World Music: The Rough Guide*, ed. S. Broughton and others (London, 1994), 349–55

GREGORY F. BARZ

**Saar, Mart** (*b* Hüpassaare, Vastsemõisa, 16 Sept 1882; *d* Tallinn, 28 Oct 1963). Estonian composer. He studied at the St Petersburg Conservatory (1901–11), where his teachers included Nikolay Rimsky-Korsakov and Anatoly Lyadov. He went on to teach in Tartu and at the Tallinn Conservatory (1943–56). A prolific composer and one of the founders of an Estonian national style, Saar primarily wrote choral works, solo songs and piano pieces. Some of his first compositions, such as the song *Must lind* ('Black Bird', 1909) and *Skizze* (1910) for piano, with their chromatic decentralization of tonality, became early examples of new music in Estonia. None of his Estonian contemporaries could rival his subtle sense of harmonic colouring, an element especially obvious in the solo songs. In his choral works, such as *Põhjavaim* ('The Guardian Spirit of Our Northern Land', 1910, in *14 segakoorilaulu*, 1914), *Leelo* ('Chant', 1919) and *Luule, see ei tule tuulest* ('Verses do not Fly in Winds', 1934, in *Segakoorid*, vol. iv, 1935), he increasingly adopted elements of Estonian folk music, a characteristic that has contributed to their popularity with the general public.

WORKS

(*selective list*)

Vocal: Segakoorilaulud [Songs for Mixed Chorus], 1909; 14 segakoorilaulu [14 Songs for Mixed Chorus], 1914; 10 koorilaulu [10 Choral Songs], 1920; Lastekoorid [Children's Choruses], 1921; 7 laulu nais- ehk lastekoorile [7 Songs for Women's or Children's Chorus], 1923; Segakoorid [Mixed Choruses], 5 vols., 1933–5; Meeskoorid [Men's Choruses], 1935; Ilo tütterile [To the Daughters of Beauty], chorus, orch, 1939; choral cants.; *c*300 other unacc. choral songs; over 150 solo songs, duets

Pf: Skizze (1910); 19 Estonian folksongs (1913); Estonian Suite no.1, 1939, Estonian Suite no.2, 1940, Estonian Suite no.3, 1948; 28 preludes, *c*40 other works

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V. Rumessen and N. Laanepõld, eds.: *Mart Saar: Fotokroonika elust ja loomingust* [Mart Saar: chronicle in pictures of his life and works] (Tallinn, 1983)

MART HUMAL

**Saariaho, Kaija (Anneli)** (*b* Helsinki, 14 Oct 1952). Finnish composer. After attending the Helsinki University of Art and Design, she studied at the Sibelius Academy, where her teachers included Paavo Heininen (1976–81), and at the Freiburg Musikhochschule (1981–2) with Brian

Ferneyhough, Klaus Huber and others. In 1982 she moved to Paris where she has worked regularly at IRCAM. She has also worked in San Diego (1988–9) and served as visiting professor of composition at the Sibelius Academy (1997–8).

Saariaho's early output from the late 1970s includes many melodious vocal works. With *Im Traume* for cello and piano (1980), however, her focus shifted from melody to tone-colour, which with harmony became a central element in her music; melodies and distinct rhythmic patterns rarely appear. Characteristics of her works from the 1980s include tonal surfaces worked out in rich detail; sensitive, descriptive lyrical writing; and slow transformations. Her search for new timbres has stimulated a wide-ranging study of new instrumental techniques.

In many of her works Saariaho has exploited the possibilities of new technology (e.g. live electronics, tape and computer-assisted composition). *Vers le blanc* (1982), completed in the IRCAM studio, is essentially static; over the course of 15 minutes, the work changes one three-voiced harmony into another. *Verblendungen* for orchestra and tape (1982–4), in which she brought live performers and electronic material together for the first time, continues to explore slow processes of change: a single drawn-out diminuendo follows an initial explosion. *Lichtbogen* for 9 musicians and electronics (1985–6) was the first work Saariaho wrote with the aid of a computer. The starting point for the compositional process was cello harmonics which burst into sound when bow pressure is increased. The piece's structure and harmony grew out of a computer analysis of this point of departure.

Saariaho's music of the late 1980s and 90s is more expressive and often more rapid in its fluctuations. Rhythmic elements are stronger, although regular pulses remain absent. Rich tone-colours still hold a central position. These stylistic features are reflected in, among others, *Jardin secret II* for harpsichord and tape (1984–6), *Io* for chamber ensemble, live electronics and tape (1986–7, composed for the 10th anniversary of the Pompidou Centre) and *Nymphea* for string quartet and electronics (1987, composed for the Kronos Quartet). The last of these employs models from nature for abstract musical composition; symmetrical shapes are in constant evolution.

Saariaho used a large orchestra for the first time in the diptych formed of two independent works from 1990: *Du cristal* and *. . . à la fumée*. In the latter, the orchestra is reinforced by amplification of a solo alto flute and solo cello. Solo amplification is also employed in *Amers* for cello, chamber ensemble and electronics (1992). A special microphone, developed specifically for this work, allows for the separate amplification of each cello string. The violin concerto *Graal théâtre* (1994), written for Gidon Kremer, continues to feature Saariaho's rich and expansive string style, but places greater emphasis on melody than earlier works and does not employ electronics. Melodic writing breaks out into expressive and broadly curving lines in *Château de l'âme* for soprano, women's voices and orchestra (1996), commissioned by the Salzburg Festival.

Saariaho has often found inspiration in extra-musical sources such as literature, visual and natural phenomena. She has also composed many works with a dramatic or symbolic dimension, or in which various arts cross-fertilize. One of her most finely tuned compositions is the radiophonic *Stilleben* (1987–8), which she has described as about travel, distances and communication when people are separated from one another, or are away from their home country. The piece uses speech, music and a variety of concrete soundscapes. The ballet *Maa* ('The Earth', 1991), commissioned by the Finnish National Ballet, is similarly based more on feelings and free associations than a clear plot. *L'amour de loin*, an opera commissioned by the Théâtre du Châtelet, Paris, and the Salzburg Festival (to be premiered at Salzburg in August 2000), takes the imagined life of Jaufré Rudel, a 12th-century troubadour as its subject. Central to the story is Jaufré's relationship with the Countess of Tripoli. *Lonh* ('After') for soprano and electronics (1996), like *Château de l'âme* written for Dawn Upshaw, is a setting of Jaufré's poems in their original language.

WORKS
*(selective list)*

Stage: 3 Interludes (incid music, J. Groot: *Skotten in Helsingfors*), tape, 1983; Kollisionen, perc, tape, 1984; Csokolom, elecs, 1985; Collisions, tape, 1986; Piipää, 2vv, tape, live elecs, 1987; Maa [Earth] (ballet, 7 pts, choreog. C. Carlson), chbr ens, live elecs, 1991; L'amour de loin (op, A. Maalouf, after J. Rudel), 2000

Orch: Verblendungen, orch, tape, 1982–4; Du cristal, 1989–90; . . . à la fumée, a fl, vc, orch, live elecs, 1990; Graal théâtre, vn, orch, 1994, rev. vn, chbr orch, 1997

Chbr and solo inst: Canvas, fl, 1978; Im Traume, vc, pf, 1980; Yellows, hn, perc, 1980; Laconisme de l'aile, fl, 1982; Jardin secret II, hpd, tape, 1984–6; Lichtbogen, fl, 2 vn, va, vc, db, hp, pf, perc, live elecs, 1985–6; Io, chbr ens, tape, live elecs, 1986–7; Nymphea (Jardin secret III), str qt, live elecs, 1987; Petals, vc, 1988; Oi kuu [For the Moon], b cl, vc, 1990; Aer, fl, vn, va, vc, hp, hpd/other kbd, perc, live elecs, 1991 [pt 7 of Maa]; Fall, hp, opt. elecs, 1991 [pt 6 of Maa]; Gates, fl, vc, hpd, opt. live elecs, 1991 [rev. as New Gates, fl, va, hp, 1996; pt 2 of Maa]; Amers, vc, ens, elecs, 1992; NoaNoa, fl, elecs, 1992; Prés, vc, 1992; Trois rivières, 4 perc, elecs, 1993; Nocturne, vn, 1994; Spins and Spells, vc, 1996; Mirrors, fl, cl, 1997; Neiges, 8 vc, 1998

Vocal: Bruden [The Bride] (E. Södergran), song cycle, S, 2 fl, perc, 1977; Jing (Li Ch-ing Chao), S, vc, 1979 [Finnish text]; Nej och inte [No and Not] (G. Björling), 3 songs, 4 female vv/chorus, 1979; Suomenkielinen sekakuorokappale [Finnish piece], text collage, mixed chorus, 1979; Preludi-Tunnustus-Postludi [Prelude-Confession-Postlude] (M. Waltari), S, prep pf, 1980; Study for Life (T.S. Eliot), female v, dancer, tape, light, 1980; 3 Preludes (Bible), S, org, 1980 [Finnish text]; . . . sah den Vögeln, text collage, S, fl, ob, vc, prep pf, live elecs, 1981; Du gick, flög [You Went, Fled] (Björling), S, pf, 1982; Adjö (S. von Schoultz), S, fl, gui, 1985 [rev. version of Ju lägre solen, 1982, withdrawn]; From the Grammar of Dreams (S. Plath), 2 S, 1988; Grammaire des rêves (P. Éluard), S, A, 2 fl, va, vc, hp, 1988; Nuits, adieux (H. de Balzac, J. Roubaud), 4vv, live elecs, 1991; Die Aussicht (F. Hölderlin), S, fl, gui, vn, vc, 1996; Château de l'âme (ancient Indian and Egyptian poetry), S, women's vv, orch, 1996; Lonh [After] (J. Rudel), S, elecs, 1996; Miranda's Lament (W. Shakespeare), S, cl, vn, db, hp, 1997

Other works: Study II for Life, tape, 1981; Vers le blanc, cptr, 1982; Jardin secret I, tape, 1984–5; Suuri illusioni [The Big Illusion] (film score), 1985; Stilleben, tape, 1987–9; La dame à la licorne, sound installation, tape, 1993; Prisma, 1997–9

Principal publishers: Chester, Hansen

Principal recording companies: Bis, Finlandia, Ondine, Sony

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J. Anderson: 'Seductive Solidarity', *MT*, cxxxiii (1992), 616–19

S.D. Beck: 'Kaija Saariaho: Lichtbogen, Io, Verblendungen, Stilleben', *Computer Music Journal*, xvi/4 (1992), 92–3

R. Nieminen, ed.: *Compositeurs d'aujouvd'hui: Kaija Saariaho* (Paris, 1994; Eng. trans. 1998)
K. Korhonen: *Finnish Composers since the 1960s* (Jyväskylä, 1995), 74–9

KIMMO KORHONEN (with RISTO NIEMINEN)

**Saavedra Iglesias, Pascual Gregorio** (*b* Mondoñedo, Lugo, 5 July 1829; *d* 27 March 1908). Spanish composer. He studied composition with José Pacheco and music theory and the violin with his father, who was first violinist in the chapel of Mondoñedo Cathedral, as his own father had been before him. Pascal Saavedera became a permanent member of the chapel in 1857, as third violin. He had in the meantime studied to be a priest at the diocesan seminary, where he was ordained and where he was head of the philosophy department. He succeeded Pacheco as *maestro de capilla* in January 1867 and remained in this post until his death.

Throughout his tenure the chapel was gradually dismantled owing to diminishing cathedral finances from 1820. This situation is reflected in his works, which, while maintaining a classical aesthetic, were forced to economize on the number of soloists, choir and orchestra; he was often obliged to use instrumentalists from the town band. His output of 110 works, which survive in the cathedral archives, includes responsorios, antiphons, psalms, lamentations and various works in Latin, as well as villancicos in Spanish and Galician, hymns to the Virgin and some secular songs.

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E. Cal Pardo: *La música en la catedral de Mondoñedo* (Lugo, 1996)

C. VILLANUEVA

**Saba, Abol Hassan** (*b* Tehran, 1902; *d* Tehran, 1957). Iranian violinist, composer and teacher. He was a competent performer on many instruments including the *setār*, the *santur*, the *kamāncheh* and the *tombak*, but in later life was identified above all as the foremost violinist of his time. He began his musical training when only six years old. His earliest teacher was Mirza Abdollah, who is credited with the definitive organization of the *dastgāh*s of Persian classical music.

In 1924 Saba enrolled in Ali Naqi Vaziri's newly established music school, where he learnt about the theory of Western music and was attracted to Vaziri's ideas for a reform of Persian music on European lines. In 1927 Vaziri founded a branch of his music school in Rasht in the Gilan Province and installed Saba as its principal. During his three years in Gilān, Saba collected folksongs from that region which he submitted to Western notation; he was the first Iranian to do research on the folk music of his country.

In the 1930s Saba began to establish a reputation as a violinist and a private teacher. In his violin playing he combined the versatility of Western technique with the subtle nuances and embellishments of traditional music, making for a highly individual and effective style. He trained a large number of violinists, many of whom became performers and teachers. He also occasionally accepted pupils for other instruments; the most notable among these is the *santur* virtuoso Faramarz Payvar.

Beginning in 1933 and continuing throughout the 1940s, several disc recordings were made of Saba's renditions of various *dastgāh*s, and of his original compositions; they are striking representations of Persian violin style. He published several important books on the method of violin playing as well as four volumes on the method of *santur* performance and one book on the study of *setār*. These publications contain notations of selected *gusheh*s from a number of *dastgāh*s.

HORMOZ FARHAT

**Sá Bacon, José Pereira de.** *See* SANT'ANNA, JOSÉ PEREIRA DE.

**Sabadini** [Sabbadini, Sabatini], **Bernardo** (*b* ?Venice; *d* Parma, 26 Nov 1718). Italian composer and organist. He was a member of the clergy. According to the libretto of his oratorio *I disegni della divina sapienza*, he was a Venetian. From 1662 to 1672 he was *maestro d'istrumenti* and Rosenmüller's assistant at the Ospedale della Pietà, Venice. He may be the Don Bernardino Sabatini who in December 1673 was a singer at Urbino Cathedral. From 1 July 1681 he was organist at the Farnese court at Parma and on 1 March 1689 became *maestro di cappella* there; he was organist and 'resident' of the ducal church from February 1689 and *maestro di cappella* from 1692. In January 1711 he received a benefice attached to that church. As court composer he was, from 1686 to 1700, responsible for the musical preparation of operas performed at the Novissimo Teatro Ducale, Parma, and the Nuovo Teatro Ducale, Piacenza (the second capital of the state), in collaboration with the court poets: Lotto Lotti until 1687, then Aurelio Aureli until 1694 and finally Giovanni Tamagni. Ferdinando Galli-Bibiena designed the scenery, Federico Crivelli the dances and Gasparo Torelli the costumes. With this team Ranuccio II Farnese raised the court operatic spectacles to a level comparable with that of the major Italian theatre cities. The highpoint of the Farnese theatrical venture was the marriage celebration of Odoardo II Farnese in 1690, for which Sabadini, 'heroic composer of our times', wrote *La gloria d'Amore* and *Il favore degli dei*. Sabadini's operatic output is divided between apparently original operas and adaptations of works first performed elsewhere, mainly in Venice. His arias are tuneful and well constructed. He was one of several composers in the region to write virtuoso passages not only for the singer, but also for continuo instruments, particularly cello obbligato; in one case he apparently composed a new scene to accommodate a visiting virtuoso harpist. In later years Sabadini gained some productions outside the duchy, at Turin, Rome, Genoa and Pavia. Francesco II of Modena acquired 11 aria anthologies from performances in Parma and Piacenza before 1692; these contain most of Sabadini's surviving music. A Gasparo Sabadini was court organist from 1696 to 1707.

WORKS

*music lost, unless otherwise stated*

OPERAS

*Parma performances at the Novissimo Teatro Ducale, and Piacenza performances at the Nuovo Teatro Ducale, unless otherwise stated*

dm – *dramma per musica/dramma rappresentata in musica*

Furio Camillo (dm, L. Lotti), Piacenza, 1686
Didio Giuliano (drama, Lotti, after a Sp. orig.), Piacenza, 1687
Zenone il tiranno (drama, Lotti), Piacenza, 1687, arias *I-MOe*
Olimpia placata (dm, A. Aureli after L. Ariosto), Parma, 1687, arias *MOe* [dated 'Parma, 1688'] [rev. of D. Freschi: Olimpia vendicata]
L'Ercole trionfante (drama, Aureli, after G.A. Moniglia), Piacenza, 1688, arias *MOe* [rev. of G.A. Boretti: Ercole in Tebe]
Teseo in Atene (dm, Aureli), Parma, 1688, arias *MOe* [rev. of A. Giannettini: Medea in Atene]

Hierone tiranno di Siracusa (drama, Aureli), Piacenza, 1688, arias *MOe*
Amor spesso inganna (dm, Aureli), Piacenza, 1689, arias *Rvat* [?rev. of A. Sartorio: Orfeo]
Teodora clemente (dm, Aureli, after A. Morselli), Piacenza, after 1 March 1689, arias *MOe* [rev. of D. Gabrielli: Teodora Augusta]
Il Vespasiano (dm, Aureli, after G.C. Corradi), Parma, 26 Dec 1689 [rev. of C. Pallavicino]
La gloria d'Amore (spettacolo festivo, Aureli), Parma, garden of Palazzo Ducale, 24 May 1690
Il favore degli dei (dramma fantastico musicale, Aureli), Parma, 25 May 1690
Pompeo continente (drama, Aureli), Piacenza, 1690, arias *MOe*
Diomede punito da Alcide (drama, Aureli), Piacenza, 1691, arias *MOe*
La pace fra Tolomeo e Seleuco (dm, Aureli, after Morselli), Piacenza, 1691, arias *MOe* [rev. of C.F. Pollarolo]
Circe abbandonata da Ulisse (drama, Aureli), Piacenza, 1692, arias *MOe*
Il Massiminio (drama, Aureli), Parma, 1692, arias *MOe* [rev. of Pallavicino: Massimo Puppieno]
Talestri innamorata d'Alessandro Magno (drama, Aureli), Piacenza, 1693
Il riso nato fra il pianto (dm, Aureli), Turin, Regio, carn. 1694, *F-Pn*
Demetrio tiranno (drama, Aureli), Piacenza, 1694
L'Aiace (dm, A. d'Averara), Rome, Capranica, Jan 1697, arias *D-MÜs, F-Pn, GB-Lbl, Ob, I-bc, Rli, Rvat* [?rev. of C.A. Lonati, P. Magni and F. Ballarotti]
L'Eusonia, overo La dama stravagante (componimento drammatico, 'Signori M.N.P.C.'), Rome, Capranica, 1 Feb 1697, arias *D-MÜs, GB-Lbl, Lwa, Ob, I-Bc, Rli, Rvat* [?rev. of Pallavicino: Licinio imperatore; 'M.N.' is M. Noris; 'P.C.' may stand for Crateo Pradolini, pseud. of P. Ottoboni]
Furio Camillo (dm, M. Noris), Parma, 1697 [?rev. of G.A. Perti]
La virtù trionfante dell'inganno (op tragicomica, G.C. Godi), Piacenza, 1697 [rev. of Eraclea, Venice, Feb. 1696, possibly by Sabadini himself]
L'Alarico (dm, G. Maggi), Genoa, aut. 1698
Il Domizio (dm, ?Maggi, after Corradi), Genoa, aut. 1698 [rev. of M.A. Ziani]
Il Ruggiero (dm, G. Tamagni, after Ariosto), Parma, 1699
L'Eraclea (dm, S. Stampiglia), Parma, 1700 [rev. of A. Scarlatti]
Il Meleagro [Act 3] (favola pastorale), Pavia, 1705 [Act 1 by A.F. Martinenghi, Act 2 by Magni]
Alessandro amante eroe, Genoa, Falcone, Jan 1706, arias *E-Mn*
Annibale (dm), Genoa, Falcone, aut. 1706, arias *Mn*
La virtù coronata, o sia Il Fernando (dm), Parma, Teatrino della Corte, 2 Sept 1714 [attrib. Sabadini by Balestrieri]

OTHER WORKS

I sogni regolati d'Amore (serenata), Parma, 1693
Messa solenne, Parma, S Giovanni Evangelista, 27 Sept 1694
Italia consolata (introduzione al balletto, Tamagni), Parma, Teatrino di corte, 1696
I disegni dela divina sapienza (orat, C.F. Badia), Venice, S Maria della Fava, 1698
Gli amori d'Apollo e Dafne (introduzione al balletto, Tamagni), Parma, Teatrino di corte, 1699
Po, Imeneo, e Citerea (serenata), 3vv, vn, ob, *I-Bc*
Cants., *Fc*
Arias, *B-Bc* (according to Eitner), *GB-Lbl, Ob, I-BGc, Rvat*
Fuga, *Bc*, ed. in AMI, iii (1907/*R*)

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LORENZO BIANCONI/JENNIFER WILLIAMS BROWN

**SABAM** [Société Belge des Auteurs, Compositeurs et Editeurs]. *See* COPYRIGHT, §VI (under Belgium).

**Sabaneyev, Leonid Leonidovich** (*b* Moscow, 1 Oct 1881; *d* Antibes, 3 May 1968). Russian musicologist and composer. He studied mathematics and physics, and in his early twenties entered the Moscow Conservatory, where he studied the piano with Zverev and P.J. Shlotsen, and composition with Taneyev. From 1906 he devoted himself to composition and musicology. An ardent follower of contemporary trends, his writings were among the first to promote the music of Skryabin and spread Skryabin's influence among younger composers. Within a short time he became the music critic for a number of periodicals, both Russian and foreign: *Golos Moskvï, Russkoye slovo, Utro Rossii, Muzïka, Apollon, Muzïkal'nïy sovremennik, Melos, Der blaue Ritter*, among others. His mathematical training led him to probe the theoretical aspects of music; his early writings include an influential series of writings on harmony, rhythm, pitch, and the relationship between colour and sound. Much of his time was devoted to music-related work for the socialist cause. Sabaneyev was one of the founders and chairmen of the State Institute of Musical Science, Moscow (1921–3). From 1921 he also headed the music division of the State Academy of Artistic Sciences and was on the governing boards of numerous important teaching institutes.

Sabaneyev's views were highly respected during the first years of the new Soviet government. He became music editor of *Pravda* and *Izvestiya*, and was president of the forward-looking Association of Contemporary Music. After 1926 he lived abroad, in Germany, France, Britain and the USA. After living for many years in Villeneuve-Laubet, he settled in Nice. His historic study *Modern Russian Composers* (1927/*R*) became an English-language classic. Sabaneyev's best works were devoted to Skryabin, whom he greatly admired and under whose spell Sabaneyev wrote his own compositions, including a ballet *L'aviatrice* (Paris, Théâtre des Champs-Elysées, 1928), a symphonic poem *Flots d'azur* (1936), an oratorio *The Revelation* (1940), a chaconne for organ and orchestra, two piano trios (1907, 1924), a violin sonata (1924), songs and many piano pieces.

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*Skryabin i yavleniye tsvetnogo slukha v svyazi so svetovoy simfoniyey 'Prometeya'* [Skryabin and the phenomenon of sound colour in connection with his colour symphony *Prometheus*] (Petrograd, 1916)
'Ritm', *Melos*, i (Petrograd, 1917), 35–72
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*Muzïka rechi: ėsteticheskoye issledovaniye* [The music of speech: an aesthetic investigation] (Moscow, 1923)
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with others: *Lazare Saminsky, Composer and Civic Worker* (New York, 1930)
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RITA McALLISTER/IOSIF RAYSKIN

**Sabata, Victor de.** *See* DE SABATA, VICTOR.

**Sabatini, Bernardo.** *See* SABADINI, BERNARDO.

**Sabatino** [Sabbatini, Sabatini], **Nicola** (*b* Naples, *c*1705; *d* Naples, 4 April 1796). Italian composer. He was the son of Giovanni (Sebastiano) Sabatino (*b* Chieti, 1667; *d* Naples, 29 April 1742), a violinist in the Neapolitan royal chapel under Alessandro Scarlatti from 1691. Nicola attended the S Onofrio conservatory, where he studied the violin with Barbella and composition with Feo and Ignazio Prota. He then established himself as a composer of sacred and secular vocal music whose works were in demand in Naples and beyond; existing autograph manuscripts and performance dates attest to his creative activity between 1726 and 1774. In autumn 1735 he composed the second part of a lost serenata, *Il tempo felice*, for the wedding of Raimondo di Sangro, Prince of Sansevero, which Pergolesi was unable to complete because of ill health. In July 1742 he petitioned the King of Naples for the position as violinist in the royal chapel which his father had held until his death, but the post was given to Constantino Roberto, who had served the chapel for several years. In the 1750s Sabatino tried his hand at opera, writing *Cleante* for Rome and *Arsace* for Naples. In 1758 he succeeded G. Maraucci as *maestro di cappella* of S Giacomo degli Spagnoli in Naples, and in 1763 was appointed *maestro* at the Oratorio di S Filippo (Girolamini), where he served until he retired in 1788.

Sabatino's contemporaries considered him a worthy composer. His masses of 1726 and 1728 show him already in full command of traditional idioms. By 1749 his music was representative of pre-Classical trends: the *Dixit Dominus* in B♭ opens with a chorus in a kind of concerto-sonata form, with a contrasting theme in the dominant, and the 'Amen' fugue of the Mass in F ends homophonically with 24 bars of repeated cadence formulae. On Jommelli's death (25 August 1774), Sabatino was chosen from among the musicians of Naples to compose and conduct the music for the public funeral service. He was honoured by Padre Martini, who requested his portrait for his collection, now in the Bologna Conservatory; it carries the inscription 'Nicolaus Sabbatino Napolitanus in sue civitatis oratorio aliisque principibus ecclesiis musici concentus magister'.

Sabatino's brother Gioacchino (*b* Naples, *c*1718; *d* Naples, 16 June 1800) was a violinist in the royal chapel from 1756 until his death; a *Tota pulchra* for three voices (*I-Nc*) is attributed to him. Another brother, Francesco (*d* Naples, 6 May 1769), was also a violinist, and a priest.

WORKS
*music lost unless otherwise stated*

OPERAS

Cleante (dramma per musica, 3), Rome, Argentina, carn. 1752, arias *F-Pc*, *GB-Lbl*, lib *I-Bc*, *US-Wc*
Arsace (dramma per musica, 3, A. Salvi), Naples, S Carlo, 30 May 1754, lib *B-Bc*

OTHER SECULAR VOCAL

Cants.: Deh, non turbarti o Nice, S, vns, *A-Wgm*, *D-MÜs*; Ma tu tremi, S, bc; No, perdonami, S, vns, *I-Gl*
Serenatas: Il tempo felice (2 preludio scenico, G. Macri), pt 2, Torremaggiore, Dec 1735 [pt 1 by G.B. Pergolesi]; L'Endimione (P. Metastasio), Dublin, 1758, lib *GB-Lbl*, *US-Wc*
Several arias: *F-Pc*, *GB-Lbl*, *I-Mc*, *Nc*

SACRED VOCAL

Orats: Jaele, Genoa, 1740, lib *I-Gremondini*, revived Venice, 1743, *Vsmc*; L'immacolata concezione della SS Vergine, Genoa, 1741, lib *Gremondini* and *Vnm*; L'innocenza intatta, Spello, 16 April 1743, lib *SPEbc*; L'aurora foriera della pace fra Giobbe ed Esaù (G. Sant'Angelo Moribilli), Palermo, 1757, lib *PLcom*; Debora e Sisaro [pt 1], *Nc*
Jaele, Genoa, 1740
L'aurora foriera della pace fra Giacobbe ed Esaú, Palermo, Congregazione dell'Oratorio, 1757
Debora e Sisaro, pt 1, *Nc*
5 masses (Ky, Gl) with insts: 4vv, 1726; 5vv, 1728; 9vv, *I-Nc**, *Mc*; 5vv, 1739, *D-MÜs*; 5vv, 1749, *GB-Lbl**
Dixit Dominus, 5vv, insts, 1749 [autograph]; Dixit Dominus, 5vv, insts; De profundis, 2vv, vns; Domine ad adiuvandum; Magnificat, 5vv, insts, 1745 [autograph]; Magnificat, 5vv, insts: all *I-Nc*
5 motets [all autograph]: Letamini fideles, A, vns, bc; Nova luce, 5vv, insts; Ridet, S, insts; Salve coeli, 5vv, insts; Vola turtur de nido, S, insts, 1729; 2 Te Deum, 2vv, 5vv, insts: all *Nc*
Alma Redemptoris; Ave maris stella, 5vv, insts; Beati omnes, 4vv, insts; Christus e Miserere, 4vv, 5vv, org [also *Mc*, *Nc*]; Compieta, 4vv, vns; Graduale per S Filippo Neri; Hymn for 3rd Sunday in Sept, 4vv; In convertendo; 2 Inni; Jube Domine, S, insts; 7 lessons for Holy Week [2, 1740; 1, 1741]; Mottetto per l'elevazione, 4vv,

bc; O oriens; O sapientia; Pange lingua; 4 Psalms [Credidi, Confitebor, Laudate pueri, Beatus vir]: all *Nf* [many autograph]
Qui tollis, B, vns [autograph]; 16 Tantum ergo with org/insts: all *Mc*
Cants.: Il giudizio del re Salomone, Foligno, 1746, lib *I-Nc*; La natività del S Bambino, Naples, 1749, *Nc**; Pieta vi supplico dolce Signore (Atto di contrizione), T, T, bc, *A-Wgm*

INSTRUMENTAL

Sonata, vc, 2 vn, bc, *A-Wgm*; arr. fl, 2 vn, bc, lost, formerly *D-DS*

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HANNS-BERTOLD DIETZ

**Sabbadini, Bernardo.** *See* SABADINI, BERNARDO.

**Sabbatini, Galeazzo** (*b* ?Pesaro, 1597; *d* Pesaro, 6 Sept 1662). Italian composer. It is not known whether he was related to P.P. Sabbatini. He studied with Vincenzo Pellegrini when the latter was a canon of Pesaro Cathedral and was himself elected to this position in 1626, remaining in it until 1630. From then until 1639 he was *maestro di cappella* at the court of the Duke of Mirandola, and from 1641 he was again a canon at Pesaro Cathedral. In the interim he may have lived at Bergamo, for in 1639 there was a plan to have him appointed to the vacant choirmastership at S Maria Maggiore there; this was, however, rejected by the church authorities. He visited Rome during the periods 1652–3 and 1657–9.

In his sacred music, which consists mainly of motets, Sabbatini shows a preference for small concertato textures, and his last collection is of solo pieces. Most of the *Sacrae laudes* of 1626 are duet and trio motets with continuo; the four- and five-part pieces are somewhat fragmentary in texture and humdrum in contrapuntal procedure. Whereas Sabbatini seems to have been uninterested in structural refrains and did not follow the fashionable trend towards triple time, his bass lines are interesting and mainly slow-moving, and his melodies vary between simple utterance and declamatory ornamentation, often flowering into a climax at the close of a piece. In his madrigals too he shows a preference for smaller textures. The last two collections include some pieces with string parts, most of them belonging to the genre of the strophic canzonet. One of these (1630) is prefaced by a sonata that is also intended as a ritornello; another (1636) is founded on a popular ground bass. The madrigals proper contain elaborate vocal lines of the kind encountered in Sabbatini's motets.

Sabbatini was also something of a theorist: he published a manual on continuo playing and was praised by Kircher for his scientific knowledge of music; this was with reference to a tuning method he had devised in which the tone was divided into five.

WORKS

*all published in Venice*

SACRED

Sacrae laudes, 2–5vv, bc (org), liber I, op.3 (1626)
Sacrarum laudum, 3–5vv, bc (org), liber II, op.7 (1637)
Deiparae virginis laudes, 3–6vv, op.8 (1638)
Sacrae lodi: concerti, 1v, bc, op.9 (1640)
Motets in 1628[3], 1638[1], 1641[3], 1642[4], 1646[2], 1646[3], 1646[4], 1 motet and 1 mass in R. Scarselli, Sacrarum modulationum ... liber I, 2–4vv, bc (org) (Venice, 1637)
Motet, *D-Bsb*

SECULAR

Il primo libro di madrigali ... concertati, 2–4vv, op.1 (1625)
Il secondo libro di madrigali concertati, 2–4vv ... 2 vn, op.2 (1626)
Madrigali concertati, 5vv, con alcuni canzoni concertati con sinfonie e ritornelli, libro III, op.4 (1627)
Madrigali concertati, 2–5vv, con alcuni canzoni, libro IV, op.5 (1630); 1 ed. in Whenham, ii, pp.280–86
Madrigali concertati, 2–4vv, con alcune canzonette concertate, libro V, op.6 (1636)
1 madrigal, 1653[4]; 1 madrigal, *S-Uu*

THEORETICAL WORKS

*Regola facile e breve per sonare sopra il basso continuo nell'organo, manacordo o altro simile stromento* (Venice, 1628)

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JEROME ROCHE

**Sabbatini, Luigi Antonio** (*b* Albano Laziale, nr Rome, ?1732; *d* Padua, 29 Jan 1809). Italian theorist and composer. His earliest dated work, *Benedictus sit Deus* for two voices and continuo (in *D-MÜs*), was composed in his 13th year and indicates that he had received a strong grounding in music before he became a pupil of Martini in Bologna. It is generally supposed that his studies with Martini coincided with his eight years' residence at the convent of S Francesco in Bologna. Eitner claimed that he became a Franciscan around 1759, but most other lexicographers state that he joined the order in the early 1750s. 202 letters to Martini (autographs in *I-Bc*) written between 2 June 1764 and 17 March 1784 reveal that by 1764 he was no longer Martini's pupil. They do not substantiate the claim that he later studied with F.A. Vallotti in Padua (further letters are in *I-Baf*, *Bsf*, *Pca*).

On 28 November 1767 Sabbatini became *maestro di cappella* at the collegiate church of S Barnaba in Marino, near his birthplace; his friendship with the Franciscan Cardinal Ganganelli, later Pope Clement XIV, may have helped him to obtain this post, as well as one at the Franciscan basilica of SS Apostoli in Rome, to which he was appointed on 20 April 1772. Late in life Vallotti is supposed to have named Sabbatini his successor as *maestro di cappella* at the basilica of S Antonio, Padua. But after Vallotti's death Sabbatini recommended Agostino Ricci, who served from 1780 to 1786. Sabbatini was then invited again to become *maestro*; he was nominated unanimously on 22 April 1786 and served from 18 June until his death. In May 1807 he was elected a member of the music group of the Accademia Italiana.

All Sabbatini's known music is sacred; much of it is in the orchestrally accompanied style of the day, but some is

in a learned style using cantus firmus or strict contrapuntal devices such as canon and fugue. Of his own musical works only the short *Atto di contrizione* for two sopranos and continuo was published in his lifetime, but in 1803 he published an edition of Benedetto Marcello's psalm settings *Estro poetico-armonico*. His several published treatises on music place him beside F.A. Calegari, Vallotti and Tartini as an important theorist of the Paduan school and reflect his interest in their work; he is known to have made a copy of Calegari's *Ampla dimostrazione degli armoniali musicali tuoni* (now in *F-Pn*). His manuscript *Trattato di contrappunto* explains Tartini's *terzo suono* and Calegari's and Vallotti's theory of chord inversion. His study of Vallotti resulted in a biographical sketch published in 1780, and in his most important treatise, *Trattato sopra le fughe musicali*, in which he analysed Vallotti's so-called real, tonal and imitative fugues with the aid of two-, three- and four-part music examples. Musicians in Padua and Venice praised the work, and the governing board of S Antonio awarded Sabbatini a gold medal and named him Vallotti's true successor. Unlike the other Paduan theorists, he had an interest in the elementary instruction of children in music. In 1781 he endorsed Gennaro Catalisano's *Grammatica armonica, fisico-matematica ... per uso della gioventù studiosa*, and in 1789 and 1790 he published his *Elementi teorici della musica* with numerous duets and trios, with and without bass, for teaching beginners. Although Tebaldini considered his method of setting simple precepts to music childish, his contemporaries approved, and the book was reprinted in 1795; the music examples were published separately as *Solfèges ou leçons élémentaires de musique* in Paris in 1810 and 1834.

WORKS

Masses: 5, 4vv, org, *A-Wn*, *I-VId*; 1, 8vv, org, *Pca*; 1 for Palm Sunday and Good Friday, 4vv, *Pca*; 1 for Holy Week, 4vv, *Pca* (Ky–San–Ag)

Messe brevi: 6, 4vv, org, *D-Mbs*, *I-Pca** (2 inc.); 4, 4vv, str, org, *Pca**: 1, 4vv, 2 vc, 2 db, 2 org, *Ac*; 1, 8vv, str, org, *Pca*; 1, 4vv, *Bc**

Mass movements: Ky–Gl, 4vv, org, *Pca*; 21 Ky, 4vv, str, org, *Pca*; 5 Ky, 1, 4vv, str, bc, *Bc**, *Bsf**, *Pca*; 10 Gl, 4vv, str, 8 with org, *Bc**, *Pca*; 20 Cr, 4vv, str, org, *Bc*, *Pca*, *Vnm*; Cr breve, 4vv, str, 2 org, *Ac*; 5 other mass movts, 4vv, str, org, *Bc*, *Bsf**, *Pca*

2 requiems, 4vv, org; 2 Messe pei defunti, 8vv, str, 2 org; 4 requiem movts, 4vv, str, org: all *Pca*

Ints: 29 for Advent, Lent, 4vv, org; 47, 4vv, org, 1 with str, 1 unacc.; 6 (inc.): all *Pca*

Grads, mostly 4vv, 3 with str; tracts for Advent, Lent, Palm Sunday, 4vv; Stabat mater, 4vv, org: all *Pca*

Responses: for Holy Thursday, Good Friday, 4vv; 3 Si quaeris, 4vv, org; 2, Si quaeris, 8vv, 2 org (ad lib): all *Pca*

Offs: for Advent, Lent, Good Friday, Palm Sunday, 4vv, *Pca*; 19 Domine ad adjuvandum, 4, 8vv, str, org, *Bc**, *Pca*; Benedictus sit Deus, 2vv, bc (org), *D-MÜs*; off, 4vv, *I-Vnm*

3 communions for Advent, Good Friday, Ember Days, 4vv, *Pca*

Ants: 4 Alma Redemptoris, 1, 4, 8vv, str, 1 with org; 3 Ave regina, 1, 4, 8vv, str, 1 with org, *Bc**, *Pca*; 3 Regina coeli, 4, 8vv, str, 1 with org, *Pca*; 3 Salve regina, 4, 8vv, str, org, *Pca*; 7 vesper ants, 1–4, 8vv, 4 with str, *Pca*; 4 for BVM, 4vv, str, *Pca*; 9 others, 1–4, 8vv, str, org, *Pca*

35 hymns, 1–4, 8vv, org, 6 with str, *Ac*, *Bc**, *Pca*; compline hymns with ants, 4vv, str, org, *Pca*

Canticles: 9 Mag, 4, 5, 8vv, str, org, *Pca*; 3 Mag, 8vv, str, 2 hn, org, *Pca*; Mag breve, 4vv, *Bc**, Nunc dimittis, 4vv, str, *Bc**

Psalms: 81, 1–4, 8vv, insts, org, *Bc**, *Pc*, *Pca*; Salmi per tutto l'anno, 4vv, org, *VId*; for Terce, 4vv, orch, org, *Pc*, *Pca*, *VId*; for Vespers, 3, 4vv, str, org, *Pca*, *Vnm*; for Compline, 4, 8vv, str, org, *Pca*; others, 4vv, str, org, *BGc*, *Vnm*

Atto di contrizione: Pietà vi supplico, 2vv, bc (n.p., n.d.)

Other sacred vocal works, incl. 19 fugues, 2–4, 8vv, org, 2 with str, *D-MÜs*, *I-Ac*, *Bc*, *Bsf**, *Mc*, *Pc*, *Pca*, *Vnm*

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*Solfèges ou leçons élémentaires de musique* (Paris, 1810, 2/1834) [consists chiefly of music examples from *Elementi teorici*]

*Studi di contrappunto fatti alla scuola del Padre Martini* (MS, *I-Bc*)

*Esame d'uno scolaro del Padre L.A. Sabbatini* (MS, *I-Bc*)

*Trattato di contrappunto* (inc. MSS, *I-Pca, Vnm*)

*Canoni sui principi elementari* (2 MSS, *I-Mc*)

*Trascritto ad litteram nell'anno 1791 dal P.L.A. Sabbatini* (MS, *A-Wn*)

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SVEN HANSELL

**Sabbatini, Nicola.** *See* SABATINO, NICOLA.

**Sabbatini, Pietro Paolo** (*b* Rome, 1598–9; *d* Rome, 24 Nov 1660). Italian composer and teacher. It is not known whether he was related to Galeazzo Sabbatini. He appears to have spent his life in Rome. In his youth he was probably a chorister and in 1614 appeared in the allegorical role of the 'Età dell'Oro' ('Golden Age') in the opera *L'Amor pudico*, performed at the Palazzo della Cancelleria. He was choirmaster at S Luigi dei Francesi from February 1629 until 30 April 1631. This seems to have been the only full-time post that he held, though he acted as choirmaster on feast days for several Roman institutions which did not support a permanent choir, incuding the Pantheon between 1623 and 1641, the Convertite between 1628 and 1633, and the Arciconfraternità della Morte et Orazione in 1628. He was also

engaged by the citizens of Penne, in the Abruzzi, to provide music for their jubilee year procession to S Pietro in 1650. He derived at least part of his income from teaching: in his 1650 book, which includes instruction in continuo playing for beginners, he styled himself 'professore di musica'; the music of *Il quarto de villanelle* was collected for publication by one of his pupils, Pietro Simi, and dedicated to another, Girolamo Cosci; his 1641 book includes a trio by another pupil, G.D. Rutulini; Dante Anodaro and Simon Corsi, who are each represented by one song in *Il terzo*, may also have been pupils; and from 6 January 1652 until his death he was 'bidello puntatore' of the University of Rome. He composed quite a large amount of music, much of which is lost; several of his books were reprinted during his lifetime. His surviving output consists mainly of short strophic songs, spiritual as well as secular. His 1630 book, by contrast, contains music for double choir and organ. The *Intermedii spirituali*, a set of three dialogues for soloists and chorus, were probably written for performance at the church or oratory of S Maria dell' Orazione e Morte and may have been staged with costumes and acting.

WORKS

*all printed works published in Rome, unless otherwise stated*

SACRED

Intermedii spirituali ... libro primo, op.9 (1628), ed. in Concentus musicus, vii (Laaber, 1985)
Psalmi, Magnificat cum 4 antiphonis ad Vespera, cum letaniis B. virginis, liber primus, 8vv, bc (org), op.12 (1630); 3 ed. J.A. Latrobe, *A Selection of Sacred Music* (London, 1806–26)
Canzoni spirituali ... libro secondo, 1–3vv, bc, op.13 (1640)
Villanelle spirituali, in diversi stili ... libro quarto, 1–2vv, bc, op.20 (1657)
Ariette spirituali, in diversi stili ... libro quinto, 1–3vv, bc, op.21 (1657)
Linguae ardentes, motet, *GB-Lcm*

SECULAR

Il sesto [libro], 1–3vv, op.8 (Bracciano, 1628)
Il terzo [libro de villanelle], 1–3vv (1631[5])
Il quarto [libro] de villanelle, 1–3vv (1631)
Varii caprici: canzonette ... con l'alfabeto della chitarra spagnola ... libro settimo, 1, 3vv, op.14 (1641) [incl. 1 piece by G.D. Rutulini]
Prima scelta di villanelle, delli dieci libri ... con l'alfabeto della chitarra spagnola, 1v (1652) [possibly not 1st edn; incl. reprs. of pieces from above and lost vols.]
Seconda scelta di villanelle, delli dieci libri ... con l'alfabeto della chitarra spagnola, 1v (1652) [possibly not 1st edn.; incl. reprs. of pieces from above and lost vols.]
Prima scelta di villanelle ... con le lettere accomodate alla chitarra spagnola (1652) [incl. some reprs.]
1 piece, 1v, bc, 1622[11]

THEORETICAL WORKS

*Toni ecclesiastici colle sue intonationi, all'uso romano: modo per sonare il basso continuo, chiavi corrispondenti all'altre chiavi generali, et ordinarie ... libro primo*, op.18 (1650)

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JOHN WHENHAM

**Sabbe, Herman (Leon Augusthe Bertha)** (*b* Bruges, 24 Aug 1937). Belgian musicologist. After studying the cello at the Salzburg Mozarteum with Mainardi (1956), he studied at the University of Ghent, where he gained the doctorate in law in 1960 and the doctorate in musicology with a dissertation on serialism (under the supervision of Broeckx) in 1975. He was a prizewinner of the Belgian Royal Academy in 1976. He was appointed professor at the Free University of Brussels in 1980, and in 1984 became both professor at the University of Ghent and director of its Seminar of Musicology and Institute for Psychoacoustics and Electronic Music. His main areas of study are the history of Western music and musical culture, especially during the 19th and 20th centuries, and sociomusicology. He has also examined music theory and notation in the 20th century, and the composers Stockhausen and Pousseur. He is music critic for a number of papers, and editor of many journals, including *Documenta musicae novae* and *Interface*.

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MARIE CORNAZ

**Sabbekha.** Instrument mentioned in Daniel. *See* BIBLICAL INSTRUMENTS, §3(xiii).

**Sabian.** Canadian firm of cymbal makers, based in Meductic, New Brunswick, founded in 1998 by Robert ZILDJIAN.

**Sabicas** [Agustín Castellón Campos] (*b* Pamplona, ?1907; *d* New York, 14 April 1990). Spanish flamenco guitarist. His name derived from an early love of broad beans (*habas*), which he called *habicas* or *sabicas*. Though of Gypsy origin, he is the only Navarrese to have achieved his status in flamenco. Self-taught, he played his first solo guitar recital aged seven in Pamplona; at ten he gave a concert in Madrid. He was then praised by Montoya at a Madrid club, La Villa Rosa. After touring Spain in the 1920s, Sabicas played to rapturous applause at a solo recital in the bullring in Seville in 1934. Three years later he left Spain with his lover, the dancer Carmen Amaya, after publicly declaring his support for the Spanish Republic. Together they toured the Americas, settling first in Mexico, then in New York. He remained there for the rest of his life, returning occasionally to Spain after 1967.

Sabicas's genius for melody and highly innovatory approach to traditional flamenco forms set him apart

even from figures such as Montoya and Niño Ricardo. His many recordings give evidence of his innovations which by the 1970s had been absorbed by modern flamenco guitar style, including playing pizzicato in 6ths, arpeggios on all strings and the *alzapua* (hitting a string percussively) with the thumb alone.

JAMES WOODALL

**Sabine, Wallace C(lement Ware)** (*b* Richwood, OH, 13 June 1868; *d* Cambridge, MA, 10 Jan 1919). American acoustician. He studied at Ohio State University and Harvard, where he taught physics from 1890; between 1895 and 1919 he laid the foundations of architectural acoustics on the basic principles of engineering design. C.W. Eliot, president of Harvard, prevailed on Sabine to try to correct the serious problem of reverberation in the lecture hall of the Fogg Art Museum, his first acoustical project. At Eliot's urging he also served as consultant for the Boston Music Hall: his outstanding success there illustrated the effects that could be achieved when acoustical engineering design preceded construction. Sabine's discovery of the relation among reverberation time, absorbent capacity and the volume of an auditorium was a fundamental and new contribution; he earned a lasting reputation for the scope and perception of his work. It is indeed appropriate that the unit of sound-absorbing power is named the 'sabine'. His *Collected Papers on Acoustics* was published posthumously (Cambridge, MA, 1922/*R*).

*See also* ACOUSTICS, §I, 11.

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JAMES F. BELL/MURRAY CAMPBELL

**Sabini, Ippolito.** *See* SABINO, IPPOLITO.

**Sabini** [Sabino], **Nicola** (*b* ?Naples, *c*1675; *d* Naples, 1705). Italian composer. He was an important figure in the early development of Neapolitan *opera buffa*. After studying with Angelo Durante at the Conservatorio di Onofrio, he succeeded Durante in May 1699 as first *maestro di cappella* there. He left this position in 1702, perhaps because of illness; he died of tuberculosis.

Sabini's historically most interesting work was his *scherzo drammatico*, *Il mondo abbattuto* (text, S. de Falco), written in 1701 for the Feast of St Casimir and performed for the Congregazione de' Musici, of which he was a member, in S Giorgio Maggiore of the Pii Operarii Fathers. This comedy, of which the music has been lost, adumbrates later developments of the Neapolitan commercial comic theatre, with its mixture of Tuscan and Neapolitan dialects. Another dialect work, 'Cantata in lingua napoletana' *Non cchiù Ciccillo mio*, survives (in *I-Nc*). He also wrote a sacred opera, *Innocenza trionfante*, performed on 14 December 1704 at the Congregazione di S Caterina, Celano (some of the arias are by other composers), and *Canzone a voce sola per la Purificazione della Vergine* (1696, *I-Nf*).

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JAMES L. JACKMAN/FRANCESCA SELLER

**Sabinin, Martha von** [Sabinina, Marfa Stepanovna] (*b* Copenhagen, 30 May 1831; *d* Crimea, 14 Dec 1892). Russian pianist and composer. The daughter of the Eastern Orthodox priest to the Grand Duchess of Weimar, Sabinin was court pianist and teacher at the Noble Girls' Institute in Weimar (1854–60). Tsar Aleksandr II, nephew of the grand duchess, then appointed Sabinin music teacher to his children. She was a pupil of the Schumanns (1850–51), Peter Cornelius (1853–5) and Liszt (1853–60), who praised her 'musically well-tempered freedom and flow'. She wrote the text as well as the music for her choral work *Franziskus-Lied* and Liszt later set her text for male voices (soloists, chorus and instrumental ensemble) as *An den heiligen Franziskus von Paula*. She excelled in Classical and ensemble performance, and as the accompanist of such gifted singers as Johanna Wagner (niece of Richard Wagner). New artistic influences inspired her pieces for salon and court; songs to contemporary German Romantic lyrics led to the composition of music for melodramas and impressionistic piano solos. A nurse from 1868 with the tsarina's Sisters of the Annunciation, she served in the field (manning ambulances and establishing hospitals) during the Russo-Turkish war (1876–8) and subsequently became Abbess of the Crimean mother house.

WORKS

Vocal: Franziskus-Lied (M. von Sabinin), chorus, pf, hp, perf. Weimar, 22 Oct 1857; 8 Lieder, op.1, 1851–5 (Leipzig, n.d.); 6 Gesänge, op.2, 1851–5 (Weimar, 1881); 6 Gedichte, op.3, 1851–5 (Weimar, 1881)
Dramatic: Rolf's Fahne (Ballade), op.4, 1860–67 (Leipzig, n.d.); Vorspiel zur 'Loreley' (melodrama), *c*1860
Pf: Musikalische Bilder (11 Salonstücke), op.5, 1860–67 (Leipzig, n.d.); Vesennya vody [Spring Waters], 1861–8 (Moscow, n.d.)

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PAULINE POCKNELL

**Sabinina, Marina Dmitriyevna** (*b* Petrograd (St Petersburg), 10 Sept 1917). Soviet musicologist. She graduated in 1948 from the faculty of theory and composition at Moscow Conservatory, and in 1951 completed her postgraduate studies there under Gruber. From 1952 to 1957 she was in charge of a section of the journal *Sovetskaya muzïka*, and in 1960 became a senior research fellow at the Institute for the History of the Arts (now the State Institute of Art Research). In 1974 she was awarded the doctorate for her dissertation *Shostakovich – simfonist*, and in 1976 was appointed to teach at Moscow Conservatory, where she later became professor (1978–82). She became a member of the Union of Soviet Composers in 1951. Sabinina's research has been devoted mainly to Soviet music and particularly to the works of Prokofiev and Shostakovich. In her writings on Shostakovich, she considers his work for the first time alongside the main trends of various art forms and in the context of contemporary artistic and political life. Likewise, in her study of the life and work of Musorgsky she has attempted, together with Golovinsky, to redefine the composer's artistic legacy, highlighting the distinctiveness of his aesthetic views and style and the fate of his works in the

Soviet period. She has also specialized in music for the stage and has examined in detail the place, functions and forms of music in a dramatic presentation. An authoritative music journalist from the 1940s to the 1960s, Sabinina is noted for her professionalism and her work is enjoyable for its vivid literary style.

WRITINGS

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*'Semyon Kotko' i problemï opernoy dramaturgii Prokof'yeva* [*Semyon Kotko* and the problems of Prokofiev's dramatic writing] (Moscow, 1963)
*Simfonizm Shostakovicha: put' k zrelosti* [Shostakovich's symphonies: his path to maturity] (Moscow, 1965)
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'Russkaya opera', *Istoriya muzïki narodov SSSR*, iii, ed. Yu.V. Keldïsh (Moscow, 1972), 200–34
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with G.L. Golovinsky: *Modest Petrovich Musorgskiy* (forthcoming)

YURY KELDÏSH/NELLI GRIGOR'YEVNA SHAKHNAZAROVA

**Sabino.** Italian family of musicians, possibly related to Ippolito Sabino.

(1) **Giovanni Maria Sabino** (*b* Turi, nr Bari, 30 June 1588; *d* Naples, April 1649). Composer, organist and teacher. The son of Francesco (*b* ?Lanciano) he received his musical education from Prospero Testa in Naples, where he settled permanently and was ordained priest. He provided music for S Domenico Maggiore on 1 January 1622 and on 4 September of that year he became the first official *maestro di cappella* of the Conservatorio di S Maria della Pietà dei Turchini, a post that he held until the end of 1626. In the following year he became *maestro* of the royal church of S Barbara in the Castel Nuovo. He next was organist at the Oratorio di S Filippo, called 'Girolamini', from 1630 to 1634. From the latter year until his death he was *maestro di cappella* of the Casa dell'Annunziata: he was also a teacher there and played the organ. In 1640 he taught *canto figurato* at the Collegio delle Monache in S Maria di Costantinopoli. His last payment for providing music, for the Monte degli Agonizzanti in S Maria a Cellaro, is dated 26 January 1645. There is no evidence that Gregorio Strozzi, Giovanni Salvatore and Francesco Provenzale were among his pupils, although his musical style was adopted by them. He was the first Neapolitan to use violins in motet writing and to make systematic use of a virtuoso solo voice above an elaborate continuo. Before 1620 he received the title Cavaliere, possibly thanks to his connections with the musical circle of Prince Carlo Gesualdo, or with the royal chapel at the Spanish Palace. He was in contact with Trabaci and Andrea Falconieri there, whose sacred music survives in the same sources as Sabino.

WORKS

*all printed works published in Naples*

2 ps, Salmi di compieta, 4vv (1620)
Il secondo libro delli mottetti, 2–4vv (1626)
Il primo libro delli mottetti, 2vv (2/1627)
Psalmi de vespere, 4vv (1627[4])

4 motets, 1v, bc, in 1625[2]
Salmi, 5vv, 1640, *I-Nf*; 3 motets, 3–4vv, *Rvat*, inc.; 1 motet with sinfonia, 3vv, 2vn, bc (org), Mdina, Malta; motets, 2–3vv, bc, *Nf*
1 galliard, 4 viols, 1629, ed. in RRMBE, xxv (1978)
?L'aspettar è pur dolce (cant.), 1v, bc, *Nc*

Lost: Dixit Dominus, 5vv, formerly *Nf*; motets, formerly *Nf*; 1 motet, 2vv, bc, formerly Mdina, Malta

(2) **Donato Antonio** [Antonino] **Sabino** (*b* Turi, 13 Feb 1591; *d* Naples, July 1650). Composer, organist and teacher, brother of (1) Giovanni Maria Sabino. He was a priest and spent his life in Naples. In October 1635 he was appointed organist of the Casa dell'Annunziata, where his brother was *maestro di cappella*. From May 1642 to 1643 Donato held the additional appointment of *maestro di cappella* of the Conservatorio dei Poveri di Gesù Cristo, where he taught music and singing, and in March or April 1646 he became *maestro* of the Monte degli Agonizzanti in S Maria a Cellaro. In the final year of his life he replaced Giovanni Maria as *maestro* of the Annunziata. As a composer, he is known only by sacred music, which has a distinctive archaic flavour owing to the full chordal and homophonic movement. His works for double choir and instruments are more 'modern'.

WORKS

Mass and Vespers, 8vv in 2 choirs, vn, bc; Beatus vir, 3vv, bc, 1634; Salve regina, 8vv in 2 choirs, vn, bc, ?1639: *I-Nf*
Motets, 2vv, bc, some inc., *Nf*

Lost: ?Dixit Dominus, 5vv, 1634, formerly *Nf*; 4 motets, 1 with sinfonia, 3–4vv, bc, formerly Mdina, Malta

(3) **Francesco Sabino** (*b* Naples, *c*1618; *d* Naples, after 1660). Teacher and composer, nephew of (1) Giovanni Maria Sabino and (2) Donato Antonio Sabino. He spent his entire life in Naples and after receiving his musical education at home, his name first appears in connection with musical performances at the Casa Professa del Gesù in September 1645. On 29 December 1646 he signed a contract to teach Alessio D'Angelo, aged 16, singing, playing and counterpoint. He was one of the founders, on 23 January 1655, and governors of the Congregatione de musici di Napoli in S Giorgio Maggiore. His surviving motets (in *I-Nf* and Mdina, Malta) demonstrate a more forward-looking musical style than found in the work of his uncles, particularly in his use of instruments and imitation. One such motet in the Biblioteca Oratoriana dei Filippini, Naples, is attributed to 'Sabino III', probably Francesco given that other works in the same manuscript are attributed to 'Sabino I' (?(1) Giovanni Maria) and Sabino II (?(2) Donato Antonio). There is no known evidence of a family connection with Nicola Sabino (*d* Naples, 1705), *maestro di cappella* of the Conservatorio di S Onofrio and composer of oratorios and cantatas in Neapolitan dialect.

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ARGIA BERTINI/DINKO FABRIS

**Sabino, Giovanni Francesco.** Italian musician, son of IPPOLITO SABINO.

**Sabino** [Sabini], **Ippolito** (*b* Lanciano, *c*1550; *d* Lanciano, 25 Aug 1593). Italian composer; Giovanni Maria Sabino was probably related to him. Although he published 14 volumes of music, and single pieces by him appeared in about 30 collections between 1566 and 1619, very little is known about his career. The dedication of his *Magnificat* settings of 1587 to the canons and chapter of the church at Lanciano led Eitner to conclude that he was probably *maestro di cappella* there. This is plausible, though Sabino referred to himself simply as 'musician of Lanciano'. He addressed most of his dedications from Lanciano to local noblemen. His first published pieces – *Pietosi miei lamenti* and *I' piango ed ella*, the second a setting of the *commiato* of Petrarch's canzone *Quando il soave* (a poem that he later set in its entirety) – appeared in Rore's fifth book of five-part madrigals, a volume that includes works dedicated to Ottavio Farnese and Margaret of Austria, who had connections with cities near Lanciano. Around 1575 Sabino served in the cappella of the Cathedral of Ortona, and he dedicated his first book of masses to the cathedral's *vicario*. Both pieces belong to the polyphonic tradition, frequently employing double points of imitation and relying on skilful contrapuntal craftsmanship rather than on the chromatic writing characteristic of Rore. Sabino continued to write within the same tradition. He preferred six- and seven-part contrapuntal writing to lighter sonorities, but his later madrigals show an increasing use of chordal declamation for contrast. His harmonic language remained diatonic and unaffected by mannerist tendencies. In the preface to the second book of six-part madrigals (1581), Oratio Crisci indicated that he was a pupil of Sabino and that he wished to show his esteem for him by editing a selection of both his own and his teacher's works. The relationship between the two must have continued, for further madrigals by Crisci appeared in Sabino's volumes of 1587 and 1589. His son Giovanni Francesco Sabino is represented by four madrigals in the same books. Sabino's sacred publications survive incomplete; a mass from the print of 1575 is preserved, though incomplete, in manuscript in Wawel Cathedral, Kraków.

WORKS
*all published in Venice*

SACRED VOCAL

Misse sex, 4vv (1575), inc.
Hymni per totum annum, 4vv (1582), inc.
Canticum divae Mariae, liber secundus, 4vv (1583)
Liber secundus missarum, 4vv (1584), inc.
Magnificat omnitonum ... liber primus, 5vv (1587)

SECULAR VOCAL

Il primo libro de madrigali, 5vv (1570)
Madrigali ... libro primo, 6vv (1579)
Madrigali ... libro secondo, 5vv (1580)
Il secondo libro de madrigali, 6vv (1581[11])
Il terzo libro de madrigali, 5, 6vv (1582)
Il quarto libro de madrigali, 4–8vv (1585)
Il quinto libro de madrigali, 5, 6vv (1586)
Il sesto libro de madrigali, 5, 6vv (1587[13])
Il settimo libro de madrigali, 5, 6vv (1589[16]), Eng. trans., 1598[15]
Duo composti sopra il canto delli madrigali di Cipriano de Rore (1599), lost
Madrigals, 5, 6vv, 1566[17], 1586[9], 1592[11], 1598[8], ed. in MRS, xii (1993), 1601[5]
Several madrigals, *D-As*, *GB-Lbl*, *I-CMs*, *D-Mbs*, *PL-WRu*, *S-Sk*, *US-NYp*

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PATRICIA ANN MYERS/VINCENZO BORGHETTI

**Sabino, Nicola.** *See* SABINI, NICOLA.

**Sable, Antoine de la.** *See* ARENA, ANTONIUS DE.

**Sablières**, Sieur de. *See* GRANOUILHET, JEAN DE.

**Saboly, Nicolas** (*b* Monteux, bap. 31 Jan 1614; *d* Avignon, 25 July 1675). Provençal poet and composer. In 1628 he joined the Congregation of the Annunciation at the Jesuit college, Carpentras, and in 1630 received the tonsure. From 1628 to 1634 he studied at Avignon University. Ordained priest in 1635, he was *maître de chapelle* of Carpentras Cathedral from 1639 to 1643. He held the same position at Arles from 1643 to 1646, at Aix from 1652 to 1655, at Nîmes from 1659 and at St Pierre, Avignon, from 1668 until his death. He was awarded the degree of bachelor of laws by Avignon University in 1658. His reputation in Provence rests on his noëls, which he published (at first anonymously) in a series of booklets from 1668 to 1674. These include 62 in Provençal (two of which are described as 'Noé viei') and seven in French. They were designed to be sung to secular *airs* popular at the time, some of which are taken from Lully's operas. A complete edition of the Provençal noëls was published in 1699. Their liveliness, combined with a certain amount of local colour, has ensured their survival (see J.A. Westrup: 'Nicolas Saboly and his "Noëls Provençaux"', *ML*, xxi, 1940, 34–49). Two motets and two masses are attributed to Saboly, but he is not otherwise known as a composer.

JACK WESTRUP

**Sabra, Wadi** (*b* Beirut, 23 Feb 1876; *d* Beirut, 11 April 1952). Lebanese composer, organist and theoretician. He studied at the Syrian Protestant College in Beirut and from 1893 at the Paris Conservatoire, where he was a pupil of Lavignac (harmony), Lenepveu (composition), Widor and Guilmant (organ) and Bourgault-Ducoudray (history). After working as an organist at several churches in Paris (1893–1900) and at St Esprit (1902–10) he left for Istanbul to present his Turkish national hymn to the sultan. Later in 1910 he returned to Beirut, where he founded the Dār al-Mūsīqā (school of music). He went back to Paris after World War I and there collaborated

with Gustave Lyon in studies of the Arabian scale, the ultimate aim being the construction of a piano according to their plans. The instrument was made and introduced into the Lebanon by Sabra in 1922; the firm of Pleyel produced an electric model. After residing in Egypt for some time, Sabra was recalled to the Lebanon as director of the National Conservatory (1925). He received from the French government the Palmes Académiques and the Rosette d'Officier de l'Instruction Publique, and in 1948 he was made a Chevalier of the Légion d'honneur.

Through his work in reforming scales, Western as well as Arabian, Sabra sought to unite the West Asian homophonic with the European harmonic system. In 1944 he convened a Universal Musical Congress in Beirut, at which he demonstrated the value of a system which, he claimed, 'opens a new era in musical science'. He composed three operas: *The Shepherds of Canaan* (the first opera in Turkish, text by Halide Edib Hanun), *The Two Kings* (the first opera in Arabic, text by Marun Ghusn) and *L'émigré* (in French). His other works include the oratorio *Le chant de Moïse*, the cantata *Les voix de Noël*, 20 Lebanese folksong arrangements and the national anthem of Lebanon.

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H.G. FARMER/R

**Sacabuche** (Old Sp.). *See* TROMBONE.

**Sacadas** [Sakadas] **of Argos** (*fl c*580 BCE). Greek aulos player and poet. He wrote lyric and elegiac poems, but none has survived. He provided his elegiac verses with musical settings (during the central classical period elegy had no accompaniment). According to Pseudo-Plutarch (*On Music*, 1134a–c, 1135c), he was a skilled aulete who three times carried off the prize at the Pythian games, beginning in 586 BCE. The reawakening of musical culture at Sparta after Terpander's great initial changes was ascribed to Sacadas and a few others who kept the exalted Terpandrian manner but introduced new rhythms.

Pausanias's *Description of Greece* (ii.22.8–9, iv.27.7, vi.14.9–10, ix.30.2, x.7.4) contains the additional point that Sacadas was the first to perform the 'Pythian aulos tune' at Delphi. This was not an auloedic NOMOS but an auletic one, that is an extended piece for solo aulos in which the music itself is highly descriptive or evocative. In some way Sacadas portrayed the victorious combat of APOLLO with the serpent, the Python. Strabo (*Geography*, ix.3.10) provides a rather detailed description of such a piece composed of five parts, the last of which imitates the final hissing of the python as it expires, but he did not specifically attribute it to Sacadas. A somewhat different description of the piece (though still in five parts), specifically attributed to Sacadas, is provided by lexicographer Pollux (*Onomasticon*, iv.78, 84). Of course, certainly more than one piece may have existed on this subject. In addition to the Pythic *nomos*, Sacadas is also credited (Pseudo-Plutarch, *On Music*, 1134a–b) with the Trimere (three-part) *nomos*, consisting of a strophe in each of the three basic *tonoi*, Dorian, Phrygian and Lydian.

The aulos *nomoi* of Sacadas were still popular more than two centuries later: in 369 BCE, at the founding of Messene, the builders worked to the accompaniment of his Boeotian melodies and those composed by the Theban aulete PRONOMUS (Pausanias, iv.27.7). The range and brilliance of his accomplishments made him the outstanding musical performer of the 6th century BCE; Pindar composed a prelude (*prooimion*) in his honour (Pausanias, ix.30.2 = Bowra, frag.282a).

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WARREN ANDERSON/THOMAS J. MATHIESEN

**Saccadé** (Fr.: 'jerked'). A kind of bowing in which, usually, the second of two notes under a slur is sharply accented. Described in detail by Baillot (1834), it is similar to what Spohr (1832) called 'the Viotti bowing'. *See* BOW, §II, 3(ii).

PETER WALLS

**Sacchetti, Franco** (*b* Ragusa, between 1332 and 1334; *d* San Miniato, 1400). Italian writer and poet, the son of a Florentine merchant in Ragusa (now Dubrovnik). The family moved to Florence and Franco began writing love lyrics while in his early twenties, modelling his works after Dante and Boccaccio. In 1363 he launched an active career in politics and travelled widely as a *podestà* and merchant. A political upheaval, the death of his wife (1377) and his brother, Giannozzo (beheaded on 17 October 1379), were tragic events, the sadness of which is reflected in his late writings. He was also involved with Florentine companies of *laudesi*.

His major works are: *Battaglia delle belle donne* (1352–4), *Sposizioni di Vangeli* (1378–81), *Trecentonovelle* (begun not before 1392) and *Libro delle rime* (ed. F. Brambilla Ageno, Florence and Perth, 1990), begun in 1380 and continued until his death; the two rime are included in his autograph (*I-Fl* Ashburn.574). The autograph ascribes musical settings of 17 ballette, 14 madrigals and two cacce to the most distinguished composers active in Florence (Niccolò da Perugia, Francesco Landini, Gherardello, Lorenzo da Firenze, Donato da Cascia and Guilielmus de Francia), while other composers are mentioned whose music is totally lost (Ottolino da Brescia, Gherardello's sons Jacopo and Giovanni and his brother Jacopo, and Sacchetti himself). Music actually survives for only 12 poems.

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W. THOMAS MARROCCO/GIANLUCA D'AGOSTINO

**Sacchetti** [Sakketti], **Liberio** [Livery] **Antonovich** (*b* Kenzar, Tambov govt., 18/30 Aug 1852; *d* Petrograd, 26 Feb/10 March 1916). Russian musicologist. He was the son of an Italian music teacher who had settled in Russia in the late 1840s. He studied at the St Petersburg Conservatory, graduating from Davïdov's cello class in 1874 and Rimsky-Korsakov's composition class in 1878. In 1886 he was appointed to the newly founded chair in music history and aesthetics at the St Petersburg Conservatory. His lectures were so popular that in 1889 he was asked to give a similar series at the Academy of Fine Arts. From 1895 he worked with Stasov at the Imperial Library in St Petersburg. He was the official delegate of the Russian Musical Society at Bologna (1888) and also at Paris (1900), where he presented a paper on Russian church music. He wrote several useful textbooks and histories of music, and his writings on aesthetics were highly regarded by his contemporaries.

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JENNIFER SPENCER

**Sacchi, Giovenale** (*b* Milan, 22 Nov 1726; *d* Milan, 27 Sept 1789). Italian mathematician, music theorist and writer. He studied with the Barnabites and in 1742 entered their order. From 1749, having completed his studies in philosophy in Pavia, he taught rhetoric at the Scuole di S Giovanni alle Vigne in Lodi. His career reached a turning-point in 1758 when he was appointed to the chair of rhetoric at the Collegio dei Nobili in Milan, a post he held until the year of his death. He was in contact with Padre Martini, who encouraged his musical writings, and was also acquainted with Pietro Verri, Parini, Stanislao Mattei, Riccati, Giulini and Gerbert. In 1761 he published the first of several theoretical treatises on music, in 1778 a work on ancient Greek music and in the 1780s biographies of Farinelli and Benedetto Marcello. Fétis praised his erudition and science, but held that his views reflected a lack of intimate knowledge of music, criticizing his *Della divisione del tempo nella musica, nel ballo e nella poesia* (Milan, 1770) for its vagueness. Sacchi's *Delle quinte successive nel contrappunto e delle regole degli accompagnamenti* (Milan, 1780) contains an attack on Rameau's fundamental bass and his concept of inversions.

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FERRUCCIO TAMMARO/R

**Sacchini, Antonio (Maria Gasparo Gioacchino)** (*b* Florence, 14 June 1730; *d* Paris, 6 Oct 1786). Italian composer, a leading figure in serious opera of the late 18th century.

1. LIFE. When Antonio was four, his father Gaetano, a cook, attached himself to the retinue of the Infante Don Carlos and accompanied them to Naples. At the age of ten Antonio entered the Conservatorio S Maria di Loreto to study the violin with Nicola Fiorenza. He also studied singing with Gennaro Manna, and the harpsichord, organ and composition with Francesco Durante, who esteemed him highly and predicted that he would be 'the composer of the century'. He was asked to serve as *mastricello* in 1756, the same year that his first theatrical work, the intermezzo *Fra Donato*, was performed by the students at the conservatory and in various houses throughout the city and province. The success of *Fra Donato* and of *Il giocatore*, a second intermezzo written for the conservatory in 1757, brought invitations to compose comic works for two Neapolitan theatres – the Teatro Nuovo and the Teatro dei Fiorentini. In January 1758 he was nominated *maestro di cappella straordinario* at the conservatory, an unpaid post in which he assisted Manna, the *primo maestro*, and Pierantonio Gallo, the *secondo maestro*. When Manna retired in May 1761, Gallo became *primo maestro* and Sacchini *secondo maestro*. In the same month *Andromaca*, his first *opera seria*, was performed at the Teatro S Carlo, Naples. On 12 October 1762 he was granted leave to go to Venice, where he composed *Alessandro Severo* for the Teatro S Benedetto and *Alessandro nell'Indie* for the Teatro S Salvatore. Neglecting to return to his duties in Naples, he proceeded to Padua, where on 9 July 1763 his *Olimpiade* was such an overwhelming success that it was performed throughout Italy. Further triumphs in Rome, Naples and Florence led him to abandon his post at the conservatory for a career as an opera composer.

For the next few years Sacchini lived in Rome, where he composed for the Teatro Valle a number of comic works which achieved fame throughout Europe, including *Il finto pazzo per amore* (1765), *La contadina in corte* (1765) and *L'isola d'amore* (1766). In 1768 he moved to Venice, where he became director of the Conservatorio

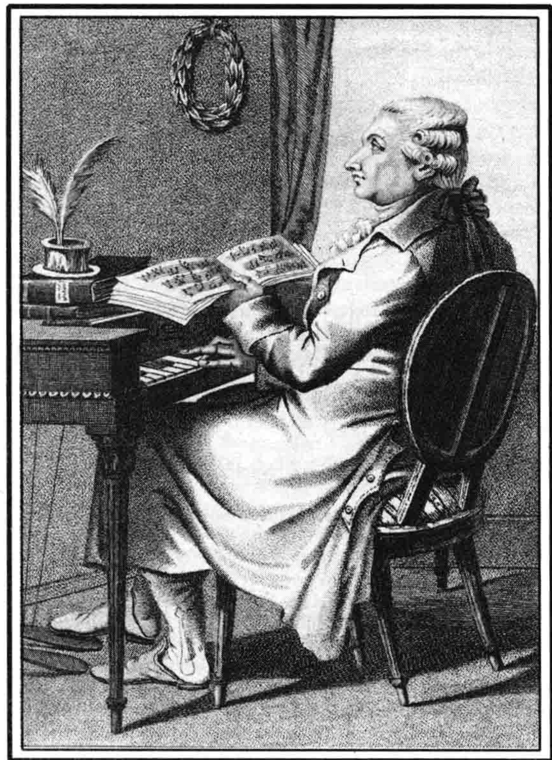
dell'Ospedaletto. He quickly gained a reputation as an excellent singing teacher (Nancy Storace and Adriana Gabrieli were among his pupils). He composed several oratorios for the conservatory and numerous sacred pieces for Venetian churches. In early 1770 he visited Germany to compose operas for Munich and Stuttgart, and then returned to his post in Venice, where for the next two years he combined his teaching with the composing of successful operas for the major Italian theatres.

In 1772 Sacchini moved to London, where he remained for nearly ten years. Burney described *Il Cid* (January 1773) and *Tamerlano* (May 1773), his first operas for the English capital, as

> equal, if not superior, to any musical dramas I had heard in any part of Europe. The airs of Millico, the first man, were wholly written in the delicate and pathetic style of that singer; as the first woman's part was in the spirited and nervous style of Girelli. And he cherished the talents of the inferior singers in so judicious a manner, that all their defects were constantly disguised or concealed.

When Traetta arrived in London in 1776 his opera failed miserably because, according to Burney, 'Sacchini had already taken possession of our hearts, and so firmly established himself in the public favour, that he was not to be supplanted by a composer in the same style'. But Sacchini's dissolute life created many enemies and eventually brought financial ruin. His former friend, the singer Venanzio Rauzzini, went so far as to claim many of the composer's most famous arias as his own.

Faced with the threat of imprisonment, Sacchini left England in 1781 and went to Paris. He was already famous there because of performances of his *La colonie* (*L'isola d'amore*) in 1775 and *L'olimpiade* (*Olimpiade*) in 1777, in adaptations by Framery. The success of these works had delighted the Piccinni supporters, who attempted to draw Sacchini to Paris as an ally in their struggle with the Gluck supporters. In autumn 1781 the composer appeared at Versailles, where he was presented to Marie Antoinette and received with enthusiasm. Joseph II of Austria was also visiting the French court at that time and, being particularly fond of Italian opera, he recommended Sacchini to his sister's protection. Determined to keep the composer in France, the queen persuaded the directors of the Opéra to accept his demand for 10,000 francs for each of three operas.
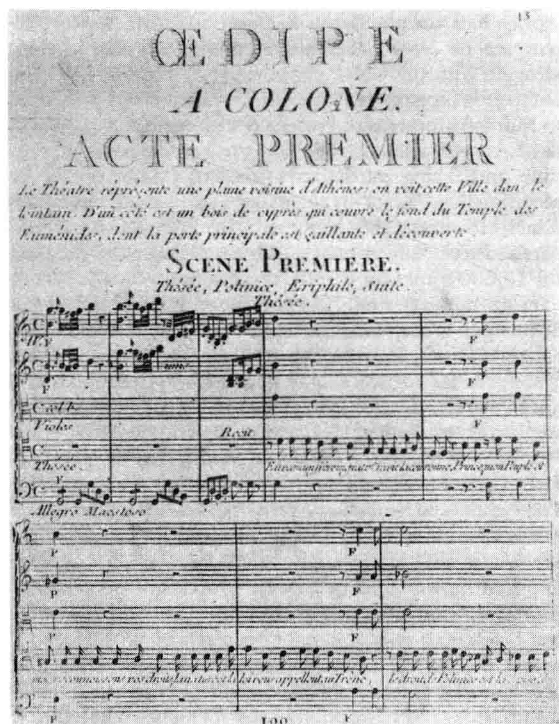


*1. Antonio Sacchini: engraving by Luigi Rados after G.B. Bosio*

From the very first, Sacchini found himself the object of intrigue and ill-will. M de la Ferté, the *intendant des Menus-Plaisirs*, contrived to stall the performance of his first opera for Paris, *Renaud*, and to draw attention to the queen's preference for foreign composers, while the Gluck supporters attempted to estrange the composer from his Piccinnist supporters. When *Renaud* was finally performed on 28 February 1783 it was not well received. The Piccinni faction asserted that the score (an adaptation of his *Armida* of 1772) was influenced by Gluck, while the Gluck supporters condemned the work for lacking dramatic power and originality. Sacchini's next opera, *Chimène*, was performed at Fontainebleau on 18 November 1783 in an atmosphere of open rivalry with Piccinni, whose *Didon* had been performed two days earlier and proclaimed a masterpiece. Although *Chimène* suffered in comparison, receiving only one performance while *Didon* received three, both composers were presented to the king (Sacchini by the queen herself) and given a large pension. *Chimène* was first performed at the Opéra on 9 February 1784 and received 16 performances. The *Mercure de France* found the work full of musical beauty but dramatically weak because of unnecessary arias and ritornellos.

The music for Sacchini's next opera, *Dardanus*, was completely original, and with this opera and those that followed, he attempted to create works that conformed to the ideals of French music drama. The failure of *Dardanus* can be attributed in part to an undramatic libretto and an inadequate staging brought about by his enemies at the Opéra. In autumn 1785 the queen had *Dardanus* given at Fontainebleau in a revised version, which proved a success. In the same year Sacchini completed his *Oedipe à Colone*, which the queen had promised would be the first opera to be performed at Fontainebleau during the court's forthcoming stay there, but mounting criticism of her preference for foreigners forced her to revoke her pledge and to cede the honoured place to the French composer Lemoyne. Sacchini's beloved pupil, Henri Berton, asserted that this disappointment contributed greatly to the composer's death, which occurred shortly afterwards on 6 October 1786, although Sacchini had been suffering many years from gout and the effects of dissipation. *Oedipe* was performed at the Opéra on 1 February 1787 and hailed as his masterpiece (fig.2). The work formed a standard part of the repertory until 1830 with 583 performances. *Arvire et Evelina*, Sacchini's last opera, was completed by Rey, the conductor of the Opéra orchestra, and given its première in Paris on 29 April 1788. Although it did not gain the popularity of *Oedipe*, it was heard in Paris until 1827 and had 95 performances.

2. Works. The high esteem that Sacchini enjoyed in the judgments of his contemporaries must certainly be




2. *Opening of Act 1 scene i from Sacchini's 'Oedipe à Colone', from the first edition of the score (Paris: Imbault, 1787)*

modified and put into perspective from a present-day vantage point. In 1770 Burney considered him one of the four greatest composers of Italy, along with Jommelli, Galuppi and Piccinni. While he placed Piccinni supreme in the comic style, he nominated Sacchini 'the most promising composer in the serious'. He described *Il Cid* and *Tamerlano* as 'so entire, so masterly, yet so new and natural, that there was nothing left for criticism to censure, though innumerable beauties to point out and admire'. A critic of the next generation, Giuseppe Carpani, hailed Sacchini as the world's greatest melodist. Indeed, his serious operas display an exceptional gift for melody, and although these melodies are not strikingly original, they are immediately appealing and encompass a wide range of emotional expression. On the other hand, the melodies in his comic works are often similar in character and tend to be monotonous. In general, his style is typical of the late Classical era with its simplicity of texture and balanced phrase structure. At times, however, the Mozartian melodic line gives way to expansive phrases that bring to mind the lyric style of the 19th century. Sacchini's harmony tends to be richer than that of most of his contemporary Italian opera composers, and especially effective is his judicious use of diminished seventh chords, dominants of degrees of the scale other than the tonic, and augmented sixth chords. He often achieved dramatic tension through the use of changing harmonies over a tonic pedal point or with a sudden change from major to minor. The instrumental accompaniment is employed in such a way that it enhances but never detracts from the vocal line. As Burney observed, 'his accompaniments, though always rich and ingenious, never call off attention from the voice, but, by a constant transparency, the principal melody is rendered distinguishable through all the contrivances of imitative and picturesque design in the instruments'. The virtuoso character of the violin parts in many of the ritornellos and the care with which he notated the accompanimental figures reflect a thorough mastery of this instrument.

Sacchini employed a variety of aria forms. Only rarely did he adhere to the complete da capo form, but he often made use of altered versions of this basic plan. He also made frequent use of a cavatina-like two-part aria that approximates to the *A* portion of the da capo form, and of the vocal rondò, in both comic and serious works. Through-composed arias are occasionally found in his comic operas, while in the French works one finds the cavatina-cabaletta combination that was to become so popular in the 19th century. Sacchini's accompanied recitatives are characterized by exceptional dramatic power and often combine with the following aria to form a unified musical scene through the use of common motivic material. Transitional portions of the aria itself are frequently written in the manner of accompanied recitative.

In his ensembles Sacchini was only partly successful in his attempt to define musically the various characters. In the comic works the action continues through the ensemble and is reflected by quick changes of tempo and musical character, although the key centre is generally constant. The chorus remained insignificant in his operas until his London period. Burney reported that Sacchini,

> finding how fond the English were of Handel's oratorio choruses, introduced solemn and elaborate choruses into some of his operas; but though excellent in their kind, they never had a good effect: the mixture of English singers with the Italian, as well as the awkward figure they cut, as actors, joined to the difficulty of getting their parts by heart, rendered those compositions ridiculous, which in still life would have been admirable.

Especially effective, however, are the impressive choral scenes in the French operas in which the chorus alternates with soloists in rondo fashion. Indeed, the many choruses and scenes of spectacle in his last operas not only show the strong influence of Gluck but also point the way to the grand opera of Spontini. *Dardanus* and *Oedipe* emerge as true lyric dramas from which all unnecessary ritornellos and airs have been shorn. The great fluidity in combining accompanied recitative, arioso and aria and the variety and attention to detail in the orchestration are used to excellent effect to mirror the changing emotions of the text. With his masterpiece, *Oedipe*, Sacchini admirably achieved a synthesis of Italian melodic style and Gluckian principles within a French dramatic framework.

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OPERAS

Fra Donato (int, 2, ? P. Trinchera), Naples, Conservatorio S Maria di Loreto, 1756

Il giocatore (int), Naples, Conservatorio S Maria di Loreto, 1757, *I-Nc*, *Rrai*

Olimpia tradita (commedia, after L. Ariosto: *Orlando furioso*), Naples, Fiorentini, spr. 1758

Il copista burlato (commedia, G.A. Federico), Naples, Nuovo, aut. 1759

Il monte testaccio (int), Rome, Capranica, carn. 1760

La vendemmia (int, 1, C. Goldoni), Rome, Capranica, carn. 1760; as La vendimia, Barcelona, 1767

I due fratelli beffati (commedia), Naples, Nuovo, aut. 1760

Andromaca (os, A. Salvi), Naples, S Carlo, 30 May 1761, *P-La*

Il curioso imprudente (A. Palomba), Naples, Fiorentini, aut. 1761, collab. N. Piccinni

La finta contessa (farsetta), Rome, Capranica, 1761

Li due bari (ob), Naples, Fiorentini, spr. 1762
L'amore in campo (dg, 2), Rome, Valle, 1762
Alessandro Severo (os, 3, A. Zeno), Venice, S Benedetto, carn. 1763, *La*
Alessandro nell'Indie (os, P. Metastasio), Venice, S Salvatore, Ascension 1763; rev., Naples, 1768; *F-Pn*, *I-Tf*, *P-La*, *US-Wc*
Olimpiade (os, 3, Metastasio), Padua, Nuovo, 9 July 1763; adapted N.E. Framery in Fr. as L'olympiade, Paris, 2 Oct 1777 (Paris, 1777); *F-Pn*, *P-La*
Eumene (os, Zeno), Florence, Pergola, carn. 1764, *I-Rc**, *Rdp*
Semiramide riconosciuta (os, 3, Metastasio), Rome, Argentina, carn. 1764, *Rdp*, *P-La*
Lucio Vero (os, Zeno), Naples, S Carlo, 4 Nov 1764; as pasticcio, London, 1773, Favourite Songs (London, 1773); *B-Bc*, *F-Pn*, *GB-Lbl*, *I-Nc*, *P-La*, *US-Bp*, *Wc*
Il finto pazzo per amore (int, 2, T. Mariani), Rome, Valle, spr. 1765, *A-Wn*, *D-Dl*, *Rtt*, *F-Pn*, *I-Fc*, *Mc*
La contadina in corte (ob, 2, N. Tassi), Rome, Valle, carn. 1765; Favourite Songs (London, 1782); *A-Wn*, *B-Bc*, *D-Dl*, *MÜs*, *Rtt*, *Wa*, *F-Pn*, *I-Bc*, *Fc*, *Gl*, *MOe*, *Nc*, *Rc*, *Rdp*, *US-Wc*
Il Creso (os, 3, G. Pizzi), Naples, S Carlo, 4 Nov 1765; rev., London, King's, 1774, Favourite Songs (London, 1774); as Euriso, London, 1781; *D-Mbs*, *F-Pn*, *I-Nc*, *Rc*, *P-La*
L'isola d'amore (dg, 2, A. Gori), Rome, Valle, carn. 1766; rev., London, King's, 1776 (London, 1776); adapted Framery in Fr. as La colonie, Paris, Comédie-Italienne (Bourgogne), 16 Aug 1775 (Paris, 1776); *A-Wn*, *B-Lc*, *D-BAR*, *Dl*, *Hs*, *Rtt*, *F-Pn*, *H-Bn*, *I-BDG*, *Mc*, *US-Bp*
Artaserse (os, 3, Metastasio), Rome, Argentina, carn. 1768, *I-Rc**, *Rdp*, *Rvat*
Il Cidde (os, 3, Pizzi, after P. Corneille: *Le Cid*), Rome, Argentina, carn. 1769, *I-Rsc*, *Rvat*, *P-La*
Nicoraste (os, 3, B. Vitturi), Venice, S Benedetto, Ascension 1769, *A-Wgm*, *P-La* (inc., attrib. C.F. Pollarolo)
Scipione in Cartagena (os, E. Giunti), Munich, Residenz, 8 Jan 1770, *B-Bc*, *D-Mbs*, *F-Pn*, *I-Bc*, *P-La*
Calliroe (os, M. Verazi), Ludwigsburg, Schloss, 11 Feb 1770, *D-Sl*
L'eroe cinese (os, Metastasio), Munich, Residenz, 27 April 1770, *DS*, *Mbs* (facs. in IOB, xv, 1982), *US-Wc*
Adriano in Siria (os, Metastasio), Venice, S Benedetto, Ascension 1771, *I-Gl*, *US-Wc*
Ezio (os, Metastasio), Naples, S Carlo, 4 Nov 1771, *F-Pn*, *I-Nc*, *P-La*, *US-Wc*
Armida (os, 3, J. Durandi, after T. Tasso: *Gerusalemme liberata*), Milan, Regio Ducal, carn. 1772, *D-Mbs*, *F-Pn*, *P-La*; rev. as Rinaldo, London, King's, 22 April 1780, Favourite Songs (London, 1780), *I-Fc*
Vologeso (os, Zeno), Parma, Ducale, 1772, *F-Pn*, *I-Nc*, *P-La*
Il Cid (os, 3, G. Bottarelli, after Corneille: *Le Cid*), London, King's, 19 Jan 1773, Favourite Songs (London, 1773/*R*1996 in MLE, E2)
Tamerlano (os, Bottarelli, after A. Piovene), London, King's, 6 May 1773, Favourite Songs (London, 1773)
Perseo (os, 3, Bottarelli, after A. Aureli), London, King's, 29 Jan 1774, Favourite Songs (London, 1774)
Nitteti (os, 3, Bottarelli, after Metastasio), London, King's, 19 April 1774, Favourite Songs (London, 1774), *F-Pn**
Motezuma (os, 3, Bottarelli), London, King's, 7 Feb 1775, Favourite Songs (London, 1775)
Erifile (os, 3, G. De Gamerra), London, King's, 7 Feb 1778, Favourite Songs (London, 1778)
L'amore soldato (dg, 3, A. Andrei, after Tassi), London, King's, 4 May 1778 (London, 1778), *A-Wn*, *F-Pn*, *Po*, *GB-Lbl*, *I-Fc*, *US-Wc*
L'avaro deluso, o Don Calandrino (dg, 3, Andrei, after G. Bertati), London, King's, 24 Nov 1778
Enea e Lavinia (os, 3, Bottarelli), London, King's, 25 March 1779, Favourite Songs (London, 1779)
Mitridate (os, Zeno), London, King's, 23 Jan 1781, Favourite Songs (London, 1781)
Renaud (tragédie lyrique, 3, J. Leboeuf and S.-J. Pellegrin, after Tasso: *Gerusalemme liberata*), Paris, Opéra, 28 Feb 1783 (Paris, 1783); *F-Pn*, *Po**
Chimène (tragédie lyrique, 3, N.-F. Guillard, after Corneille: *Le Cid*), Fontainebleau, 18 Nov 1783 (Paris, *c*1784), *F-Pn**, *Po* (score and parts)
Dardanus (tragédie, 4, Guillard, after C.-A. Le Clerc de La Bruère), Versailles, Trianon, 18 Sept 1784 (Paris, 1784); rev. (3), Fontainebleau, 1785; *D-Rtt*, *F-Po**, *Prt*, *US-Wc*
Oedipe à Colone (tragédie lyrique, 3, Guillard, after Sophocles), Versailles, 4 Jan 1786 (Paris, 1787), *D-Mo*, *F-Pn**, *Po*, *I-Nc*, *US-Wc*
Arvire et Evelina (tragédie lyrique, 3, Guillard, after W. Mason: *Caractacus*), Paris, Opéra, 29 April 1788, completed by J.-B. Rey (Paris, 1788), *F-Po* (part autograph), *US-Wc*

Arias in: Ciro, *I-Nc*; La clemenza di Tito, *MAav*; Le finte gemelle, *Rdp*; Oreste, *Gl*; Il re pastore, *Rvat*; Ricimiero, *MAav*; Siroe, *Nc*

Music in: Le vicende della sorte, or The Turns of Fortune, 1770; Didone abbandonata, 1775

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Oratorios: Gesù presentato al tempio, 1761, *A-Wn*; S Filippo Neri (L'abbandono delle richezze di S Filippo Neri), Rome, Collegio Germanico Ungarico, Feb 1765, *D-Dl*, *Mbs* [facs. of ov. in The Symphony 1720–1840, ser. A, iii (New York, 1985)], *I-Bf*; Gioas, Rome, Vallicella, 27 March 1767, *A-Wgm*, *I-Rf*; Ester (Il popolo di Giuda, liberato dalla morte per intercessione della Regina Ester), Rome, Vallicella, 1768, *D-Mbs*, *I-Rc* (facs. in IO, xxii, 1986), *Rf*; Machabaeorum mater, Venice, Ospedaletto, 1770, *Mc*; Jephtes sacrificium, Venice, Ospedaletto, 1771; Nuptiae Ruth, Venice, Ospedaletto, 1772, *Mc*; Esther, Paris, 1786
Sacred: numerous masses, mass movts, motets, psalms, *A-Wgm*, *D-Bsb*, *MÜs*, *GB-Lbl*, *Lcm*, *Ob*, *I-Bc*, *Fc*, *Nc*, *Mc*, *Pca*, *PAc*, *Ps*
Other vocal: Solfèges (Paris, ?1760); 9 Duets (London, *c*1775), cants., arias
Inst: 2 syms. (Paris, 1767); 6 Trio Sonatas, op.1 (London, *c*1775); Periodical Ov. no.49, 8 pts (London, 1776); ed. J.L. Johnson and D. Moore in The Symphony 1720–1840, ser. A, iii (New York, 1985); 6 Str Qts, op.2 (London, 1778); 6 Sonatas, hpd/pf, vn, op.3 (London, 1779); A Second Set of 6 Favorite Lessons, hpd/pf, vn, op.4 (London, *c*1780)

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DAVID DiCHIERA (work-list with JOYCE JOHNSON ROBINSON)

**Sacconi, (Simone) Fernando** (*b* Rome, 30 May 1895; *d* Point Lookout, Long Island, NY, 26 June 1973). Italian maker and restorer of violins. While still at school he became a workshop assistant to Giuseppe Rossi, a pupil

of Degani. By the time he was 16, Sacconi already had his own clientèle, and a particular ability as a maker of copies.

In 1931 he moved to New York to work for the dealer Emil Herrmann. He continued to make new instruments – and occasionally bows – but his time there was mainly taken up with repairs and restoration work. In this field he had no equal, an example of his work being a Stradivari of the best period, virtually destroyed in an accident in 1948, which now shows no sign of having suffered. In the imitation of old Italian varnish he excelled all rivals. In 1951 Sacconi went with his pupil D'Attili to work for Rembert Wurlitzer. A first-class workshop was built up and many of the best American repairers were trained in it. In his last years he spent much time teaching in Cremona, Italy, and published *I segreti di Stradivari* (Cremona, 1972), setting out in detail Stradivari's working methods.

CHARLES BEARE

**SACEM** [Société des Auteurs, Compositeurs et Editeurs de Musique]. *See* COPYRIGHT, §VI (under France, §(i)).

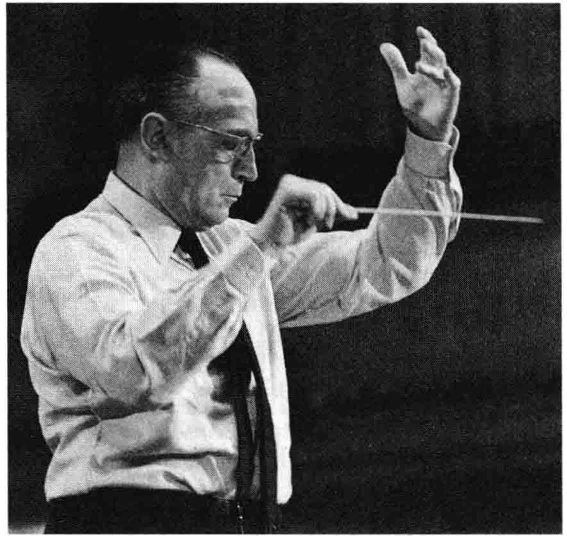
**Sacerdote, David** [Sacerdoti, Davit de] (*b* Rovere; *fl c*1575). Italian composer. He was a member of the thriving Jewish community in 16th-century Mantua which, despite escalating persecution, made vital contributions to the theatrical and musical life at court, particularly in the last 30 years of the century. Sacerdote's first and only known publication, *Il primo libro de madrigali a sei voci* (Venice, 1575, inc.), is prefaced by an encomiastic sonnet to the composer by Cavaliere Nuvolone, a prominent member of the Accademia degli Invaghiti, founded in Mantua by Cesare Gonzaga in 1562. The volume is dated from Casale on 25 January 1575, and is dedicated to the Marchese del Vasto who seems to have been Sacerdote's patron. It includes settings of one sonnet by Ariosto and four from Petrarch's *Canzoniere*. Individual madrigals are dedicated to the Duke of Mantua, the Marchese del Vasto, the Prior of Barletta (who was usually a Gonzaga), and to various ladies from distinguished Mantuan families, including Isabella Madrucci. One of the Petrarch texts, *Lieti fiori e felici*, was also set in the anonymous *Madrigali a cinque voci* (RISM 1583[13]) which can be ascribed to Duke Guglielmo Gonzaga of Mantua.

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IAIN FENLON

**Sacher, Paul** (*b* Basle, 28 April 1906; *d* Basle, 26 May 1999). Swiss conductor, archivist and musical patron. He studied conducting with Weingartner and Moser at the Basle Conservatory and musicology with Karl Nef at the University of Basle. In 1926 he founded the Basle Chamber Orchestra, to which the affiliated Basle Chamber Choir was added in 1928. Both were organized for the exploration of unusual music from the pre-Classical and modern periods. Five years later he created the Schola Cantorum Basiliensis as an institute for research into early music. His explorations of little-known repertory went as far as early Mozart and Haydn and his Basle première of *Idomeneo* in 1931 helped restore this Mozart opera to the canon. In 1954 he combined the Schola Cantorum with both the conservatory and Musikschule to create the Musikakademie der Stadt Basel, a group that has since become a major centre of musicological and performance research. Sacher served as the Musikakademie's first director, from 1954 to 1969. In 1941 he expanded his base to include Zürich, where he directed the Collegium Musicum for many years and pursued a similar exploration of new and old music. He appeared as a guest conductor in America and Europe (including the Glyndebourne, Edinburgh, Lucerne and Aix-en-Provence festivals), and was especially esteemed for his performances of the work of the Second Viennese School.


*Paul Sacher*

As a tireless champion of 20th-century music, Sacher had few equals. He commissioned over 200 works by major composers, including Bartók, Berio, Birtwistle, Boulez, Britten, Carter, Dutilleux, Henze, Hindemith, Honegger, Ibert, Krenek, Lutosławski, Malipiero, Martin, Martinů, Strauss, Stravinsky and Tippett, often conducting the premières himself; these included Bartók's Divertimento and Strauss's *Metamorphosen*. He had the talent to make such a career succeed and the wealth of his wife helped to make it possible. His father-in-law, Maja Stehlin Hoffmann, founded the Hoffmann-La Roche pharmaceutical firm; and as with Beecham and Koussevitzky, such an alliance was of crucial importance to his career. Sacher's philanthropy saw the purchase and preservation of the entire Stravinsky archive in 1983, and its merger into the new Paul Sacher Foundation in 1986. This organization has also obtained and preserved the archives of Maderna, Martin, Webern and Sacher himself. For his 70th birthday, 12 composers (Beck, Berio, Boulez, Britten, Dutilleux, Fortner, Ginastera, Halffter, Henze, Holliger, Huber and Lutosławski) wrote new works in his honour. Sacher also made a number of influential recordings, including works by Dutilleux, Honegger, Stravinsky and Lutosławski. A collection of his writings, *Reden und Aufsätze*, was published in Zürich in 1986.

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CHARLES BARBER/JOSÉ BOWEN

**Sachlichkeit, Neue.** *See* NEUE SACHLICHKEIT.

**Sachs, Curt** (*b* Berlin, 29 June 1881; *d* New York, 5 Feb 1959). American musicologist of German birth. He attended the Französisches Gymnasium in his native city while at the same time taking lessons in piano, music theory and composition with Leo Schrattenholz. He then went to Berlin University and, though he also studied music history with Fleischer, Kretzschmar and Wolf, it was in the history of art that he took the doctorate (1904) with a dissertation on Verrocchio's sculpture. He then pursued a career as an art historian, helping to edit the *Monatshefte für kunstwissenschaftliche Literatur* and working at the Kunstgewerbe Museum in Berlin. In 1909, however, he began to devote himself wholly to music. After military service in World War I, Sachs joined Hornbostel at the Berlin Phonogramm-Archiv and co-authored the seminal article 'Systematik der Musikinstrumente' (1914), which laid out a new basis for the systematic classification of Western and non-Western instruments. In 1920 he was appointed director of the Staatliche Instrumentensammlung, which was then attached to the Staatliche Akademie Hochschule für Musik, Berlin. (It became part of the Staatliches Institut für Deutsche Musikforschung in 1935.) Sachs completely reorganized this distinguished collection of musical instruments, having many of the instruments restored so that they could be heard. At the same time he was an external lecturer at the university, becoming reader in 1921 and professor in 1928; he also taught at the Hochschule für Musik and the Akademie für Kirchen- und Schulmusik. In addition he held various advisory posts in German museums and in the official educational establishment. In 1930 and 1932, for example, he was invited to Cairo by the Egyptian government to serve as a consultant on oriental music.

Being Jewish, Sachs was deprived of all his academic positions in 1933; he went to Paris, where he worked with André Schaeffner at the ethnological museum, the Musée de l'Homme (then Musée du Trocadéro), and taught at the Sorbonne. In 1934 he began the series of historical recordings, L'Anthologie Sonore, which provided an introduction to the sound of early music for several generations of students. In 1937 he emigrated to the USA; from 1937 to 1953 he was professor of music at New York University. Besides being a consultant at the New York Public Library, and serving as visiting professor from time to time at various American universities (Harvard, Northwestern and Michigan), Sachs also lectured regularly at Columbia University in New York, where he was made adjunct professor from 1953 until his death. In the last decade of his life he received various honorary degrees, including honorary doctorates from Hebrew Union College and from the Free University of Berlin; the West German government appointed him an *Ordinarius emeritus*; the Deutsche Gesellschaft für Musikforschung made him an honorary member; he was president of the American Musicological Society (1950–52) and honorary president of the American Society for Ethnomusicology.

Curt Sachs was a giant among musicologists, as much because of his astounding mastery of a number of subjects as because of his ability to present a comprehensive view of a vast panorama. This latter talent made him a generalist or popularizer in the best sense of the word, a qualification which should not obscure the fact that he developed new fields of inquiry. Indeed his achievement in synthesizing countless facts into a comprehensible whole is all the more impressive since he often dealt with previously unexplored areas. Sachs was one of the founders of comparative musicology ('vergleichende Musikwissenschaft'), a forerunner of ethnomusicology, and of modern organology. He not only devised (together with Erich von Hornbostel) the classification scheme for instruments that has gained universal acceptance, but he also wrote a standard dictionary of instruments (1914), a model catalogue of one of the world's great collections (1922) and an important history of instruments (1940). His studies in the music of the ancient world produced several standard surveys of the field as well as a number of provocative essays. His fascination with the nature of the musical experience led him to an important study of rhythm and tempo, and his concern with the relationship between music and the other arts inspired his world history of the dance and his major cultural historical study, *The Commonwealth of Art* (1946). Although his methodologies have been criticized for the biases which, as a product of the Berlin 'cultural-historical' school, they inevitably inherited, his contributions are still highly valued. Sachs was a great teacher and a warm and vital person, beloved by his many students. He was filled to overflowing with ideas and with energy; the amount of work he produced in his busy life was prodigious.

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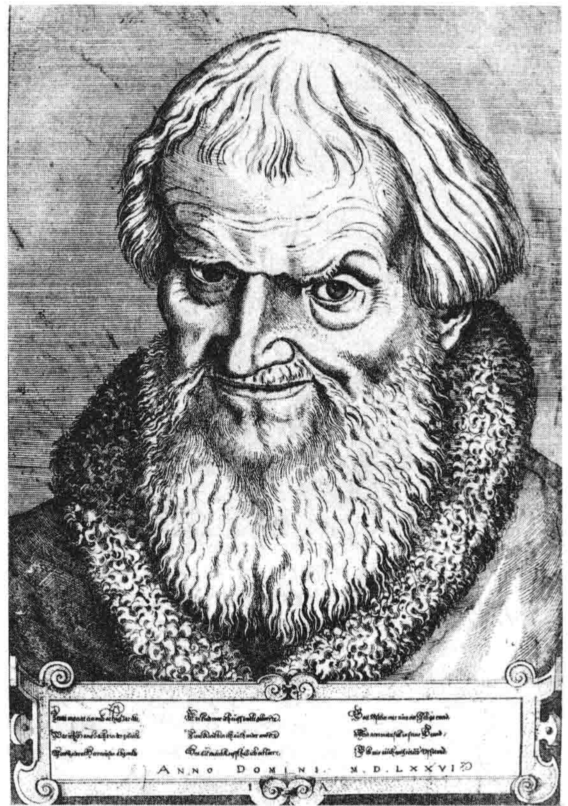
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HOWARD MAYER BROWN

**Sachs, Hans** (*b* Nuremberg, 5 Nov 1494; *d* Nuremberg, 19 Jan 1576). German poet and Meistersinger. From 1501 to 1509 he attended the grammar school in Nuremberg, and thereafter learnt the trade of shoemaking. The years




*Hans Sachs: engraving by Jost Amman, 1576*

1511 to 1516 were his journeyman years, during which he travelled the length and breadth of Germany. After his return to Nuremberg he became a master shoemaker in 1520. He led a settled life of increasing wealth and hardly ever left Nuremberg again .

Sachs was born at a time when the imperial city of Nuremberg was at the height of its economic and cultural development. As early as 1509–11 he joined the Meistersinger guild that had existed in Nuremberg since the 15th century. His teacher was the linen weaver Lienhard Nunnenbeck. It was through Sachs that a MEISTERGESANG was brought into the service of the Reformation from 1520 onwards, and the Meistersinger guild at Nuremberg became the model for similar guilds in many German cities including Augsburg, Ulm, Breslau, Colmar and Strasbourg.

Sachs's massive artistic output, totalling over 6000 poetic works, comprises Meisterlieder, satirical and didactic poems in rhyming couplets (*Spruchgedichte*), prose dialogues, Shrovetide plays, comedies and tragedies. He produced 13 *Meistertöne* (*see* TON (i)), and composed melodies for them all. The most famous of these is his *Silberweise*. In his works Sachs tried above all to make religious and secular knowledge of the period as fully available as possible to his middle- and lower-class audience. His posthumous fame was assured above all by Goethe's *Erklärung eines alten Holzschnittes, vorstellend Hans Sachsens poetische Sendung* (1776) and by Wagner's *Die Meistersinger von Nürnberg* (1868).

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HORST BRUNNER

**Sachs, Klaus-Jürgen** (*b* Kiel, 29 Jan 1929). German musicologist. He studied Protestant church music at the Staatliche Hochschule für Musik, Leipzig, under Karl Straube, Robert Köbler, Franz Langer and Paul Schenk (1947–50) and then became choirmaster and organist in Bautzen and lecturer at the Protestant School of Church Music, Görlitz (1951–60). While a music teacher at Erlangen University (1960–62), he also studied musicology, philosophy, educational theory and Italian, continuing under Eggebrecht at Freiburg, where he took the doctorate in 1967 with a work on 14th- and 15th-century counterpoint. From 1967 to 1969 he was research assistant at the Walcker-Stiftung für Orgelwissenschaftliche Forschung, Freiburg; in 1969 he was appointed lecturer in the department of musicology at Erlangen University, completing the *Habilitation* in 1978, and becoming professor of historical musicology in 1982 and professor emeritus in 1994. In 1992 he was Distinguished Visiting Professor at Ohio State University, Columbus. His areas of research have been the history of composition theory, medieval music theory and organology. His aim is to establish, interpret and arrange historical sources in the context of music history.

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HANS HEINRICH EGGEBRECHT/KARL-HEINZ SCHLAGER

**Sachtleben, August(us)** (*b* Quedlinburg, Germany, 18 Feb 1829; *d* London, 18/19 July 1901). American publisher and organist of German birth. He arrived in Galveston, Texas, on 3 November 1851; within a year he was serving as organist at the town's Trinity Episcopal Church. By 1858 he was advertising musical instruments and sheet music for sale at his Tremont Music Hall premises; a 'circulating music library' was also announced. Sachtleben gave piano recitals in Galveston, Houston and New Orleans and in 1861 he published the first of at least 30 piano works, some of which he had composed himself.

In 1867 Sachtleben was commissioned to supervise the construction of an organ at Trinity Church, Galveston; however, almost as soon as it was completed in May 1870 members of the congregation voiced their dissatisfaction with the instrument. The organ was offered for sale in 1871 but the instrument collapsed on 30 June 1872. Despite this disaster Sachtleben returned as the church's organist between 1881 and 1884. Sachtleben was the first significant commercial music publisher in Texas; through his publications, circulating library,

performances and teaching activities the European art music repertory was spread from New Orleans into Texas and the American Southwest.

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RALPH W. HOLIBAUGH

**Sack, Johann Philipp** (*b* Harzgerode, 11 Nov 1722; *d* Berlin, 14 Sept 1763). German composer. He moved to Magdeburg in 1742 and later became instructor at the orphanage there. In 1747 he obtained a similar position at the Berlin Cathedral School, and in 1749 he and several other musicians founded the Musikübende Gesellschaft, an organization that sponsored private and public concerts. He was appointed organist at Berlin Cathedral in 1756. Sack's compositions consist primarily of simple strophic lieder and short keyboard pieces. However, the three exceptionally fine lieder published in *Kleine Clavierstücke nebst einigen Oden* (1760) have a cantata-like structure with an independent accompaniment, and are among the first to be written on three staves.

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DAVID OSSENKOP

**Sackbut (i)** (Fr. *sacqueboute*; Sp. *sacabuche*). A term used from the late 15th century to the 18th for a brass instrument operated using a telescopic slide, i.e. the TROMBONE. It has appeared in a variety of spellings (e.g. in England, 'sagbut', 'shakbush' and 'shagbut'). It is derived from the French *sacquer* ('to remove violently') and *bouter* ('to shove'), and thereby describes the movements of the player. The earliest mention of a sackbut is found in the description of the entertainments for the wedding of Charles the Bold to Margaret of York at Bruges in 1468, which records the performance of a piece of vocal music by the Flemish wind players of the Burgundian court using three shawms and a *trompette saicqueboute*. This description of the slide principle at work on a brass instrument is analogous to such later terms as *drauchit trumpet* (Scotland, 1505) and *Zugtrommet* (Germany, late 16th century). The early use of the word may have referred to instruments with a single slide (*see* SLIDE TRUMPET). However, since single-slide instruments were eventually superseded by those with double slides, the term 'sackbut' is primarily associated with the early trombone, in which sense it is used by players of the modern early music revival. The instrument has always been called *trombone* in Italy and *Posaune* in Germany.

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KEITH McGOWAN

**Sackbut (ii).** *See under* ORGAN STOP.

**Sackman, Nicholas** (*b* London, 12 April 1950). English composer. He studied at Nottingham University (1969–72) and Leeds University (1972–4) where his teachers included Alexander Goehr. His early works were performed at festivals both in Britain and abroad: *Ensembles and Cadenzas* featured at the 1972 Gaudeamus Festival and the BBC Young Composers' Forum, and *A Pair of Wings* was performed at the 1974 ISCM Festival (The Hague) and the Bath Festival. After teaching in London and Hertfordshire he was appointed to a lectureship at Nottingham University in 1990. He has received commissions from the Leeds Festival and the universities of Birmingham and Nottingham, among others. His major orchestral score, *Hawthorn* (inspired by Glyn Hughes' novel *The Hawthorn Goddess*), first performed at the 1993 Promenade Concerts, was written for the BBC. His teaching experience has also stimulated the production of challenging music for amateur performers, ranging from musicals for schools to scores for youth orchestra.

Sackman's music refuses easy categorization, falling into no recognizable stylistic school and betraying no obvious influences apart from an early engagement with the music of Berio and Birtwistle. His style is a potent synthesis of intellectual control and atmospheric suggestion, using instrumental colour and intricate counterpoint never for their own sake, but always as part of a cogent structural argument. Strong characteristics of his work are the emergence of lyrical melodies from complex and finely wrought textures, and the stratification and juxtaposition of contrasting ideas. In several scores he has reworked music from various historical periods, borrowing material from Machaut (*Paraphrase*), Mozart (String Quartet no.2) and Gombert (*Cecilia Dances*); in these works, constantly evolving structures gradually unfold the musical quotations, which appear to emerge with natural inevitability from within a contemporary idiom.

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Orch: Alap, 1979–81; Conc., fl, str, 1988–9; Hawthorn, 1991–3, rev. 1994; Cecilia Dances, 1994; Caccia, pf, orch, 1998; Meld, pf, brass, perc, 1999; Way Back When, 2000
Vocal: A Pair of Wings (S. Hawes), 3 S, ens, 1970–73; And the World – A Wonder Waking (B. MacCormick), Mez, ens, 1981; Sing My Day, SATB, 1998
Chbr and solo inst: Ens and Cadenzas, vc, ens, 1972; Ellipsis, pf, ens, 1976; Doubles, 2 ens, 1977–8; Str Qt no.1, 1978–9; Holism, va, vc, 1982; Time-Piece, brass qnt, 1982–3, rev. 1986; Sonata, pf, 1983–4; Corranach, 7 insts, 1985; Sonata, trbn, pf, 1986, rev. 1999; Paraphrase, wind, 1987, rev. 1990; Str Qt no.2, 1990–91; Folio II, vc, pf, 1991; Folio I, pf, 1993; Folio IV, hn, pf, 1993; Night Train, perc ens, 1994; Scorpio, perc, pf, 1995; Folio III, fl, pf, 1997; Koi, 4 fls, 1998
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MERVYN COOKE

**Sackpfeife** (Ger.). *See* BAGPIPE.

**Säckpipa.** Swedish bagpipe. *See* BAGPIPE, §7(ii) and SWEDEN, §II.

**Sá Couto (Lagoncinha), Manoel de** (*b* Ponte da Lagoncinha, nr Lousado, 31 May 1768; *d* 8 Nov 1837). Portuguese organ builder. Amorim states that he learned his craft from a monk at Tibães, near Ponte de Lima. Circumstantial evidence suggests that this could have been Frei Domingos de S José Varela (1762–?1834), author of a *Compendio de música* (1806), even though Sá Couto was his senior. It is also likely that Sá Couto and possibly Varela might have been influenced by António Solha (*d* 1794), who completed a large new organ at Tibães in 1785. Similarities in design and appearance are discernable in instruments by Solha and those of Sá Couto in the older Baroque style.

Surviving documents (cited in Pinho Brandão) attest that Sá Couto was recognized as a master organ builder at the age of 29. Possibly his most important organ is the instrument (1799, augmented 1802) in the newly rebuilt church of the Ordem Terceira de S Francisco, Oporto. The new church, commenced in 1793, was the first to be built in the neo-classical style in Oporto, and it inspired a wave of such buildings. The organ was designed to synthesize with the building and its fabric. It is almost certain that many older organs in the Baroque tradition were replaced by organs of more modern appearance by Sá Couto. Nonetheless, some organs by this builder were still in the Baroque tradition, e.g. the organ in the pilgrimage church of Bom Jesus do Monte. Façades which are predominantly neo-classical in appearance, such as the one at Nossa Senhora da Abadia, Amares (1797–8), retain some Baroque and Rococo elements in the decoration of the upper façade.

Sá Couto was probably the last important Portuguese organ builder. His successors were content to modernize earlier organs or experiment with hybrid designs. Although most of his organs have been much changed, there is sufficient technical evidence to suggest that the general specifications were little different to organs built half a century earlier. The tonal scheme was still based on a foundation of Flautados (similar to English and American Tibias), mixtures and reeds, with a few significant changes. The organ at Amares had no unusual stops and a compass of 54 notes. The compass of the organ for the Ordem Terceira at Oporto is *C–f‴* (55 notes). It included a Flautado napolitana, and a Violin and an Octave Violin were later added as bass registers in the echo organ. The organ originally in S Maria de Bouro, Amares (1832–33; moved in 1854–5 to Bom Jesus do Monte, Braga), one of Sá Couto's larger instruments, included the Flautado napolitana and a treble English Cornet of four ranks, with a compass extending to *g‴*. The stops were classified by the use of inlays and stop-knobs of different designs. These features, which are not common, are similar to those found on the organs by Machado e Cerveira. There is no evidence of foreign traditions in the mechanical or tonal design of organs built by Sá Couto except for the stops mentioned, which were unusual in Portuguese organs of the era.

His other identified work includes organs in the following churches and monasteries: convent of S Maria Magdalena, Santo Tirso (before 1797), Nossa Senhora dos Remédios, Braga (1810), S Vitor, Braga (1816), and Ordem Terceira de S Francisco, Ponte de Lima (1825–6). Undated organs in Braga include those at Nossa Senhora da Lapa da Arcadia, Nossa Senhora da Boa Morte, S Marcos (formerly at S Martinho, Tibães), Nossa Senhora a Branca and S Pedro de Maximos.

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W.D. JORDAN

**Sacramentary** (from Lat. *sacramentarium, liber sacramentorum*). A liturgical book of the Western Church used by the officiating bishop or priest at the eucharistic liturgy. It contains the texts of the Proper prayers, together with a few other formulae recited by the celebrant. *See* LITURGY AND LITURGICAL BOOKS, §II, 2(i).

**Sacra rappresentazione** (It.). *See* RAPPRESENTAZIONE SACRA.

**Sacrati, Francesco** (*b* Parma, bap. 17 Sept 1605; *d* ?Modena, 20 May 1650). Italian composer. He was active in Venice as an opera composer during the early 1640s, always in collaboration with the scenographer Giacomo Torelli. He may subsequently have belonged to the Accademici Discordati, an itinerant troupe which performed one of his operas in Bologna and possibly elsewhere. He was *maestro di cappella* of the 'musici di Bologna', who in March 1648 were invited to perform his opera *La finta pazza* in Reggio nell'Emilia. Sacrati spent part of that year at the Villa Malvasia at Panzano near Bologna, where he composed *L'isola di Alcina*. In 1649 he became *maestro di cappella* of Modena Cathedral. Sacrati was highly esteemed by his contemporaries, including Prince Mattias de' Medici, a close acquaintance, and the librettist Giacomo Badoaro in *L'Ulisse errante* likened him to Monteverdi as the moon to the sun. *La finta pazza*, taken to Paris in December 1645 by Torelli and the ballet-master G.B. Balbi, was the first Italian opera to be performed publicly in France; how much of Sacrati's music remained in this version, which was only partly sung, and in the touring version given in several Italian cities from 1644, is not certain. Of Sacrati's works, only the latter version of *La finta pazza* is known to survive. He may have had a hand in the score of Monteverdi's *L'incoronazione di Poppea* (see Curtis).

For a scene from *La finta pazza*, *see* OPERA, fig.2.

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*known only from librettos, unless otherwise stated*

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Il Bellerofonte (drama musicale, V. Nolfi), Venice, Novissimo, carn. 1642

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L'Ulisse errante (op musicale, G. Badoaro), Venice, SS Giovanni e Paolo, carn. 1644 [a Reprezentação del Ulisse errante … a 1 & 2, in the library of João IV of Portugal, may have been a printed version or excerpts]

La Semiramide in India (dramma, M. Bisaccioni), Venice, S Cassiano, ded. 4 Jan 1648 [attrib. Sacrati in Ivanovich]
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THOMAS WALKER/LORENZO BIANCONI

**Sacred Harmonic Society.** London amateur choral society founded in London in 1832. *See* LONDON (i), §VI, 2(i).

**Sacred Harp singing.** A 19th- and 20th-century American vocal tradition using *The Sacred Harp*, a shape-note tune book first published in 1844. *See* SHAPE-NOTE HYMNODY, §2.

**Sacred Music Society.** New York choral society founded in 1823, merged in 1849 with the Musical Institute to form the New York Harmonic Society. *See* NEW YORK, §7.

**Sacrificia.** Mass chants in the Mozarabic rite, corresponding to the Roman offertories. *See* MOZARABIC CHANT, §4(ix).

**Sacrobosco** [Sacro Buscho], **Johannes de.** *See* JOHANNES DE SACROBOSCO.

**Sadai** [Sidi], **Yizhak** (*b* Sofia, 13 May 1935). Israeli composer of Bulgarian birth. He moved to Israel with his parents in 1949, and in 1956 graduated from the Tel-Aviv Academy under Boskovich. He also studied composition with Tal (1954) and Haubenstock-Ramati (1959) and attended the Darmstadt summer courses. He founded the electronic music studio at Tel-Aviv Univeristy (1974), and was senior lecturer at the Jerusalem and Tel-Aviv music academies as well as frequently teaching abroad; he was appointed professor at the Rubin Academy of Music at Tel-Aviv Univerisity in 1980. The works he composed between 1955 and 1959 show two forces working simultaneously: a striving to integrate *maqāmāt* with Bergian expressionism, and an attempt at emancipation from Eastern influences. These concerns are especially shown in the plaintive chamber cantata *Ecclesiastes* and in the *Ricercare symphonique* respectively. Newer European techniques, suggested by Haubenstock-Ramati, brought about the satiric cantata *Psychoanalysis*, and the expressive serial keyboard variations *Impressions d'un chorale*, which was performed at the 1964 ISCM Festival. *Psychoanalysis* has complexities of irregular rhythmic division and *Klangfarbenmelodie* textures. But oriental melodic shapes are still present in the somewhat simpler textures of the Biblical cantata *Hatzvi Yisrael*. In 1965 Sadai embarked on a post-Webern Impressionist style, beginning with *Interpolations variées* for string quartet and harpischord or piano, and *Nuances* for chamber orchestra, and continuing, for example, with the cluster-filled textures of *Prelude à Jerusalem* (1968). Phenomenology has played a major part in his approach to composition and analysis since he met Pierre Schaeffer in 1966. A later influence which he has claimed is that of functional structuralism and structural linguistics. Except for *Nine Educational Pieces* for piano (1972) and *Anamorphoses* for string quartet (1981–2), all of Sadai's works from 1971 on have electro-acoustic elements. *Trial 19* (1979), for example, is an opera in two parts, in which the first part is entirely electro-acoutic tape; the work received its première in the Recha Freier festival 'Testimonium' in Jerusalem. In his numerous writings and papers he has discussed, among other subjects, the meanings and problems of an electro-acoustic language, aspects of music perception and musical phenomenology and epistemology.

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NATHAN MISHORI

**Sadāraṅg** [Khān, Niyāmat] (*fl* early 18th century). Indian singer. The name Sadāraṅg was a soubriquet; he was properly named Niyāmat or Na'mat Khān and perhaps originally called Khushal Khān, the son of Nirmal Khān. The names are in doubt, but one tradition held that he was descended on his father's side from the daughter of Tānsen. He trained with a variety of singers and poets at the courts of Bahadur Shah I and his successors, and became the leading and most celebrated musician at the artistically lively Delhi court of the Mughal Emperor Muhammad Shah (ruled 1719–48). Sadāraṅg has been

traditionally associated with the rise, and even the invention, of the Hindustani vocal genre *khayāl*; an attractive but spurious story holds that he devised the form as a departure from the *dhrupad* and then taught his new compositions to two young *Qavvāl* singers. Contemporary Persian sources however show that Niyāmat Khān was one of a large number of *khayāl* singers in a diverse musical culture which accommodated a wide range of forms and styles. He was a noted *bīn* player and a singer in various styles of Hindustani music. His brother and nephew were also highly praised for their skill as instrumentalists.

*See also* INDIA, §II, 4(ii).

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JONATHAN KATZ

**Saddler, Frank** (*b* PN, 9 Sept 1864; *d* Brewster, NY, 25 March 1921). American orchestrator and arranger. Little is known of his early years, although his musical training included study in Munich. By 1900 he was in New York and preparing arrangements for musical comedies and the New York Hippodrome's extravaganzas. He contributed to a few early Gershwin musicals, but is remembered principally for his steady association with Jerome Kern in his last decade, especially those productions staged at the Princess Theatre. His orchestrations for Kern include *The Red Petticoat* (1912), *Oh, I Say* (1913), *Nobody Home* and *Very Good Eddie* (both 1915), *Have a Heart*, *Love o' Mike*, *Oh, Boy* and *Leave It to Jane* (all 1917), *Oh, Lady! Lady!* (1918), *Hitchy Koo, 1920* and *The City Chap* (1925).

Programme credit for orchestrators was not routine in Saddler's time, but theatre critics occasionally cited the role of his colourful and disciplined orchestrations in a new show's success. Robert Russell Bennett, who succeeded Saddler as pre-eminent in the field, praised him as 'an orchestrator, versatile and inventive, with a fine ear for every novel effect of the great writers of symphonic music and a genius for adapting their tricks to the current musical-comedy tunes. . . . It is not too much to say that he established once and for all the position of the orchestrator as a personality quite apart from the composer of the songs'. His manuscripts are held at the Library of Congress, New York Public Library and the University of Wisconsin-Madison.

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GEORGE J. FERENCZ

**Sadeler** [Sadelar], **Jan** [Johan; Jean] (*b* Brussels, 1550; *d* Venice,1610). Flemish copperplate engraver. One of a family of engravers, he worked in several German cities, notably Munich, and in Italy. His works include a number of devotional music publications (1584–90; some ed. in Organum, 1st ser., xix–xx, Leipzig, 1930). These engravings, sometimes known as 'picture-motets', show angels or biblical figures singing and playing from partbooks



*Virgin and Child with St Anne, and Cornelis Verdonck's four-part motet 'Ave gratia plena' (Antwerp, 1584): engraving by Jan Sadeler after Marten de Vos*

and may have been published in support of the Counter-Reformation (see illustration). Their popularity is demonstrated by the fact that the earliest example, C. Verdonck's *Ave gratia plena* (Antwerp, 1584), was reprinted at Rome in 1586 and at Antwerp in 1587. The composers, artists and engravers were all Flemish and these fine engravings, with the music complete and legible, bear witness to the thriving artistic life in Antwerp at the end of the 16th century. Although their influence on Verovio is largely conjectural, they are important in their own right as particularly beautiful and unusual examples of early music engraving. One of the finest, Pevernage's *Nata et grata polo*, is found as the title-page to a volume of engravings, *Encomium musices*, published by Philip Galle at Antwerp about 1590.

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SUSAN BAIN

**Sadie, Stanley** (**John**) (*b* London, 30 Oct 1930). English musicologist, critic and editor. He was educated at St Paul's School, London, and Gonville and Caius College, Cambridge, reading music under Thurston Dart, Charles Cudworth and Patrick Hadley (BA, MusB 1953, MA 1957, PhD 1958). After teaching at the Trinity College of Music, London (1957–65), he worked as a music critic for *The Times* (1964–81), a reviewer for *Gramophone* (1965–), editor of the *Musical Times* (1967–87) and

general editor of the Master Musicians series (from 1976). In 1970 he was appointed editor of the *New Grove* dictionaries, serving as emeritus editor from 1999; he also initiated and edited a number of related or kindred publications including a Handbook series and the *Man and Music/Music and Society* series. He was for many years a regular broadcaster, chiefly on 18th-century topics, and has prepared several critical editions, notably of the Mozart piano sonatas (1981), as well as works by J.C. Bach, Boccherini and others. He has served on the councils of the Royal Musical Association (president, 1989–94) and the International Musicological Society (president, 1992–7) and on the boards of several journals (*Music and Letters*, from 1989; *Journal of Musicology*, from 1982). His own scholarly work has been chiefly on Mozart and Handel. He was appointed CBE in 1982. In 1978 he married the cellist, bass viol player and musicologist Julie Anne Vertrees (*b* Eugene, OR, 26 Jan 1948), author of *The Bass Viol in French Baroque Chamber Music* (Ann Arbor, 1981), *Companion to Baroque Music* (London, 1990) and co-editor of *The New Grove Dictionary of Women Composers* (London and New York, 1994). Sadie and his wife initiated the foundation of the Handel House Museum in London and are authors of a guide to European composer museums, *Calling on the Composer*.

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□

**Sadler's Wells.** London pleasure garden, from 1684 to about 1879. *See* LONDON (i), §V, 3. Entertainment was provided at the Music House there, later converted into Sadler's Wells Theatre, opened in April 1764. The theatre was reconstructed in 1931, partly for the performance of opera. The Sadler's Wells Opera company developed from the Vic-Wells Opera after 1935, when the Sadler's Wells Theatre became its exclusive home. *See* LONDON (i), §VI, 1(i). It moved to the Coliseum in 1968 and in 1974 became the English National Opera. *See* LONDON (i), §VII, 2.

□

**Sádlo** [Zátvrzský], **Miloš** (*b* Prague, 13 April 1912). Czech cellist. He studied the violin and taught himself the cello, but then learnt bookbinding until advised by the teacher K.P. Sádlo (whose name he adopted) to make music his career. Though he was active as a soloist from 1929 and made his débuts in Vienna in 1934 and London in 1937, he studied with Sádlo at the Prague Conservatory (1939–41) and with Casals (1955). He was a member of the Prague Quartet (1931–3), the Czech Trio (1940–56, again from 1973), the Suk Trio (1957–60) and the Prague Trio (1966–73). In 1950 he began to teach at the Prague Academy; he also gave courses in the USA and at Weimar. His splendid technique, wonderful tone and full-blooded musicality have been admired in his wide repertory of both classical and contemporary works. He gave the première of Khachaturian's concerto, Shostakovich's Second Piano Trio (with Oistrakh and Shostakovich) and the modern premières of Dvořák's A major Concerto and Haydn's C major Concerto. He played a Gagliano of 1750. He was soloist with the Czech PO from 1949 to 1953.

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ALENA NĚMCOVÁ

**Sadra, I Wayan** (*b* Denpasar, Bali, 1 Aug 1953). Indonesian composer and gamelan player. After studying classical Balinese music at the Balinese Conservatory for the Performing Arts in Denpasar, he went to Jakarta in 1973 and became acquainted with contemporary art. A highly accomplished player of the Balinese gamelan, Sadra taught the gamelan at the Jakarta Fine Arts Institute (1975–8) and Balinese music at the Indonesian University (1978–80), then moved to Surakarta to study and teach at the Indonesian Academy for the Performing Arts (1983–7). At the forefront of an emerging group of composers trained in the indigenous classical musics of particular regions of Indonesia, he has departed from his background in gamelan music. His works display his extraordinary musical imagination and his skill in employing indigenous compositional techniques and new ways of playing traditional instruments. An example of his wide range of musical expression in multi-media and performance art is *Nur Goṙa Rupa* (1994), a work made in collaboration with the visual artist A.F. Narsen and the choreographer Srihadi. Sadra often presents his experimental works in villages around Surakarta. His music has

been performed in Europe, America and in other Asian countries.

FRANKI RADEN

**Sadze, Christianus.** *See* SAGE, CHRISTIAN.

**Sá e Costa, Helena.** Portuguese pianist, daughter of Luis Costa. *See* COSTA (i), (18).

**Sá e Costa, Leonilde Moreira.** Portuguese pianist, wife of Luis Costa. *See* COSTA (i), (18).

**Sá e Costa, Madalena.** Portuguese cellist, daughter of Luis Costa. *See* COSTA (i), (18).

**Saegusa, Shigeaki** (*b* Tokyo, 8 July 1942). Japanese composer. In 1962 he started to study composition with Yoshio Hasegawa at the Tokyo National University of Fine Arts and Music (MA 1972). His honours include two Japan Art Festival Awards (1974, 1981), the Japan Record Academy Award (1981) and the Japan Record Society's Golden Disc Award (1988), and for his film music the Japan Academy Film Music Award (1989). He is the director of the Japan Federation of Composers and teaches composition at the Tokyo College of Music; he is also active in the Japanese Society for Rights of Authors, Composers and Publishers and the Japanese Society of Modern Music. In 1991 he completed the unfinished portions of Mozart's Sinfonia concertante in A for violin, viola, cello and orchestra K320*e* at the request of the Mozarteum in Salzburg. He is best known for his popular neo-romantic compositions. Japanese history serves as the basis of many of his dramatic works, from the oratorio *Yamato Takeru* (1989) to the opera *Chushingura* (1997). He has also hosted Japanese TV programmes and written several books. (K. Hori, ed.: *Nihon no Sakkyoku nijusseiki* [Japanese compositions in the 20th century], Tokyo, 1999, pp.159–61)

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Orch: Kōkyō-kyoku, sym., 1983; Yuki ni ōwareta densetsu [Legend of Snow], vn conc., 1992; Kanashimi no bītoruzu [Memories of the Beatles], 12 vc, 1992; 4 Concs., vn, vc, sangen, pf, 1994

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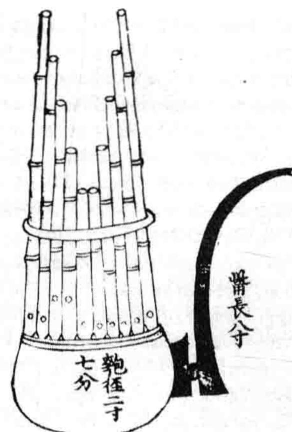
Film music: Doran [Uprising], 1980; Typhoon Club, 1984; Hikaru onna [Luminous Woman], 1987; 24 no hitomi [24 Eyes], 1987; Tsubaki hime (La traviata), 1988; Yushun Oracion, 1988; Kidō senshi Gandamu: Gyakushū no shā [Gundam: Shah the Avenger], 1988; Gokudo no tsuma-tachi [The Wives of Yakuza], 1990; O-hikkoshi [The Move], 1993; Misty, 1997

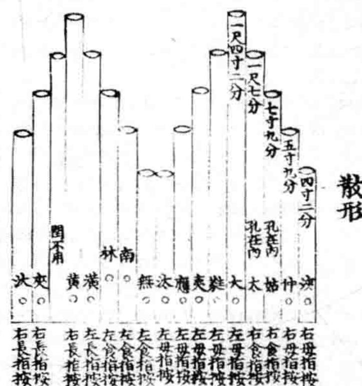
Principal publishers: Ongaku-no-Tomo Sha, Kawai

Principal recording companies: Toshiba EMI, Sony, Fun House

JUDITH ANN HERD

**Saenghwang** [saeng]. Korean mouth organ. It is constructed of a bowl-shaped windchest (originally a gourd, now usually of wood or metal) with 17 slender bamboo pipes of varying length mounted into the top. One of the pipes is mute, the other 16 having free metal reeds; each pipe has a finger-hole located below the reed so that the pipe sounds only when the hole is closed. A short, stubby mouthpiece with a square opening leads into the windchest. The pipes sound on both inhaling and exhaling, and in current usage up to three are sounded simultaneously. Adjustable slits at the tops of the pipes allow for tuning. The range of the instrument is *e♭′–c‴*.






*Saenghwang (mouth organ) of Korea, as depicted in 'Akhak kwebŏm' ('Guide to the Study of Music'), 1493*

According to Chinese sources the mouth organ was played in Korea during the Paekche dynasty (18 BCE–663 CE), and such an instrument appears in relief on a bronze bell cast in 725 CE and in a stone carving of roughly the same period. Among the large gifts of instruments in 1114 and 1116 from the Song Chinese emperor to Korea were 90 mouth organs, but since they were made of gourd they eventually rotted. By the 15th century the Koreans were making their own mouth organs on the model of two instruments bestowed by the Ming Chinese emperor in 1406.

Mouth organs were prescribed by the treatise *Akhak kwebŏm* (1493) for *aak* ('ritual music'), *tangak* ('Chinese music') and *hyangak* ('native music'). The treatise distinguishes three types, based on research into Chinese theoretical sources: the *hwa* (Chin.: *he*), a small instrument (34.7 cm high) with 13 pipes (one mute); the *saeng* (Chin.: *sheng*), a medium-sized instrument (44.4 cm) with 17 pipes (one mute; see illustration); and the *u* (Chin.: *yu*), a large instrument (55.9 cm) with 17 pipes (one mute), pitched an octave lower than the *saeng*.

The present day repertory for *saenghwang* is very limited, although a favourite duet, *Suryongŭm*, pairs it with the notched flute TANSO.

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ROBERT C. PROVINE

**Sáenz (Amadeo), Pedro (Alejo)** (*b* Buenos Aires, 4 May 1915; *d* Madrid, 16 Feb 1995). Argentine and (after 1985) Spanish composer. He studied in Buenos Aires with Alberto Williams and Celestino Piaggio at the Williams Conservatory (1924–9, 1931–5) and with José André (composition), Athos Palma (theory) and Jorge de Lalewicz (piano) at the National Conservatory (1936–9). He undertook postgraduate studies in Paris with Honegger, Milhaud and Rivier (1948–50). He was professor of counterpoint at the National Conservatory in Buenos Aires (1944–63), director of the Municipal Conservatory (1955–63) and professor of counterpoint and morphology at the faculty of arts and musical sciences of the Catholic University of Argentina (1963–5; dean, 1964–5). In 1973, for both artistic and political reasons, he settled in Madrid. There, in about 1975, he began to prepare a performing version of the earliest preserved Spanish opera, Juan Hidalgo's *Celos aun del aire matan* (1660), which was produced by the WDR in Cologne on 9 October 1981.

Sáenz's music employs a wide diversity of styles, and shows a preference for short form and variation technique. It ranges from tonal works, some referring to the 18th century (*Preludio en fa*), to those inspired by folk music (*Aquel Buenos Aires*), 12-note and non-tonal music (*Policromías*) and music based on a nine-note chord and its subsets (G♯–B–D–E–G–B♭–C–E♭–F♯; *Sonata sobre un acorde*). Other pieces, such as *Variaciones y fuga sobre un tema de Beethoven*, occupy a position midway between tonality and atonality. In the last decade of his life he also employed what he termed a 'neo-baroque' style, based on parallel minor chords a 3rd apart (*Dos elegías y epílogo*).

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Orch: Movimientos sinfónicos, 1963; La gruta de Apolo, small orch, 1969, arr. 2 pf as Suite, *c*1980; Sinfonietta concertante, ob, hn, str, 1985, arr. pf as Sonatina, 1986

Chbr: Pf Qnt, 1942; Sonata, vn, pf, 1952; Str Trio, 1955; Divertimento, ob, cl, 1959; Tríptico, pf, vn, va, vc, 1983, arr. pf, 1983, arr. fl, vc, pf, 1992; Preludio y fuga pantonal, vn, va, 1983–4; Canciones argentinas, vn, pf, 1984; 2 elegías y epílogo, va, pf, 1984 arr. hn, str, 1984, arr. vc, pf, 1987; Tema y 9 variaciones, str qt, db, 1986 [from a discarded version of 1982–3]; Siluetas, vc, gui, 1991; Variaciones, a, rec, hpd, 1991; Perfiles, vc, gui, 1992

Pf: 3 piezas epigramáticas, 1939; Juguetes (4 Miniatures), 1943, arr. fl, ob, cl, bn, vn, vc, 1943; Preludio, F, 1949; Aquel Buenos Aires, 1970; Policromías, 1971; Retratos, 1974; Variaciones y fuga sobre un tema de Beethoven, 1975, orchd; Sonata sobre un acorde, 1985, orchd as Sinfonietta sobre un acorde

Other solo inst: 6 piezas, hpd, 1966; Dieciochesca 1971, hpd/pf, 1971, orchd as Musica para una fiesta galante, 1984; Preludio y fuga, fl, 1972; Variaciones y fuga sobre un tema propio, org, 1982, arr. pf/str qt/str qnt; Movimientos perpetuos, gui, 1987, arr. va, 1987

OTHER WORKS

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Vocal: 3 canciones (M.A. Rondano), 1v, pf, 1957; 5 poemas (R. Alberti), 1v, pf, 1967; 3 motetes (Bible), chorus, 1969; 2 canciones humorísticas (Sáenz), 1v, pf, 1970; 5 canciones (M. de Unamuno), 1v, pf, 1974; Antifona: O quam suavis …, ant, chorus, 1987; Ave María, 1v, pf, 1989, arr. 1v, str, 1990, arr pf RH solo as Para la mano derecha, 1992

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JUAN MARIA SOLARE

**Saeta** (Sp.: 'arrow', 'spontaneous outburst'; Lat. *sagitta*: 'arrow', 'dart'). A devotional song genre, considered to be the religious song *par excellence* of Andalusia, as well as a venerable constituent of CANTE HONDO (deep song). The *saeta* has long been associated with Holy Week, particularly in Seville, where it achieved widespread fame, and where it continues to be sung along the extended route of the all-night street processions in an atmosphere of fervour and vitality, intermixed with deep reverence and joy. The *pasos* (statue-bearing floats), toward which the *saetas* are directed and which are carried by the various *cofradías* (brotherhoods), constitute an important element of the processions. *Saetas* can also be heard during the processions of Corpus Christi, and are quite popular in all the regions of Spain. In as much as the *pasos* depict scenes from the Passion, the *saetas*, whose *coplas* (stanzas) range from four to six octosyllabic hemistichs (perhaps derived from the ancient *romances*), deal with themes from the Passion, the death of Christ and the sorrows of the Virgin.

According to López Fernández, the *saeta* evolved into three distinct types: the primitive *saetas narrativas*, which narrated the Passion and Death of Christ; *saetas explicativas*, which described the *pasos* carried by the various *cofradías* along the procession route; and *saetas afectivas*, which, by the mid-19th century, were sung spontaneously by individual interpreters at different points along the procession route, on the street or from a balcony or window, during which time the procession was halted. *Saetas afectivas* are directed toward a particular *paso*, expressing the subjective thoughts, emotions and prayers of the singer.

The origin of the *saeta*, like many other genres of *cante jondo*, is uncertain. López Fernández sought its antecedents in Moorish and Jewish chants which, when later intermingled with plainchant, were called *saeta penetrantes* and *saetas del pecado mortal*. Larrea Palacín surmised that the *saeta*, as a musical form, was derived from a remote fertility rite involving blood sacrifice which, when later christianized, lost its earlier sacrificial aspect in the course of centuries. Caffarena suggested that the *saeta* originated from the liturgical music of the early Christians and that it was later gypsified (*aflamencada*), perhaps like the *toná*, *martinete* or the *siguiriya*. The more embellished and animated gypsified style resulted in the distinction between the ancient (more pristine and psalm-like) and modern renditions of the *saeta*. Likewise Rossy distinguished between the ancient and classic *saeta*, which was still popular during the first quarter of the 20th century, and the modern *saetas*, sung as *saetas por fandangos*, *por martinetes*, *por siguiriyas* etc. Kahn linked it to the sung prayers of the Jewish converts. Caballero Bonald and others have expressed the widely accepted hypothesis that the *saeta* was derived from the *toná*, being a corruption of Catholic liturgical psalmodies, and that *saetas* were first sung only at the end of the 18th century.

*See also* FLAMENCO.

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ISRAEL J. KATZ

**Saeverud, Harald (Sigurd Johan)** (*b* Bergen, 17 April 1897; *d* Bergen, 27 March 1992). Norwegian composer. He studied the piano and theory at the Bergen Conservatory (1915–19) with Borghild Holmsen, then composition at the Berlin Hochschule für Musik (1920–22) with Friedrich E. Koch. He was a member of the executive committee of the Norwegian Composers' Association (1946–8) and of its expert council (1946–54, 1961–2). Probably Norway's most prolific composer after Grieg, he received a number of Norwegian and foreign distinctions during his career, and at his death he was granted a state funeral. His son is the composer Ketil Hvoslef.

His first three symphonies (1920, 1923 and 1926) are intense and late Romantic. His musical language moved towards atonality in the Piano Suite (1931), but generally in the 1930s he turned to a more simplified expression, close to neo-classicism, at this time he became partial to using variation technique. He wrote some of his most important works in protest against the German invasion of 1940: *Kjempeviseslåtten* ('The Ballade of Revolt'), and his fifth, sixth and seventh symphonies ('Quasi una fantasia', 'Sinfonia dolorosa' and 'Salme' respectively). His music became characterized by the melody as leading element (melodic transformation is also evident), a strong rhythm and a tendency towards polyphony; his works were freely tonal, with colourful and often unconventional orchestration. His more significant works after the war include his stage music for Ibsen's *Peer Gynt* (1947), which has gained great popularity. Important also are his concertos for piano (1948–50), for violin (1956) and for bassoon (1963, rev. 1985–7), and his last two symphonies: no.8 ('Minnesota-Symphony', 1958) and no.9 (1965), in which symphonic writing is combined with a stronger programmatic content. In the 1970s he showed an increased interest in chamber music.

Although primarily a symphonic composer, Saeverud also made a great contribution to the Norwegian piano repertory. He had moved to the outskirts of Bergen in 1939 and his closer connections with nature resulted in the great number of piano pieces *Slåtter og stev fra Siljustøl* ('Tunes and Dances from Siljustøl'), many of which are small tone pictures inspired by nature and indirectly influenced by Norwegian folksongs. Saeverud did not, with some minor exceptions, use Norwegian folk music directly, but he was strongly influenced by the essence of folksongs and fiddle dances, especially those from Hardanger, where he had strong family roots.

WORKS

(*selective list*)

ORCHESTRAL

Sym. no.1, op.2, 1915–20; Sym. no.2, c, op.4, 1922, rev. 1934; Sym. no.3, b♭, op.5, 1925–6; Vc Conc., op.7, 1930, arr. pf; 50 variazioni piccole, op.8, 1931; Canto ostinato, op.9, 1934; Lucretia-suite, op.10 [from incid music for The Rape of Lucretia, 1935], 1936; Sym. no.4, op.11, 1938; Ob Conc., op.12, 1938; Divertimento no.1, op.13, fl, str, 1939; Syljetone, op.14a/2 [from pf piece], 1941; Rondo amoroso, op.14a/7 [from pf piece], 1940; Gjaetlevise-variasjoner [Shepherd's Tune Variations], op.15, 1941

Sym. no.5 'Quasi una fantasia', op.16, 1941; Siljuslåtten, op.17a [from pf piece], 1942; Småfuglvals [Little Bird's Waltz], op.18a/2 [from pf piece], 1941; Sym. no.6 'Sinfonia dolorosa', op.19, 1942; Galdreslåtten, op.20, 1942, rev. 1955; Siljustøl-marsj, op.21a/5 [from pf piece], 1943; Kvernslått, op.22a/2 [from pf piece], 1943; Den siste bå'nlåt, op.22a/3 [from pf piece], 1946; Kjempeviseslåtten [The Ballade of Revolt], op.22a/5 [from pf piece], 1946; Romanza, op.23, vn, orch, 1942; Sym. no.7 'Salme', op.27, 1944–5

Peer Gynt (incid music and 2 suites, H. Ibsen), op.28, 1947; Olav og Kari (incid music, S. Bugge), op.29, 1948; Pf Conc., op.31, 1948–50; Havråtunet, film score, op.33, 1954; Kejser og Galilaeer (incid music and suite, Ibsen), op.34, 1949–50; Vn Conc., op.37, 1956; Vade mors, op.38, 1955–6; Allegria (Sinfonia concertante), op.39, 1957; Sym. no.8 'Minnesota Sym.', op.40, 1958; Entrata regale, op.41, 1960; Ridder Blåskjeggs mareritt [Knight Bluebeard's Nightmare], ballet and suite, op.42, 1960; Håkonshallen, op.43, 1961; Bn Conc., op.44, 1963, rev. 1985–7; Sym. no.9, op.45, 1965; Marcia solenne, op.46, *c*1967; Sonata giubilata, op.47, 1969; Fanfare and Hymn, op.48, 1969; Mozart-Motto-Sinfonietta, op.50, 1972; Overtura monumentale, op.53, 1978

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Pf: Reisen til eventyrland, 1910–11; Huldredans jonsonknatt, 1915; Capriccio, 1915; 5 capricci, op.1, 1918–19; Sonata, g, op.3, 1921; Suite, op.6, 1931; Lette stykker, vol.1, op.14, 1939; Bukken og gjetene, 1940; Siljuslåtten, op.17, 1941; Lette stykker, vol.2, op.18, 1941; Slåtter og stev fra Siljustøl [Tunes and Dances from Siljustøl], opp.21–2, 24–5, 4 suites, 1942–*c*1946; Peer Gynt, op.28, 11 pieces [from incid music], 1947; Buskebjønn-slått [Squirrel Dance], 1946; 6 sonatiner, op.30, 1948–50; 6 Small Pf Pieces, 1952; Fuglefløyt-variasjoner [Birdcall Variations], op.36, 1968; Grazietta, op.42 [from Ridder Blåskjeggs maretitt], 1960; Fabula gratulatorum, op.51, 1973; Scène macabre, 1983; Valser Carissimo (Karis vals); Kristins vals; Mettes vals

Chbr: Elegy, vn, pf, 1916; Romanza, op.23a, vn, pf, 1942–6, rev. 1978; Sonatina, op.30a/2, vn, cl, 1954; Andante funèbre, op.44/2, vc, pf [2nd movt of Bn Conc.], 1981; 20 små violinduetter, op.32, 1951; Wind Qnt no.1, op.21a [from pf pieces], 1942–82; Str Qt no.1 ('Serenades of the Two Rivals'), op.49, 1970; Str Qt no.2, op.52, 1975; Pastorale, op.54, vc, 1978; Str Qt no.3, op.55, 1978; Wind Qnt no.2, op.56, 1983; Sonatina, va, pf, 1989

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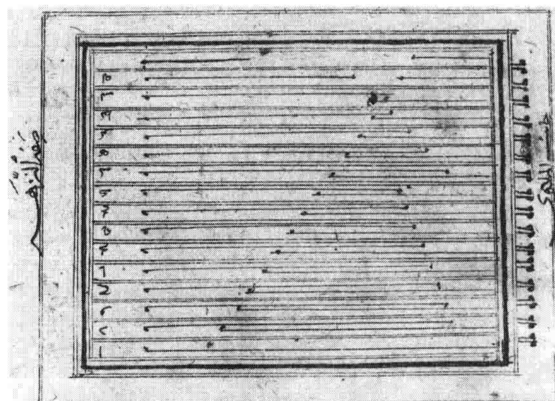
LORENTZ REITAN

**Ṣafī al-Dīn** [al-Urmawī] (*d* Baghdad, 1294). Theorist, performer and composer, possibly of Azeri origin. He was a prominent court musician under the last Abbasid caliph, al-Musta'sim (1242–58), although he first attracted attention for his skill as a calligrapher. Surviving the sack of Baghdad in 1258, he entered the service of the Mongol Il-Khans and became attached to the powerful Juwaynī family, but after their fall (1286) he lost favour, and died imprisoned for debt.

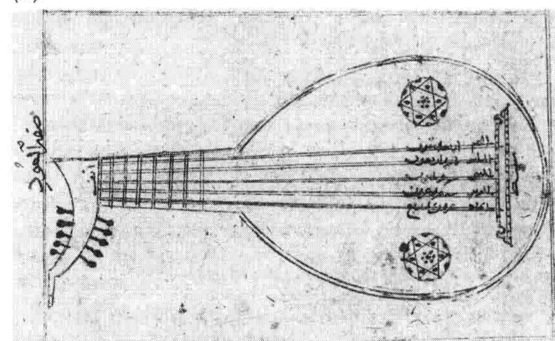
Ṣafī al-Dīn is one of the most important figures in the history of music theory in the Islamic Middle East, and the first great theorist since IBN SĪNĀ (980–1037) and IBN ZAYLA (*d* 1048) whose works are extant. His two treatises on music, the *Kitāb al-adwār* ('Book of cycles') and the later and fuller *Risāla al-sharafiyya* ('The Sharafian treatise'), present a synthesis of elements found in the earlier theoretical tradition which dominated the thinking of all the more important theorists of the following two centuries.

His most significant and influential contribution was a scale system derived from a tetrachord division given by AL-FĀRĀBĪ as a fretting on the *ṭunbūr khurāsānī* (long-necked lute). This scale system integrated the 'irrational' neutral intervals found in practice (and previously defined empirically on the lute) within a rigidly symmetrical extension of the Pythagorean scale, thereby enabling them to be approximated to just-intonation intervals. It divided the octave into 17 intervals: the octave into two tetrachords and a whole tone (above); the tetrachords into two whole tones and a limma (above); and the whole tones into two limmas and a comma (above). This constitutes essentially an elegant solution to an analytical problem, and its relationship to the intervallic intonational norms found in practice is in some respects oblique. Nevertheless, the use Ṣafī al-Dīn made of this system to provide information about the intervallic outlines of the most important modes is of inestimable value. His account is much fuller than that of Ibn Sīnā, and affords the earliest opportunity to examine the modal system (or at least the scale structures) of Islamic art music in any detail. Ṣafī al-Dīn supplied a complete list of the two main sets of modes – the 12 *shudūd* and the six *āwāzāt* – and noted two further modes derived from two of the *shudūd*. Wherever possible they are presented in terms of a standard octave scale structure, with the occasional distortion notwithstanding.

Ṣafī al-Dīn ignored some of the general topics dealt with by both earlier and later theorists, and his range is thus rather narrow. He said nothing about form, for example, and despite being credited with the invention of the *nuzha* (a rectangular psaltery; fig.1*a*) and the *mughnī* (a kind of archlute; fig.1*b*) he failed to include any discussion of instruments. The omission is obviously deliberate since he deleted from the *Kitāb al-adwār* a section on the tuning of the *qānūn* (psaltery) and *jank* (harp) which had been included in an early draft. Such material was evidently tangential to his primary theoretical concerns.



(*a*)



(*b*)

1. *Drawings from the 'Kitāb al-adwār' ('Book of Cycles') of Ṣafī al-Dīn (GB-Ob Marsh 521, ff.158r and 157v): (a) nuzha (rectangular psaltery); (b) mughnī (archlute)*

Ṣafī al-Dīn's instructive, if all too brief, examples of notation afford some slight insight into features of melodic articulation. However, they are designed less to record representative compositions than to exemplify the technique of notation. His system uses letters (in a sequence which allots them numerical values) for pitch and numerals for duration, and thus also gives some indication of rhythmic structure.

His general treatment of rhythm, while perhaps not as original as his treatment of scale, is also innovative, and was to prove equally influential. He used the syllabic definitions derived from earlier theoretical analyses (and ultimately from prosody) to describe the dimensions and internal accentual patterns of the various rhythmic cycles in common use. In addition to the written theory, he introduced a visual display of this information, using a circular format.

Ṣafī al-Dīn was also highly regarded as a composer. One of his songs was notated by the encyclopedist QUTB AL-DĪN (for a transcription of the beginnning *see* ARAB MUSIC, §I, 4(i)(ii), ex.7). His compositions, many in the cyclical *nawba* form, were widely disseminated by his pupils and his enduring fame is attested by the number of compositions attributed to him in surviving song text collections of the 15th and 16th centuries. For further

discussion of Ṣafī al-Dīn in historical context *see* ARAB MUSIC, §I, 4(i)(ii); IRAN, §II, 1.

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OWEN WRIGHT

**Safonov, Vasily Il'ich** (*b* Cossack settlement, nr Itsyursk, Terek, Caucasus, 25 Jan/6 Feb 1852; *d* Kislovodsk, Caucasus, 14/27 Feb 1918). Russian conductor, pianist and teacher. His father was a Cossack general who left the Caucasus in 1862 to settle in St Petersburg, where his son attended the Alexander Lyceum and took piano lessons with Leschetizky. Safonov entered the civil service in 1872, but resigned in 1879 to enrol in Zaremba's theory class and Brassin's piano class at the St Petersburg Conservatory. He made excellent progress, and graduated in 1880 with a gold medal. In the same year he made his début as a pianist at one of the concerts of the Russian Musical Society. He then embarked on a concert tour with the cellist Karl Davïdov, travelling extensively throughout western Europe.

Safonov taught at the St Petersburg Conservatory until 1885 when, through the good offices of Tchaikovsky, he became a professor of piano at the conservatory in Moscow. He devoted himself to his new duties with great enthusiasm, and in 1889 he was appointed to the directorship of the conservatory in succession to S.I. Taneyev, again at Tchaikovsky's instigation. (His students gave him the nickname 'The Eagle of the Caucasus'.) During his time in office sufficient money was raised to enable the conservatory to move into new buildings (his wife was a daughter of the Minister of Finance) and, thanks to his energetic concern, the standard of teaching improved considerably. He placed particular emphasis on the study of composition, though his own reputation as a pianist drew piano students of calibre to the conservatory. But his relationship with Tchaikovsky, who was on the board that governed the conservatory, was not always smooth, especially when Safonov refused to appoint Tchaikovsky's nominees to his staff. His political convictions tended towards the conservative, and he felt obliged to resign after the period of student unrest in 1905.

From 1889 to 1905, and again from 1909 to 1911, he was principal conductor of the Moscow branch of the Russian Musical Society; he also organized several seasons of popular concerts in Moscow. Rimsky-Korsakov much admired his conducting, and Glazunov considered him to be the finest Russian conductor of his time. In his later years he conducted without a baton. He prophesied that, within a few years, all conductors would dispense with their batons; his example was not widely followed, though the novelty of the 'batonless conductor' was much enjoyed by audiences and critics in Russia and elsewhere. He made occasional appearances with foreign orchestras and, after being invited to New York as guest conductor of the Philharmonic Society Orchestra in 1904, he returned to become its sole conductor from 1906 to 1909. At the same time he was appointed director of the National Conservatory of Music in New York. In 1906 he conducted the LSO in a series of concerts, and in 1909 he appeared at the Newcastle Festival. His thoughtful and sensitive approach to music, and his tactful but firm handling of the orchestra were much admired. An American critic commented that 'Russia lost a great general when Safonov became a conductor!' He introduced the music of his Russian contemporaries to European and American audiences, conducting the first foreign performances of works by Tchaikovsky, Glazunov, Skryabin and Rachmaninoff.

On his return to Russia in 1909 he resumed his concert work and also played in chamber ensembles. He was an outstanding solo pianist whose interpretative ability and technical control were frequently commended. He was interested in the physiological and psychological aspects of piano playing, and was much sought after as a teacher; his pupils included Skryabin and Medtner. He wrote a book on piano technique, *Novaya formula* (Moscow, 1916; Eng. trans., 1916).

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JENNIFER SPENCER/EDWARD GARDEN

**Sagan Keyboard Manuscript** (*PL-WRu* I Q 438). *See* SOURCES OF KEYBOARD MUSIC TO 1660, §2(iii).

**Sagau, Jayme de la Tê y.** *See* TÊ Y SAGAU, JAYME DE LA.

**Sagayev, Dimitar** (*b* Plovdiv, 27 Feb 1915). Bulgarian composer. The son of the writer Konstantin Sagayev, he first studied the piano with Asen Dimitrov and Dimiter Nenov before entering the State Academy of Music. There, he studied composition with Stoyanov and Vladigerov, and the piano with Panka Pelishek and Tamara Yankova. He graduated in 1940 after which he worked variously as music teacher, bandmaster, director of art music for Bulgarian Radio and as director of the music department of the ministry of culture. In 1948 he was appointed to teach at the State Academy of Music; he subsequently served as dean of the theory faculty, deputy rector, director of the chair for music theory and professor of orchestration. His compositional style draws on Bulgarian history and musical traditions. While his earlier works demonstrate a fascination with the intonational peculiarities of folk music, he later turned for inspiration

to ancient Orthodox chant and the melodies of Ioan Kukuzel in particular. Although he never sought innovation as an end in itself, his solutions to the various problems he set himself are indeed unusual. His accessible and emotionally direct music – often noted for its colourful instrumentation – is often linked to historical imagery.

WORKS
(*selective list*)

Stage: Madarskiyat konnik [The Madar Horsemen] (ballet), 1961, Sofia National Opera, 1964; Pod igoto [Under the Yoke] (op, K. Sagayev, after I. Vazov), 1965, Varna National Opera, 1969; Tsar Samuil (op), 1973; Orlov kamak [Eagle Rock] (ballet), 1978

7 syms. (solo vv, spkr, chorus, orch): no.1 (V. Khanchev), 1964; no.2 (P. Matev), 1977; no.3 'Asparukh', 1979; no.4 'Samarskoto zname' [The Samara Banner], 1980; no.5, 1981; no.6 'Septemvri' [September] (G. Milev), 1982; no.7, 1987

Orch: Sofia, sym. poem, 1954; Va Conc., 1963; Vn Conc. [no.1], 1963; Ob Conc., 1964; Vn Conc. [no.2], 1964; Bn Conc., 1973; Fl Conc., 1974; Vc Conc., 1977; Cl Conc., 1983; Hn Conc., 1986; Tpt Conc., 1989; Pf Conc. [no.1], 1992; Aprilskite kambani 1876 [The April Bells of 1876], sym. poem; Conc., cl, perc, pf; Double Vn Conc.; Ioan Kukuzel, antique suite; Pf Conc. [no.2]; Polieley na balgarkata [The Bulgarian Woman's Chandelier], sym. poem [from I. Kukuzel]; Trbn Conc.; Tuba Conc.

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ANDA PALIEVA

**Sagbut.** Early English name for TROMBONE.

**Sage** [Sadze], **Christian** [Christianus] (*b* 1410; *d* 1490). South Netherlandish theorist. He was a monk at the Benedictine abbey of St Andrew's, Bruges, and wrote the *Tractatus modi, temporis et prolationis* (*c*1470, pr. in *CoussemakerS*, iii, 264) which survives in *I-Bc* B/2 together with treatises by Tinctoris. The first part of the treatise describes the five intervallic proportions in simple Boethian terms. This is followed by an equally elementary commentary on the first section of Johannes de Muris's *Libellus cantus mensurabilis* (*CoussemakerS*, iii, 46). Sage explained the various levels of mensuration (*modus*, *tempus* and *prolatio*) making use of charts which show pictorially the divisions of *maxima*, *longa*, *brevis* and *semibrevis*. He only included signs for *tempus* and *prolatio*.

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ANNA MARIA BUSSE BERGER

**Säger, Johann Baptista.** *See* SERRANUS, JOHANN BAPTISTA.

**Saggion** [Saggione]. *See* FEDELI family.

**Saghyrbayev, Kurmangazy** (*b* Zhideli [now Zhangaly], 1818; *d* 1889). Kazakh *dömbra* player, singer and composer of *kyui*. He belonged to the Bukeev horde. He was interested in music from his early childhood and his first teacher was Ozaq, a *dömbra* player of the tradition of western Kazakhstan. At the age of 18 Saghyrbayev became a professional musician; he travelled in Kazakhstan and met many celebrated musicians. One of his first *kyui*, *Kishkentai*, was written in response to the activities of the people's liberation movement in western Kazakhstan under the leadership of Isatai Taimanov and Makhambet Utemisov (1836–7). Saghyrbayev was imprisoned by the Tsarist government in 1857 because of his rebellious nature. After his escape he was sent to Orenburg prison again, but according to legend he was released after giving a remarkable performance on the *dömbra*. During this period he composed several *kyui* including *Qayran sheshem* ('Oh, my Poor Mother') and *Türmeden qashqan* ('The Escape from Jail'). His most famous *kyui* is *Saryarka* ('Golden Steppe'); the composer Yevgeny Brusilovsky wrote a symphonic suite with the same title based on Saghyrbayev's work. During a meeting with the *kyui* singer Dauletkerei Shigayev, Saghyrbayev created the *kyui Bulbul* ('Nightingale') and *Zhiger* ('Strive' or 'Energy'), which became widely popular. His innovations included an extensive use of parallel 2nds and 3rds and the development of *dömbra kyui* playing techniques, in particular the *tentek qagys* stroke (a sweeping movement of the right hand). He spent the last years of his life on the shores of the Caspian Sea; one of his most outstanding apprentices during this period was Dina Nurpeisova (1861–1955). In honour of Saghyrbayev's work, the Kazakh State Conservatory and the State Orchestra in Almaty were named after him.

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A. Zhubanov: *Kyui Kurmangazy* (Alma-Ata, 1961)

ALMA KUNANBAYEVA

**Sagittarius, Henricus.** *See* SCHÜTZ, HEINRICH.

**Sagreras, Julio S.** (*b* Buenos Aires, 22 Nov 1879; *d* Buenos Aires, 20 July 1942). Argentine guitarist and composer. He began music studies with his father, Gaspar Sagreras, and with Carlos Marchal, later graduating from the Academy of Fine Arts of Buenos Aires, where he was subsequently appointed professor of guitar and solfeggio. He was a founder and first president of the Asociación Guitarrística Argentina. His most important contributions were in the area of guitar pedagogy, and he produced a six-volume set of *Lecciones* which are still in use today, as is his *Técnica superior de guitarra* (a compendium of exercises). Several of his virtuoso showpieces, such as *El colibrí* (The Humming-Bird), are war-horses in the guitar repertory. In all he wrote over 200 compositions for the guitar, most of them inspired by popular songs and dances such as the tango, zamba, waltz and vidala.

WORKS
(*selective list*)

Gui: Bebita Cajita de música (Scherzo); Dulces cadenas; El colibrí (Estudio característico); El zorzal; Flor de pasión (Vidala capricho); Mercedes; Nelly (Zamba); Nenufar (Vals); Rapsodia

sobre motivos criollos; Sonatinas; Variaciones sobre 'La Vidalita'; Violetas

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WALTER AARON CLARK

**Saguer, Louis** (*b* Charlottenburg, 26 March 1907; *d* Paris, 1 March 1991). French composer of German birth. Of Italian parentage, he first studied the piano and composition in Venice with two pupils of Busoni. In 1929 he moved to Paris, where he studied orchestration with Louis Aubert and took advice on composition from Honegger and Milhaud. He returned briefly to Berlin to follow a course of study with Hindemith and was an assistant to Eisler. He finally settled in Paris in 1933, where he engaged in concert activities as a pianist and harpsichordist. Many of his performances of contemporary music were broadcast on French, German and Belgian radio. Radio was a particular interest: between 1945 and 1971 he contributed 14 'illustrations musicales' to French Radio, which also commissioned four works, including *Sine nomine* and the opera *Lili Merveille*. Later, Saguer was appointed an inspector for SACEM. His most notable awards include the Grand Prix de Monaco (1964) for the opera *Mariana Pinéda*, the first prize of the American Association of Negro Music (1973) for a series of melodies on texts by Langston Hughes and the Prix de la SACEM (1974).

Saguer fused modal, polytonal and, above all, atonal languages. Often he selected a series of intervals to serve as a generative cell for the work. His fascination with complex rhythm is particularly evident in his works involving percussion: the orchestra of the *Première Suite Symphonique* (1931) makes use of two percussionists covering 12 instruments and in *Sine nomine* (1971) four percussionists manipulate the timbres of 49 instruments. (*HoneggerD*)

WORKS
(*selective list*)

Stage: Mariana Pinéda (op, after F.G. Lorca), 1952–3, Marseilles, 16 Jan 1970; Lili Merveille (op, after J.L. Bory), Radio-France, June 1964

Orch: Première Suite Symphonique, 1931; Suite Sefardi, 1935; Musique d'après-midi, 1942; Musique d'été, 1944; Mouvement 60, str, 1963; Messages, 1964; Musique en sol, vn, orch, 1965; Sine nomine, 1971

Chbr: Musique à 3, 1943; Musique pour un, vn, 1960; Quadrilles, 1964; other chbr pieces

Vocal: Quanta belle giovinezza, cant., 1972; many songs

ANDREA MUSK

**Sahab, Salim** (*b* Jaffa, 3 July 1941). Palestinian/Lebanese conductor of Arab classical music. From 1961 to 1965 he studied the theory of western classical music at the National Conservatory of Music in Beirut. In 1965 he moved to Moscow and studied there until 1976; he graduated first from the Gnesin Academy of Music as a choral conductor and subsequently studied symphony and opera conducting with Ginsberg, Kitaienko and Rozhdestvensky at the Tchaikovsky State Conservatory, gaining the Master of Fine Arts in 1976. He was a professor of music at the Conservatory from 1976 to 1977, after which he returned to Lebanon and turned his attention to Arab music, establishing the Beirut Ensemble for Arabic Music in 1980. In 1988 he was appointed professor at the Higher Institute for Arabic Music in Cairo, and in the following year he co-founded the Arab National Ensemble for Music at the Cairo Opera House. As a musical director and conductor he has worked with both adults and children, dedicating himself to the preservation and promotion of classical Arab music through weekly concerts; he has collaborated with distinguished performers including Fayrūz and Wadī'al-Sāfī.

REEM KELANI

**Sahl, Michael** (*b* Boston, 2 Sept 1934). American composer. He studied at Amherst College (BA 1955) and Princeton University (MFA 1957), where his teachers included Sessions and Babbitt. He also worked with Foss, Dallapiccola and Copland, among others. After a year as a creative associate at SUNY, Buffalo (1965), he served as pianist and music director for Judy Collins (1968–9). He went on to work at WBAI-FM, New York, a non-commercial radio station, becoming its music director in 1972.

After beginning serious musical training in 1942, Sahl found his ideal teacher in Citkowitz, with whom he began to study in 1947. Of Citkowitz's influences on the young musician, one of the most important was a love and respect for American popular music. During this time, Sahl started to play the banjo and became increasingly involved with folk music and the blues, also exploring jazz and American popular vocal standards. His academic training at Princeton, however, centred on 12-note and serial techniques. While on a Fulbright Fellowship to Europe (1957–8), he tried to compose in a Modernist style, but his inclination to write tonal melodies was too strong for him to become a major figure in that movement.

In 1963 Sahl returned to the USA ready to become active in folk-rock music circles. Using his background in commercial music, he began to write, compose and direct musical theatre works. These compositions, which predominately stress social issues, are written in an eclectic musical style dominated by the hybridization of Romanticism, jazz and rock. *Noah* (1978), a morality play based on the biblical story, reveals a facile idiom, ranging from Baroque arias to jazz and rock; several numbers, especially those cast in a pop idiom, show the influence of Berg and Weill. In 1980 Sahl received the Italia prize for his musical theatre work *Civilization and its Discontents*, written in collaboration with Eric Salzman; their earlier book is entitled *Making Changes: a Practical Guide to Vernacular Harmony* (New York, 1977).

WORKS
(*selective list*)

DRAMATIC
*librettos by the composer and Eric Salzman unless otherwise stated;*
*† – collab. Salzman*

Ops: The Conjuror† (pop op, 2), 1974–5, New York, 1 June 1975 [earlier workshop perfs. as Biograffiti, 1973–4]; Stauf, an American Faust† (moral entertainment, 2), 1976, New York, 25 May 1976, rev. Philadelphia, 1 Oct 1986, 20 Sept 1987; Civilization and its Discontents† (music-theatre comedy, 1), 1977, New York, 19 May 1977 [rev. as radio op, 1980]; Noah† (musical pageant, 2), 1978, Brooklyn, 10 Feb 1978; The Passion of Simple Simon† (theatre op, 3), 1979, New York, 1 Feb 1979 [rev. as radio op, 1980]; Dream Beach (3, H. Pflanzer), New York, 20 March 1988; Junkyard (musical, M. Mandel), New York, May 1992; John Grace Ranter, 1996

Dance scores: An Old-Fashioned Girl (dance drama, Sahl and A. Sahl, after T. Dreiser: *Sister Carrie*), 1977; Variations on Yankee

Doodle (D. Wagoner), 1978; Sara Band (S. Rudner), 1979; Saltimbocca (L. Falco), 1980

Other (film scores, unless otherwise stated): Pig, 1966; Kruschev Remembers, 1970; Boxes (radio op, 2 pts), 1981–2; The Northern Edge, 1983; Waiting for the Moon, 1987

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Inst: Str Qt, 1969; Sonata, pf, 1972; Sym. no.1, 1972; Sym. no.2, 1973; Vn Conc., 1974; Sym. no.3, 1978; Doina, vn, db, pf, perc, 1979; Dances of Glass, pf, 1980; Cocktail Wanderings, pf, 1982; Sym. no.4, 1982; Sym. no.5, 1983; The Exiles Cafe, chbr ens, 1984; In the Woods, vn, cl, db, pf, 1984; The Milltown Gypsy Ball, vn, ww, 1985; Storms, sax qt, str qt, 1985; Sym. no.6, 1987; Synthetic Dances, pf, 1987; Sym. no.7, 1988; Blues, pf, 1991; The Last Elms of Bidwell Parkway, pf+perc, 1991; Jungles, vn, gui, db, pf, perc, 1992; Dancing in the Landscapes, str qt, 1993; Serenades, pf, 1995; other works

Vocal: Reflections (after Amerindian folktale), 6vv, brass qnt, str qt, 1982; Strangers in the Land of Beulah (hymn), S, pf, 1982; 2 Songs, 1v, pf, 1990; Blood Ferry, 1v, pf, 1991

Tape: The Waltz, 1964; A Mitzvah for the Dead, with vn, 1966; Tropes on the Salve Regina, 1967; The Wheel, 1968

Principal publisher: Seesaw

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JAMES P. CASSARO

**Śahnāī** [shahnāī, shehnāī]. Conical shawm of North India. It is historically linked to an aerophone which entered South Asia as a member of the Central Asian *naubat* ensemble. It is approximately 50 cm long and its medium-sized double reed, of cane, is fashioned from a hollow cylindrical section by constricting one end and pressing the opposite end into a flat ovoid opening; the reed is mounted on a conical metal staple. The staple, wrapped with string to ensure an airtight fit, is inserted into a wooden resonator containing seven equidistant finger-holes; there is no thumb-hole. A moderately flared brass bell is attached to the distal end of the resonator. Several reeds and a protective guard, which keeps the reeds pressed into their proper shape when not in use, plus a few staples and a metal mandrel, are strung together and can be seen dangling in front of the musician during performance. A lip disc – present but by no means ubiquitous in Indian local traditions – whereby the reed is fully inserted into the oral cavity of the performer is not used by musicians who perform within the Hindustani tradition. The lips are here in direct contact with the reed.

Performing technique over the two-octave range of the Hindustani *śahnāī* depends on the satisfactory interplay of several factors: breath support; tongue movement without touching the reed (used for certain types of ornamentation); tonguing the reed; embouchure control; and fingering technique. The fleshy part of the finger (often of the second phalanx), not the tip, covers the appropriate finger-hole, with the proximal hand (either right or left) using three fingers and the distal four. When the fingers are gently rocked to open and close the finger-holes the performer is able subtly to shade the pitch, and also to produce extended glissandos which, together with intricately tongued phrases are characteristic of the instrument. Other characteristics include the rich timbre, considered to be auspicious, and the instrument's ability to play sustained notes. The *śahnāī* is sometimes accompanied by the *sur*, a drone shawm which is essentially a *śahnāī* without tuning holes. More commonly the *sur* is provided by a *surpeṭī* (drone box), in which bellows activate free reeds to provide a drone of multiple pitches. A similar drone produced electronically is used by some *śahnāī* ensembles.

Although certain local examples, found mainly in Uttar Pradesh, conform to the *śahnāī* as described above, others contain a resonator with an integral wooden bell. The finger-holes on folk instruments may range from six to eight in number, and some but not all have a thumb-hole.

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R. Flora: 'Styles of the śahnāī in Recent Decades: from naubat to gāyakī ang', *YTM*, xxvii (1995), 52–75

REIS FLORA

**Saibe.** *See* SAYVE family.

**Sailer** [Seyler], **Leonhard** (*b* Ulm, 4 Nov 1656; *d* ?Basle, after 1695). German composer and organist. He may have studied with the Ulm Cathedral organist S.A. Scherer. He became composer and organist to Margrave Friedrich Magnus of Baden-Durlach. In 1689 he accompanied the margrave into exile at Basle where he also became involved with the collegium musicum. His only printed collection of music is *Cantiones sacrae* (Basle, 1696), which contains 16 motets and cantatas for one to four voices with organ and either two violins or, in five pieces, viols. Most begin with a sinfonia or sonata, no.2 has a ritornello used twice, no.6 has echo effects, and in no.13, *Das neugeborne Kindelein* – the only one to a German text – the chorale melody *Vom Himmel hoch* is used and a violin motif in the sinfonia reappears in the first three verses. The pieces are not unlike certain works by Buxtehude. There are three other comparable works by Sailer in the Staatsbibliothek, Berlin: *Vertere in luctum cithara*, for tenor, three obbligato instruments and organ (the end of which is marked *ppp*), *Jesu, liebster Schatz*, for four voices, four instruments and organ, and *O benignissime Jesu*, for bass solo, two violins and organ: two others (in *D-W* and *GB-Och* respectively) are doubtful.

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HORACE FISHBACK

**Sailer, Sebastian** [Johann Valentin] (*b* Weissenhorn, 12 Feb 1714; *d* Ober Marchtal, 7 March 1777). Swabian poet and writer of Singspiel texts. He was the son of Johann Sailer, clerk to Count Fugger, and entered the Premonstratensian monastery at Ober Marchtal. After completing his studies he was ordained and immediately became

professor of canonic studies there. He was subsequently pastor at the abbey's parishes of Reutlingendorf (1748–9, 1754–7) and Dieterskirch (1757–73). The humour of his sermons carried his fame beyond the borders of Swabia into Franconia, Bavaria, Moravia and Switzerland. After preaching at the court church in Vienna in 1767 he was honoured by the Empress Maria Theresa.

In addition to his sermons, addresses and poems, some of them published in his lifetime, Sailer wrote the texts for a number of religious Singspiele, of which *Die Schöpfung des ersten Menschen, der Sündenfall und dessen Strafe* (Schussenried, 10 November 1743) became famous. They were not printed until 1819, however, when they appeared in an edition by Sixt Bachmann. Sailer may also have composed music to these works: in the preface Bachmann, who had known Sailer at Ober Marchtal, recounted that Sailer used to perform his Swabian plays on his own, accompanying himself with a fiddle in the airs, which he sang 'after his own composition'. Lach (1916) maintained that the earliest, rather amateurish manuscript copy of *Die Schöpfung* (in Latin translation, *D-KA* 777) was probably Sailer's, but was later carefully rewritten by a professional musician (*A-Wn* Cod. Suppl.mus.211). The work was also published with music in 1783 as *Adams und Evens Erschaffung ... aus dem Schwäbischen ins Österreichische versetzt*, and under this title was set by the Benedictine father Meingosus Gaelle in 1796.

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EBERHARD STIEFEL

**Sainct-Gelays, Mellin de.** *See* SAINT-GELAIS, MELLIN DE.

**Sainete** (Sp.: 'farce', 'titbit'; Fr. *saynète*). A short Spanish theatrical piece, initially equivalent to the *entremés* (intermezzo), a little play between acts. It came to be called *sainete* when it was intended for performance after the main play rather than in the middle of it. In the 17th century the *sainete* was usually spoken, but could also include one or two musical numbers. In the 18th century musical numbers came to be deemed essential. Since most extant *sainetes* belong to the second half of the 18th century (some 500 were given in Madrid alone during that period), their musical numbers are mostly seguidillas, but there are also choruses, quartets, minuets, jotas, fandangos, French- and Italian-style songs, marches and even short instrumental pieces, especially overtures. Many late 18th-century *sainetes* were written by the composers of the main *tonadillas* or zarzuelas, from Luis Misón to Blas de Laserna, and were comic and popular in character.

In the 19th century the *sainete* lost its hold on the stage, but when after 1870 the *género chico* type of zarzuela developed, many composers called their pieces *sainete* or its diminutive *sainetillo*. Tomás Bretón's *La verbena de la paloma* (1894) and Ruperto Chapí's *La revoltosa* (1897) were published as *sainetes*, but during the period such terms had no specific significance. In the late 19th century the words *sainete* and *sainetillo* were also used to describe short, farcical theatrical pieces without music. In France Hervé and Planquette wrote lightweight *saynètes*, and Massenet described *Bérangère et Anatole* as a *sainete*.

ROGER ALIER

**Sainne.** *See* SAYVE family.

**Sainne** [Sayne], **Lambert de** (*b* Rouen, *c*1500; *d* after 1563). French composer. He was a chorister at Rouen Cathedral, where his father, Rodolphe de Sainne, was organist from 1499 until 1514. He later sang in the choir of the imperial chapel at Vienna, and according to Fétis he was still there when Ferdinand I died in 1564.

Two motets by Sainne survive (in RISM $1568^4$): a four-part work, *Herodes rex iratus* with the expressive sequel *Vox in rama*, and a five-part work, *Hic est Martinus*, the conclusion of whose second section effectively repeats the closing text and music of the first. There is another five-part motet, *Ecce sacerdos magnus*, less distinctive thematically than the others, in RISM $1568^5$.

The slightly emended spelling in the attribution of *Hic est Martinus* in the quintus partbook to 'Lambert de Saievve' encourages further confusion between Sainne and the later 16th-century composer Lambert de Sayve.

RICHARD MARLOW

**Sainsbury, John Davis** (*b* Bermondsey, *c*1793; *d* *c*1862). English literary agent. He was the eldest son of a London merchant, John Saintsbury. In about 1816 he set up as a coal merchant in Smithfield, and from 1823 to 1829 he operated as a 'literary, clerical and scholastic agent, and book and music seller' at Salisbury Square, Fleet Street, where he undertook private book production for aspiring authors. Of the three titles his agency produced, only *A Dictionary of Musicians from the Earliest Ages to the Present Time*, brought out under the Longman imprint in 1824, had lasting value. It was the first international dictionary of musicians in English, and remains the source of information on some British subjects in the *Dictionary of National Biography* and in this dictionary.

Essentially a compilation from earlier reference works and histories, including those of Choron and Fayolle, Gerber, Burney, Hawkins and William Bingley (*Musical Biography*, 1814, the most heavily used English source), and from journals such as the *Harmonicon* and *Quarterly Musical Magazine and Review*, the two-volume *Dictionary* nevertheless contains original material supplied by musicians to whom Sainsbury wrote directly; many of their replies, together with other editorial files, survive to reveal the tactics of early vanity publishing (*GB-Gu*, Euing Collection). Sainsbury's purpose and methods were suspect even in his own day, and the book's balance and factual content are in places absurd. Scholarly concern was renewed in 1931 when, after his discovery of the letters in Glasgow, H.G. Farmer showed Sainsbury's avowed musical patriotism to be specious, hinting at commercial motives instead. Still, for the rich detail and social vivacity in some of its original memoirs, the dictionary remains useful. Its further significance lies in its connection with the founding of the Royal Academy of Music in 1822–3.

The Glasgow files, the minute-book of the early RAM Committee and Sainsbury's other activities (he was

primarily a collector of Napoleonic manuscripts) strongly suggest that the dictionary was instigated by N.C. Bochsa, the French harpist and administrator of the RAM, who was eager not only to promote the goals of the academy generally, but also to use the book as a magnet in music sellers' shops to attract RAM subscribers. It was Bochsa who translated Choron's *Dictionnaire historique* for Sainsbury. The dictionary had a limited sale; its apparent reissue in 1825, required by a settlement over a plagiarism charge, merely appended advertising matter to unsold copies of the original print run, and the so-called second edition of 1827 was nothing more than further leftovers issued with a new title-page and preface.

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LEANNE LANGLEY

**St Albans International Organ Festival.** Biennial festival founded in 1963 by PETER HURFORD.

**Saint-Amans** [Saint-Aman, Saint-Amand, Saint-Amant], **Louis Joseph (Claude)** (*b* Marseilles, 26 June 1749; *d* Paris, *c*1820). French composer. He abandoned law studies to travel around southern France with an Italian troupe performing *opere buffe*, and then spent three years in Italy as tutor to the children of a Swiss baron. Having studied the music of several Italian composers, he decided to pursue a career as an opera composer in Paris, arriving in 1769 and making his début the following year with the *opéra comique Dom Alvar et Mincia*. As neither this, nor two other works for the Comédie-Italienne, was particularly successful, Saint-Amans turned to the Opéra and composed a number of ballets and *tragédies*. Most of these remained unperformed, although he was invited to write French recitative and ballets for Sacchini's *L'olympiade* (1777). He moved to Brussels in 1778 and, during a six-year period as conductor of the Théâtre de la Monnaie, composed further works that were well received. After returning to Paris he was appointed professor of singing at the Ecole Royale de Chant (later the Conservatoire). He continued to write *opéras comiques* until the early years of the 19th century, but lack of critical acclaim and a move to Brest (following the loss of his position at the Conservatoire) may have led him to abandon composing for the stage during his last 15 years. Saint-Amans also composed several religious works – motets, oratorios and a *Te Deum* for Napoleon's birthday celebrations in 1807 – in addition to a modest number of instrumental works, although few of these are inspired in character or design.

The span of Saint-Amans' career coincides exactly with that of the leading *opéra comique* composer of the period, Grétry. That Saint-Amans was overshadowed by more successful contemporaries is evident from reviews criticizing the lack of melodic invention and harmonic design in his music, although Burney commented favourably on the overture to *Dom Alvar et Mincia*. His reworking of operas by earlier composers – *Le poirier* (Vadé), *Ninette à la cour* and *La fée Urgèle* (Duni) – met with greater success, but the charming simplicity of such works had, by the late 18th century, become distinctly outmoded.

WORKS

BRM – *Brussels, Théâtre de la Monnaie*
PCI – *Paris, Comédie-Italienne (Hôtel de Bourgogne)*

STAGE

Dom Alvar et Mincia, ou Le captif de retour (oc, 3, A.G. Cailly, after A.-R. Le Sage), PCI, 13 June 1770
La coquette du village, ou Le baiser pris et rendu (oc, 2, L. Anseaume), PCI, 19 Sept 1771
Le poirier (oc, Anseaume), PCI, 20 June 1772 (Paris, 1772) [based on oc by J.-J. Vadé]
La mort de Didon (ballet, 3, M. Gardel), Fontainebleau, 1776
Oroès, 1776 (tragédie lyrique, 5), unperf., *F-Po*
Daphnis et Thémire (pastorale), BRM, 1778
La fausse veuve (oc, 2), BRM, 1778
Psyché et l'Amour (pastorale, 1, C.H.F. de Voisenon), BRM, 1778
La rosière de Salency (opéra, 3, ?Masson de Pézay or C.-S. Favart), BRM, 1778
L'occasion (oc, 1, ?P.F. Biancolleli), Brussels, 1778 or 1780
Le médecin de l'amour (oc, 1, Anseaume), PCI (Favart), 30 July 1783 [doubtful attrib.]
La fête de Flore (pastorale, 1, J.P.A.R. de Saint-Marc), Paris, Opéra, 1784
Le prix de l'arc (oc, 1, A.N.P. La Salle d'Offémont), Fontainebleau, 1785
Laurence (opéra, l), Strasbourg, 1790, MS score cited by Eitner
L'isle déserte (oc, 2, ?d'Aumale), 1791
Ninette à la cour, ou Le caprice amoureux (cmda, 2, Favart), 1791 [based on oc by Duni]
L'heureux dément i (oc, 2), ?Tours, 1794
Aspasie (opéra, 2), 1795
Le pauvre homme (oc, 1), Paris, Jeunes Artistes, 1797
La tireuse de cartes (oc, 1), Paris, Jeunes Artistes, 1799
Chacun à son plan (oc, 1), Paris, Porte-St-Martin, 1802
La fée Urgèle (oc, ? after Favart), ? Brest, 1803 or 1804 [based on oc by Duni]

Lost, unperf.: Le faux vieillard, 1774; La forêt enchantée, 1774; Emirène, ? 1774; Scène d'Alcyone, 1789; La leçon littéraire, 1807

OTHER WORKS

Vocal: Cantate Domino, motet, 25 March 1769; Hymne à la Raison et à la Vertue, 30 Nov 1793; Laudate pueri Dominum, motet, 3vv, insts, 2 Feb 1774, *F-Pn*; [Le combat de David et Goliath], orat, 25 March 1777, lost; Scène française à une voix, 1789; O salutaris, motet (Brussels, 1783); La destruction de Jéricho (orat), Brest, 1804, lost; O filii, motet, 3vv, chorus, 1804; Orat maçonnique, 24 June 1806, lost; TeD, chorus, orch, Paris, 15 Aug 1807, *Pn*; Premier recueil de trois romances nouvelles (Paris, *c*1809), lost; Deuxième recueil de trois romances nouvelles (Paris, *c*1809), lost
Instr: Quartetto, hpd 4 hands (Paris, *c*1772); Conc., hpd/pf, 2 vn, va, b, hpd, *Pc* (Paris, *c*1773); 2 sonatas, kbd, ad lib vn (Paris, *c*1775); L'abbé mis au pas par les braves sans-culottes, pot-pourri, pf (Paris, *c*1790); Récreation lyrique, air with variations, pf (Paris, after 1800); 3 sonatas, pf 4 hands

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ELISABETH COOK

**Saint Circ, Uc de.** *See* UC DE SAINT CIRC.

**Saint-Cyr.** Village west of Versailles where in 1686 Mme de Maintenon established the Maison Royale St-Louis de Saint-Cyr; *see* PARIS, §V, 3.

**St Denis.** Benedictine monastery north of Paris. It was the burial-place of the French kings, and the first abbey to display elements of Gothic architecture. Over the centuries, St Denis forged a ritual, based on an embroidered history of the saint for whom it is named, that reflected both the royalist politics of the monks and the particular needs of the successive church buildings.

1. History and liturgical development. 2. Sources. 3. Music. 4. Theorists.

1. HISTORY AND LITURGICAL DEVELOPMENT. St Denis (Sanctus Dionysius) was a 3rd-century missionary, sent from Rome to serve as first bishop of Paris and martyred in the city in about 250. A basilica built over his tomb to the north of Paris in about 475 housed the first pre-monastic establishment. Merovingian kings adopted St Denis as their patron early on, and in the Carolingian era, King Louis the Pious asked Abbot Hilduin (814–41) to write an official life of the saint. The primary source on St Denis was the 6th-century account of Gregory of Tours, but Hilduin drew on other works instead. Among these were the writings of Pseudo-Dionysius, the 5th-century Syrian author of four Neoplatonic metaphysical treatises in Greek (ed. and trans. C. Luibheid and P. Rorem, Mahwah, NJ, 1987) who had taken the name of the Pauline disciple Dionysius the Areopagite (see *Acts* xvii.22–34) to enhance his image. Hilduin's conflation of the Pseudo-Dionysius/Dionysius the Areopagite figure with the 3rd-century apostle to Gaul, created a new, tripartite personnage who appealed to the French not only as the bishop and martyr he actually was, but also as a major thinker and follower of St Paul in Athens.

Hilduin's forgery left numerous imprints on the liturgy of St Denis, for example, in the Greek Mass that the monks established under Abbot Guillaume de Gap (1172–86). Celebrated on the octave of the saint (16 October) until the French Revolution, this service reinforced the Pseudo-Dionysian portion of the saint's persona through its use of Greek texts and, in some cases, music. This Greek Mass differed from the one sung in many Western churches, in which only the Ordinary was chanted in Greek on Pentecost (Atkinson), for at St Denis both Ordinary and Proper items were translated into Greek (using Latin letters). One of the more interesting chants in the ceremony was the Cheroubikon, or hymn of the cherubim, which was derived from the Byzantine rite to replace the offertory at St Denis. The text of this piece is laced with Pseudo-Dionysian symbolism in its references to the Trinity, the cherubim, and the angelic orders. At least seven Western sources for the Cheroubikon have survived, and vestiges of other parts of the ritual are preserved in ten manuscripts from the abbey (Robertson, 1991, pp.285–98).

In other ways, too, the interaction of music and ceremony with the political aspirations of the monks is evident at St Denis. Twice during the Merovingian period the congregation prominently exhibited their devotion to the royal house through the practice of perpetual psalmody *(laus perennis)*, a ritual in which shifts of monks sang psalms continually between each of the Offices so that unceasing praise filled the abbey. The first royal patron of St Denis, King Dagobert (*d* 639), instituted this rite, and his son Clovis II renewed it in 654; both attempts were short-lived. St Denis again entered the limelight in the mid-8th century, when Pope Stephen II sojourned in the abbey in the winter of 754. Personnel from the Roman Schola Cantorum accompanied the pope on this visit, and demonstrations of the Roman liturgy and its chant, which Charlemagne (764–814) subsequently tried to promote throughout Francia, were no doubt held at St Denis during these stays.

The monks also enhanced their alliance with the crown by interpolating and celebrating anniversaries for their royal benefactors. Such ceremonies began in earnest in the 12th century, when Abbot Adam (1099–1122) compiled a ritual entitled *In natali Dagoberti regis*, which drew on the ritual of the Office of the Dead and the Requiem Mass. The monks arranged this and all subsequent anniversaries in much the same manner that they ordered the standard feasts of the liturgical year: they specified numbers of singers for prominent chants, numbers of candles, type of ceremonial garb, and the like, in strictly hierarchical fashion. During the 13th century the anniversaries for King Dagobert and Philip Augustus were the most resplendent, equalling the pomp of Christmas, Easter and other principal feasts. Certain other kings (Philip IV, Charles IV, Louis X, Philip III, Louis VIII, Robert II and Louis VI) had only a slightly lower level of observance, similar to the duplex services for feasts of saints whose relics lay in the church. The ever-growing number of royal anniversaries seems to have checked the expansion of the St Denis calendar in the 14th and 15th centuries, preventing the abbey from embracing the festivals of popular saints of the late Middle Ages (e.g. Valery, Joseph, Lazarus) as well as some of the late Marian feasts.

Like the royal-monastic alliance, the four rebuildings of St Denis and the lesser additions to the fabric of the church inspired the creation of new rituals. The original basilica (*c*475), refurbished by King Dagobert in the 7th century, was replaced by Abbot Fulrad's (750–84) Carolingian church in the late 8th century. Abbot Hilduin and William the Conqueror, respectively, added a chapel and a tower to the structure in the 9th and 11th centuries. Hilduin's chapel was dedicated to Mary and All Saints and probably occasioned the compilation of seven masses for Mary and All Saints, found in the sacramentary *F-R* A.566. When Abbot Suger (1122–51) built the Gothic church in the 1140s, he renewed the performance of the Saturday Office for the Virgin, established the Thursday Office for St Denis, and undoubtedly oversaw the copying of the magnificent antiphoner *F-Pn* lat.17296 (inventory in CAO, ii, 1965). The final reconstruction of St Denis, which took place under four abbots who served between 1231 and 1281, witnessed a dramatic increase in the number of processions to chapels in the chevet, the elevation of the ranks of feasts, the copying of additional new service books, the composition of new sequences, and the foundation of a Confraternity of St Denis. By the mid-14th century, the liturgy of St Denis was virtually complete, although a daily Lady Mass for the Chapel of Notre Dame La Blanche in the north transept was added in the late 14th century. By 1411 there were 24 chaplaincies in the church, many of them endowed by lay persons.

2. SOURCES. The substantial number of service books from St Denis that have survived offer access to the music,

as well as the ceremonies, of the church. For the chants of the Office there is the antiphoner *F-Pn* lat.17296, which, in combination with the ordinals from the 13th and the 14th centuries (*F-Pm* 526, *Pn* lat.976, Paris, Archives Nationales L 863, no.10), aptly depicts the celebration of the medieval Office in the abbey. Music for the Mass is preserved in four notated graduals and missals dating from the 11th and 14th centuries (*F-Pm* 384; *Pn* lat.1107; *Pn* lat.10505; *GB-Lv* 1346–1891); all but the third are splendidly illuminated. The gradual-antiphoner of Mont-Renaud (PalMus, 1st ser. xvi, 1955/*R*), once thought to hail from St Denis (G. Beyssac, *RdM*, xl, 1957, pp.131–50), is now thought to have originated in the abbey of Corbie or one of its dependencies (Robertson, 1991, pp.425–34).

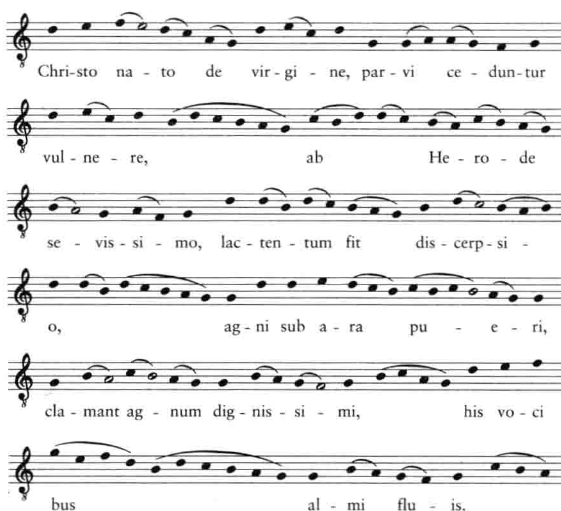
Several St Denis sources exemplify the various developments in French notation. The slightly slanted neumes found in *F-Pm* 384 (facs. in R.-J. Hesbert, *Le graduel de St. Denis, Paris*, 1981; *see* NOTATION, §III, 1(iv)(a)), which may be taken as typical of the St Denis scriptorium in the 11th century, gave way to the 12th-century neumes on dry-point staff lines of *F-Pn* lat.17296. By contrast, the perfectly straight neumes of *F-Pn* lat.9436, a sacramentary-gradual which was copied for St Denis, show its place of origin to be the scriptorium of St Vaast in Arras. The later square notation of St Denis is illustrated in the 13th- and 14th-century missals.

3. MUSIC. Despite the imposition of Roman chant throughout the Frankish Church by the early Carolingians, several chants of Gallican origin are thought to have been preserved at St Denis. Several of the great processional antiphons found near the end of *F-Pn* lat.17296 are likely to be Gallican, along with the antiphon *Deus omnipotens* in *F-Pm* 384, which contains a popular Merovingian configuration of the names of the patron saint and his two companions in martyrdom, Eleutherius and Rusticus. (In texts from the 8th century onwards, these names appear in the order Dionysius, Rusticus, Eleutherius.) Antiphons were chanted before the Gospel reading at St Denis on the 18 highest feasts of the year (*see* GALLICAN CHANT, §7(vii)), and a few of these may also be Gallican survivors or remodellings of such chants, for example, *Salvator omnium Deus*, which the monks sang on King Dagobert's anniversary (Walters, 1985).

As with the liturgy of St Denis, the musical repertory grew along with the church. Prosulas for the feasts of St Stephen, St John, the Holy Innocents and the Virgin Mary, found alongside a sizable number of responsory melismas in *F-Pn* lat.17296, are unique to St Denis. Ex.1 shows the prosula *Christo nato de Virgine*, for the feast of the Holy Innocents. The tropes for the Mass Proper in *F-Pn* lat.1107 include several well-known examples for Christmas and Easter, as well as many of the widely circulated tropes for the Mass Ordinary. St Denis sources are the sole witness to one Kyrie trope (*O Christe precamur*), the incipit of which appears in *F-Pm* 526 (ed. in E. Foley, *The First Ordinary of the Royal Abbey of St. Denis in France*, Fribourg, 1990) and *F-Pn* lat.976, and to the music of one untexted melismatic communion trope for St Stephen found in *F-Pm* 384.

Other music composed in the abbey undoubtedly includes the various Offices for St Denis himself. One of the most intriguing of these is an 11th-century rhymed Office, *Cum sol nocturnas* (*F-Pm* 384, ff.160–61*v*),

**Ex.1** *F-Pn* lat.17296, ff.39*v*–40




written in Leonine hexameters and notated in neumes that include a few significative letters (see Robertson, 1991, pl.9). This Office promotes the confusion between the true St Denis and Dionysius the Areopagite, and it contains some Neoplatonic allusions, although it does not specifically touch on Pseudo-Dionysian philosophy. The occasion for this Office was probably a mid-11th century controversy in which the congregation of St Emmeram of Regensburg claimed to possess some sacred remains of St Denis. The monk of St Denis responded by opening the reliquary of the saint, and *Cum sol nocturnas*, which dates from this period, may have been penned in commemoration of this event.

In addition, the responsory *Clavus refulgens* was composed at St Denis in 1233 in honour of the miraculous finding of the Holy Nail of the Passion that belonged to the monastery. A rubric for this chant was incorporated into a short-lived service in *F-Pm* 526 to mark the event, and the feast was celebrated on Friday of Easter Week. Likewise, the completion of the Gothic church a few decades later prompted the creation of 11 sequences for the saints whose remains were in the altars of the chapels radiating from the chevet. All but one of these sequences are contrafacta of pre-existing works, most of them in honour of the Virgin. The sequence *Salve pater Dyonisi* (AH, xliv, 1904/*R*), however, was original, both in melody and in text. This work is an intriguing amalgam of references to the various visions of St Denis: it calls him 'mirror and summit of the wise of Greece', an allusion to the Athenian Dionysius, and it also expresses the Pseudo-Dionysian concepts of the 'order of the heavenly army', the 'seraphim' and 'cherubim', and the association of the latter with 'clarity' and 'light'.

Two important series of monophonic melodies for the BENEDICAMUS DOMINO and ITE MISSA EST found in the 13th-century missal *F-Pn* lat.1107 help explain the written and unwritten histories of these genres. Most striking are the length and expansiveness of these melodies, for they are taken from the melismas of other prolix chants (usually reponsories and alleluias). Specific directions for their liturgical placement appear in the ordinals; like the melodies for the Ordinary of the Mass, the tunes for the *Benedicamus Domino* and *Ite missa est* were ordered

hierarchically, so that one melody might serve the highest feasts, while another was used for duplex festivals of saints whose relics lay in the church, and so forth. The method of recording the chants in *F-Pn* lat.1107 is especially noteworthy: they are preserved in the kyriale, preceded by cues naming the sources of the melismas. The presence of the cues suggests that these chants were composed orally, and the placement of syllables, along with the phrasing, which most often corresponds to that of the parent source, strengthens the impression of oral improvisation. These procedures may account for the fact that music for the *Benedicamus Domino* and *Ite missa est* is scarce in the late Middle Ages.

4. THEORISTS. Two music theorists were apparently connected with St Denis. The late-13th-century *Tractatus de tonis* of GUY DE SAINT-DENIS deals with plainchant and draws on Boethius, Guido of Arezzo, Petrus de Cruce and Johannes de Garlandia. Most of his examples are taken from the music of the abbey, and he often distinguishes between the practice at St Denis ('secundum usum nostrum') and the use of Notre Dame of Paris and Amiens Cathedral. The *Tractatus de Musica* of PETRUS DE SANCTO DIONYSIO (ed. U. Michels, CSM, xvii, 1972) shows this monk's familiarity with current mensural practices of the early 14th century, particularly those of Johannes de Muris. St Denis seems to have cultivated little if any polyphony, and Petrus probably came to know de Muris's work as a student at the Collège de Saint-Denis, a residence in Paris for scholar-monks of the abbey (Nebbiai-Dalla Guarda, 1982). Michels (op. cit.) suggested that Petrus is the same as Anonymus 6 (*CoussemakerS*, iii, 398–403) because of the striking similarities in the first parts of the two treatises.

Much of the individuality of the divine service at St Denis disappeared in the early 17th century, when the abbey was reformed according to the statutes of the Congregation of St Maur. Musical developments at St Denis are difficult to trace after this time, although the monastery was well known for its fine organs in the late 17th century and the 18th. The liturgical books of the abbey entered the various European libraries largely as a result of catastrophic events. During the Huguenot incursions in 1567, many manuscripts were destroyed or removed, later to be purchased by noted collectors. Similar anti-royalist onslaughts during the years immediately following the French Revolution saw the removal of the remaining manuscripts. The final monastic Office at St Denis was celebrated on 14 September 1792; under Napoleon St Denis served as a Collège de Jeunes Filles de la Légion d'Honneur. Today it is a parish church.

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ANNE WALTERS ROBERTSON

**St Denis, Ruth** (*b* Newark, NJ, 20 Jan 1877; *d* Los Angeles, 21 July 1968). American dancer. *See* BALLET, §4.

**Sainte-Colombe** [Sainte Coulombe], **Jean de** (*fl* 1658–87; *d* by 1701). French viol player and composer. He has been identified from signatures on Parisian notary acts dating from the 1650s and 60s. On 23 April 1658 he witnessed the marriage contract of Nicolas Caron, organist at St Thomas du Louvre, who in turn stood witness for Sainte-Colombe's future son-in-law, Jean Varin, on 22 September 1669. This contract is in the name of Sainte-Colombe's eldest daughter, Françoise; Brigide, her sister, is also mentioned, as is Sainte-Colombe's wife, Marie Pichille.

In the late 1660s Sainte-Colombe lived in the rue de Bétizy, Paris, next door to the church of St Germain-l'Auxerrois. Marin Marais lived nearby, as also, in 1666, did one of Sainte-Colombe's colleagues Jean Lacquemant, known as Dubuisson. According to Jean Rousseau, Sainte-Colombe studied the viol with Nicolas Hotman and later became a renowned teacher himself, notably of Marais. He is credited with establishing the use of overspun bass strings, with adding a seventh string to the bass viol and with inventing a new left-hand technique. Another technique known as 'furies', involves passages entirely in demisemiquavers using separate bow strokes, frequently on the lower strings.

Sainte-Colombe's works comprise 180 solo bass viol pieces (in *GB-En* and the Bibliothèque Municipale, Tournus) and 67 *Concerts à deux violes esgales* (*F-Pn*; ed. in PSF i/20, 1973/*R*). They regularly defy harmonic rules by using parallel 5ths or unresolved dissonances which are quite unsettling to the ear. We find not only the dance forms popular in France at the time, but also the *pianelle*,

a dance in triple time with regular undotted rhythms, unique to Sainte-Colombe. His preludes are of extraordinary length for the period, and his *doubles* are often unusual in not having the same number of bars as the original dance.

That Sainte-Colombe died by 1701 is evident from Marais's *Tombeau pour Monsieur de Sainte-Colombe*, published that year. However, his absence from the January 1696 *capitation*, a Parisian tax list of musicians, and from Abraham du Pradel's 1691 list of Parisian musicians may suggest an even earlier date.

Sainte-Colombe had at least one son, known as 'Monsieur de Sainte-Colombe le fils', who lived for a time in London as a viol player; a benefit concert was held there for him on 14 May 1713. His few extant suites for solo bass viol are at Durham Cathedral. Augustin Dandricourt de Sainte-Colombe, who worked as a viol teacher and chapel musician in Lyons, 1657–70, is probably not connected to the Parisian family.

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**St Emmeram.** Benedictine abbey in Regensburg, Germany. It was an important centre of musical activity during the Middle Ages. Founded in the late 7th century, the abbey was dedicated to Emmeram, an itinerant Frankish bishop and saint martyred in about 685; his burial place on the 'Mons martyrum' outside Regensburg became a notable place of pilgrimage during the 9th century. In the late 10th century the monastery was the centre of Cluniac reform in Bavaria and became independent of the bishopric of Regensburg in 975. In 1030 the abbot placed Otloh (*see* OTLOH OF ST EMMERAM) in charge of the monastery school, which, during the 11th and 12th centuries, was to be a significant source of didactic and speculative works on music; among the names associated with the school are OTKER OF ST EMMERAM (author of *Mensura quadripartite figure*), WILHELM OF HIRSAU and ARIBO. From 1731 until 1803 St Emmeram enjoyed baronial status and became once more a great cultural centre, known especially for painting and science. After this date control of the abbey passed first to the principality of Regensburg and subsequently, at the monastery's dissolution in 1810, to Bavaria.

St Emmeram possessed an extensive library, which by the year 1500 contained more than 600 manuscripts; the collection was taken over by the Staatsbibliothek in Munich in the early 19th century. Several manuscripts are of particular interest to music historians: *D-Mbs* Clm 9543 (written 817–47, probably by the cleric Engyldeo), containing an alleluia melody with text throughout (*Psalle modulamina* to the alleluia with the verse *Christus resurgens*) – an early example, with neumes, of the Roman plainchant practice of providing texts for the melismas; *Mbs* Clm 14322 (written 1024–6) and 14083 (1031–7), two cantatoria containing, besides the responsorial chants of the Mass, an abundance of troped chants of the Ordinary and Proper of the Mass and some east Frankish sequences, written in German neumes; *Mbs* Clm 14843 (9th–11th century), containing in its supplement (ff.97–104) liturgical tropes, sequences and hymns without neumes; Clm 14870, containing a plainchant Office of St Emmeram composed in about 1030 by ARNOLD OF ST EMMERAM; Clm 14845, a 12th-century troper whose original flyleaves (ff.1–14) contain tropes, sequences, alleluia verses etc., with neumes; and Clm 14274 (formerly Mus.3233*a*), a quarto manuscript of Bavarian origin and a major mensural source of 15th-century music, containing sacred and secular compositions for three voices mainly by northern French composers from the period around 1400.

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KARL-HEINZ SCHLAGER

**Saint-Evremond, Charles de Saint-Denis,** Seigneur de (bap. St Denis-le-Gast, Manche, 5 Jan 1614; *d* London, 29 Sept 1703). French man of letters. After studies at the Jesuit college in Paris, he entered military service, rising to the rank of *maréchal de camp* in 1652. During the Fronde he was disgraced by his *Lettre sur la Paix des Pyrénées* (1661) and was obliged to seek exile outside France. He fled to the Netherlands and in 1670 to England, where he was appointed Charles II's Keeper of the Ducks in the Decoy at St James's Park. A keen music lover and amateur, Saint-Evremond frequented the Chelsea *académie* of Hortensia Mancini, the Duchess of Mazarin (the niece of Cardinal Mazarin and mistress of the king), where French music was performed and discussed. His own home in London also became a centre of intellectual and social activity which is reflected in his literary production. He is said never to have learnt to speak English.

Saint-Evremond wrote about music in letters (1674–5), essays, dialogues, poems and a farcical play about the current obsession with Lullian opera entitled *Les opéra* (1677). His views on opera were expressed at greater length in a letter to the Duke of Buckingham, probably written in 1677–8 and first published in the February 1683 issue of *Le mercure galant*; with few exceptions he found it boring and banal. He was generally opposed to dramatic works sung entirely from beginning to end. To him, music was a useful ornament to spoken drama, of which only certain features, such as prayers, oaths and expressions of love or sorrow, were suitable for musical setting. He excepted the works of Lully, whom he felt better understood 'the Passions' and entered 'farther into the heart of man than the Authors themselves'. Elsewhere he showed a clear preference for French style over Italian

in matters of taste and vocal performance. Even so, he deplored the use of machines and reliance upon supernatural elements. In spite of the limitations of his experience, Saint-Evremond's musical writings, which were known to Le Cerf and Raguenet, constitute a notable contribution to the development of aesthetics and a philosophy of opera during the late 17th and early 18th centuries.

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**St Florian.** Monastery near Linz, Austria, founded about 1071 by Augustinian canons. Manuscripts in the monastery library provide evidence of early vocal music in the abbey church; the neumatic notation is similar to that of the St Gallen school and dates from the 9th century. The monastery school, where music was taught in addition to the liberal arts, provided regular church music. Polyphony was first performed in the first half of the 14th century, and in 1475 one of the monks achieved fame as an organist. Instrumental music was played, both in the church and the monastery, from the 16th century onwards. An inventory of 1612 lists a regal, two 'double instruments' and 46 string and woodwind instruments in addition to the main organ. There have been composers at St Florian throughout its existence. Among those recorded in the 17th century were Josef Haug, J.K. Merkl, Melchior Kämpfel and Stefan Vogl. The most famous *regens chori* of the 18th century was F.J. Aumann. David Fuhrmann initiated the reconstruction of the monastery in Baroque style (1686–1750), and F.X. Chrismann was commissioned to build the organ in the rebuilt church. This famous instrument originally had three manuals, 59 registers and 5230 pipes, and has since been enlarged to four manuals, 103 registers and 7343 pipes. It is known as the 'Bruckner Organ' in memory of St Florian's greatest musician.

Bruckner, born near St Florian in 1824, was a choirboy at the monastery where he was taught music by the monks. Later he himself taught in the surrounding parishes and in St Florian itself. He was also organist at the monastery in the 1840s and 50s; he subsequently lived in



*Abbey church of Mariä Himmelfahrt, St Florian, designed by Carlo Antonio Carlone, 1686–95; the organ by Franz Xaver Chrismann, 1774, is known as the 'Bruckner Organ'*

Linz and Vienna but often visited St Florian for short periods and is buried there. In 1906–24 F.X. Müller (1870–1948) was director of music at the monastery, where he wrote his *Augustinus-Messe* (1911) and other works. In 1924 he moved to Linz, where he became Kapellmeister of the cathedral.

The monastery's music archives must once have been among the richest in Austria; however, through the rebuilding in the 18th century and inept administration in the mid-19th century much material was lost. Nevertheless, the library contains about 121,000 printed volumes and 800 manuscripts.

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ALTMAN KELLNER

**Saint-Foix, (Marie-Olivier-)Georges (Poulain),** Comte **de** (*b* Paris, 2 March 1874; *d* Aix-en-Provence, 26 May 1954). French musicologist. While studying law at the Sorbonne he was a pupil of d'Indy at the Paris Schola Cantorum, where he studied the violin (diploma 1906) and music theory, also becoming an able quartet player. From 1900, encouraged by Théodore de Wyzewa, he devoted himself to musicology and became a leading authority on 18th-century music, especially that of Mozart. With Wyzewa and Adolphe Boschot he founded

the Société Mozart in 1901. As a member of the Aix-en-Provence Académie des Arts et Sciences he contributed greatly to the artistic direction of the festival there. He was also a founder-member of the Société Française de Musicologie, where he twice served as president, and a member of the Académie des Beaux-Arts and the Accademia di S Cecilia, Rome; Saint-Foix received awards from the Austrian government and the Salzburg Mozarteum as well as the honorary doctorate from Edinburgh University.

Saint-Foix's major work was his five-volume study of Mozart's life and works, of which the first two volumes (to 1777) were written with Wyzewa. It shows unprecedentedly minute analysis and chronological classification of Mozart's works based on their style; while modern source research has revealed errors in the chronology and shown this treatment to be too narrowly schematic, the book remains a fundamental study and particularly valuable for its detailed accounts of Mozart's forerunners and contemporaries in relation to his style. This topic, and the corresponding one of Mozart's influence on his successors (especially Beethoven and Schubert), forms a central interest of Saint-Foix's other writings, such as the articles on Schobert, Gluck, Sammartini, J.C. Bach and French symphonists around 1750 and his revision of Picquot's book on Boccherini.

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**St Gallen.** Benedictine monastery in Switzerland, and one of the most important musical and literary centres during the Carolingian and Ottonian periods; also the city of the same name.

1. History to 1300. 2. 1300 to the present. 3. The chant tradition. 4. The city.

1. HISTORY TO 1300. The origins of St Gallen go back to a hermitage established in *c*613 by the Irish saint Gallus (*c*550–*c*627). Gallus had accompanied St Columbanus to the Continent. Exiled from Luxueil by the Merovingian King Theuderic II (595–613), Columbanus went to Zürich and later to Bobbio. Gallus, however, fell ill and stayed at Zürich, founding his hermitage nearby, where he was joined by a small community. In 720 St Othmar (*c*689–759) took charge of the hermitage and founded the cloister. The house followed a Rule based on that of Columbanus until 760, when it became dependent on the bishopric of Konstanz and adopted the Benedictine Rule. Louis the Pious (814–40) made St Gallen an independent royal abbey in 818.

With the 9th century, under Abbot Gozbert (816–37) the monastery entered its period of greatest prosperity, both economic and artistic. Rebuilding began in 830, perhaps following a plan still extant in the library. The learned and powerful abbots Grimald (841–72) and Salomo (890–920) enlarged the cloister's holdings and encouraged its intellectual life. Scholars, poets, and musicians flourished under them, notably Hartmann II (*d* 864), the Irishman Moengal (*d* 869), Iso (*d* 871), Ratpert (*d* 890), Notker 'Balbulus' (*d* 912) and Tuotilo (*d* 915). Their output consisted of chronicles, biblical commentaries, hymns, antiphons, tropes, *versus* and *versus ad sequentias*, including Notker's *Liber hymnorum*, an extraordinary cycle of *versus ad sequentias* inspired by the proses in an antiphoner brought to St Gallen by a monk from Jumièges *c*860.

The achievements of the Carolingian school at St Gallen were mainly literary, although it is likely that Hartmann, Ratpert and perhaps Notker wrote melodies for some of their works. It is almost certain that Tuotilo, a poet, instrumentalist and sculptor, composed the melodies of

his tropes (e.g. *Hodie cantandus*). The outstanding achievement, however, remains Notker's development of the fully-fledged East Frankish *versus ad sequentiam* from the West Frankish models (see Crocker).

The community was also concerned with the preservation of liturgical chant. The monks regarded St Gallen and Metz as the main centres of the authentic Roman tradition. From this belief there rose the legend that during the reign of Charlemagne (*d* 814) the Roman cantors Petrus and Romanus, bound for Metz, had arrived at St Gallen, that Romanus had fallen ill and remained there, and that he had taught the authentic Roman tradition to the abbey's *schola* and introduced the use of the significative (or 'Romanian') letters. The source for the legend, with the symbolic names of the cantors and the striking parallel to the foundation of St Gallen, is the *Casus monasterii Sancti Galli* by Ekkehard IV (*d* 1060). No earlier document, including the earlier *Casus*, mentions it.

The artistic traditions of the monastery continued until the early 11th century through the works of Ekkehard I (*d* 973), Hartker (*d* 1011), Notker Labeo (or 'Teutonicus'; *d* 1022), translator of Boethius and of Martianus Capella and writer of the earliest music treatise in German, and Ekkehard IV. Nevertheless, the 10th century brought a decline in royal support; there were invasions by the Hungarians in 925 and the Saracens in 954. Emperor Conrad II (1024–39) in 1034 ordered the adoption at St Gallen of the Cluniac reforms, which further constricted artistic activity. The *Annales* ceased in 1044 and the *Casus* in the early 13th century. It is significant that when the *Casus* was resumed in 1335 in German by Christian Küchemeister, he should have been a townsman, not a monk.

2. 1300 TO THE PRESENT. By the 14th century St Gallen had lost its strong intellectual tradition. Abbot Heinrich von Gundelfingen (1411–17) allowed the members of the Council of Konstanz (1414–18) to remove hundreds of manuscripts, most of which were never returned. Similar depredations occurred during the Council of Basle (1431–49). The early 16th century brought a revival of music at the monastery. Joachim Cuontz copied manuscript 546, the last of the St Gallen tropers, in 1507. Fridolin Sicher (1490–1546) became organist in 1515 and contributed a songbook and a tablature to the library (MSS 461, 530). Part-singing began in 1531, but instrumental music was not admitted until 1692 despite an attempt to introduce it in 1645. Two songbooks, the Heer Liederbuch (MS 462) and the Tschudi Liederbuch (MS 463), came to the monastery from the historian Aegidius Tschudi (1505–72). The Reformation clashes did not spare St Gallen. It was occupied by the Protestants (1529–31) and sacked by Berne and Zürich in 1712, when the church's paintings were destroyed and the library looted. Most of the books taken to Berne were returned; those in Zürich were sold and some eventually entered the Zentralbibliothek. The 17th and 18th centuries were musically undistinguished at St Gallen.

The monastery was dissolved in 1805, but the library remained in the custody of some of the former monks, notably the historian Idelfons von Arx (1750–1833). In 1844 St Gallen was made a bishopric; the conventual church became the cathedral and the library is now the capitular library. It remains among the most important monastic libraries still in situ, with some fundamental sources for the history of plainchant, including some of the earliest fully notated chant books. The liturgical and musical manuscripts comprise nos.337*b*–547, including 339 (PalMus, 1st ser., i, 1889/*R*), a 10th-century gradual; 359 (PalMus, 2nd ser., ii, 1924/*R*), a cantatorium, *c*900; 390–91 (PalMus, 2nd ser., i, 1900/*R*), the 10th-century antiphoner of Hartker (*d* 1011); and a group of tropers (10th to 12th century): 376, 378, 380, 381, 382 and 484. The tropers are particularly important as sources for the works of the St Gallen school of the 9th and 10th centuries.

3. THE CHANT TRADITION. The manuscripts mentioned above reflect the rise of the cloister's musical scriptorium in the 9th, 10th and 11th centuries, which produced liturgical manuscripts not only for St Gallen but for other centres such as Minden. They are notated in a fine neumatic script different from German neumes, which appears in some other Swiss and south German scriptoria (e.g. Einsiedeln and St Emmeram). They transmit a graphic tradition of chant characterized mainly by numerous rhythmic neume forms, *episemata* and significative letters. Few sources are as rich in rhythmic signs as these: even though rhythmic notation was used in sources from nearly every region, they predominate in the early East Frankish and Messine sources.

The notation in the early St Gallen manuscripts is not diastematic, but shows traits suggesting the melodic versions that Peter Wagner called the 'German plainsong dialect' (Wagner, 1930–32/*R*, ii, pp.v–xxxvi). The influence of the monastery was perhaps overstressed by the monks of Solesmes in their restoration of the chant, and some scholars have suggested that St Gallen was perhaps peripheral to the main tradition of plainchant. The lasting influence and popularity of the Carolingian and Ottonian poet-musicians of the abbey, however, is attested by the wide diffusion of their works. (*See also* NOTATION, §III, 1(iv)(a).)

4. THE CITY. St Gallen grew around the cloister in Carolingian times; until the 14th century it was ruled by the abbots, but it became independent in 1353 and a royal town in 1450. Joachim von Watt (Vadianus) (1484–1551), a Reformation leader, founded the Stadtsbibliothek with his own library. Dominicus Zyli published a German hymnal in the city before 1553, and in 1682 Christian Huber (*d* 1697) published his influential *Geistliche Seelenmusik* there. One of his descendants, Ferdinand Huber (1791–1863), became a prominent composer of lieder. A collegium musicum was founded in 1620 and evolved into the Städtsingerverein, as it is known today. The city has a symphony orchestra, founded by Albert Meyer (1847–1933), and another choir, the St Galler Kammerchor, founded in 1937. Younger ensembles include a period instrument ensemble, the Collegium Musicum St Gallens, and the Bach Choir.

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ALEJANDRO ENRIQUE PLANCHART

**Saint-Gelais** [Sainct-Gelays], **Mellin** [Merlin] **de** (*b* Angoulême, 1491; *d* Paris, 1558). French poet and musician. He was the son or nephew of Octavien de Saint-Gelais, a rhetorical poet and Bishop of Angoulême from 1495. From 1508 to 1517 he studied law at the universities of Bologna and Padua. He was among the first French writers to import the spirit of the Italian Renaissance; his light and *galant* verse, influenced by Petrarch, Bembo and Ariosto in forms such as the sonnet, *capitolo*, *madrigale* and *villanesca*, made him the most fêted poet at the court of François I, whom he served as almoner and librarian. Although pirated editions of his poetry appeared at Lyons in 1547 and 1574, he followed the example of the strambottists Cariteo, Il Tebaldeo and Serafino by avoiding publication and winning fame through his declamatory improvisation. He also wrote a large number of works in more traditional French forms.

His musical talents were extolled by contemporary authors, including Tyard, who compared his lute playing with that of Alberto da Ripa, and Barthélemy Aneau, who described him as a poet 'who composes, better indeed than all others, lyrical verses, sets them to music, sings them, plays and performs them on instruments … in this respect he comprises divers persons, being poet [and] musician, [both] vocal and instrumental' (B. Aneau: *Le Quintil Horatien*, Lyons, 1556, included in J. Du Bellay, *La deffence et illustration de la langue françoyse*, ed. E. Parson, Versailles, 1878, p.205, with attribution to Charles Fontaine).

No musical compositions specifically attributed to Saint-Gelais survive. However, the popularity of his strophic poetry in the *voix de ville* repertory of the mid-16th century suggests that his music may have been based on existing dance tunes. The 1547 edition of his verse includes an amorous *complainte* in *capitolo* form (11 three-line stanzas), *Hélas mon Dieu y'a il en ce monde*, with the instruction: 'Pour dire au luth en chant italien'. In the 1574 edition this is changed to '… sur la chanson des nègres sur la guyterre, *Se lo commo non me dan*'. In two contemporary manuscripts his 38-line poem of separation *Pour m'esloingner* is described: 'This piece, taken from Ariosto [*Qual son, qual sempre fui*], is to be recited to the lute or guitar with the tune called 'Romanesca' which is repeated for each pair of lines'. The romanesca melody and bass are clear in Certon's four-voice setting of 1552. Saint-Gelais' verse abounds in lyrical metaphors; one piece is entitled 'Sur un luth', another 'Pour la guiterre' and a third humorously suggests that the latch of a lady's boudoir makes sweeter music than either spinet, flute or lute.

His verse figures more prominently than that of any other poet in musical collections printed during the decade between the death of Clement Marot in 1543 and the publication of Ronsard's *Amours* in 1552. More than 70 of his poems were set between 1533 and 1590 by 54 composers, including Arcadelt, Certon, Crecquillon, Janequin, Lassus, Le Roy, Sandrin and Sermisy.

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FRANK DOBBINS

**Saint-Georges** [Saint-George], **Joseph Bologne**, Chevalier **de** (*b* Baillif, Guadeloupe, 25 Dec 1745; *d* Paris, 9 June 1799). French composer and violinist. He was the son of a Guadeloupe planter, George Bologne, and his African slave Nanon. Although his father called himself 'de Saint-Georges', after one of his properties, he was officially ennobled only in 1757, when he acquired the title of *ordinaire de la chambre du roi*. (Some biographers have mistaken him for Pierre Boullongne-Tavernier, *controlleur général* of finance, whose nobility dated back to the 15th century; such confusion originated with de Beauvoir's novel of 1840.) In 1747 George Bologne was accused unjustly of murder and fled to France with Nanon and her child to prevent their being sold. After two years he was granted a royal pardon and the family returned to Guadeloupe. In 1753 George took Joseph to France permanently.

At the age of 13 Saint-Georges became a pupil of La Boëssière, a master of arms, and excelled in all physical exercises, especially fencing. When still a student Saint-Georges beat Alexandre Picard, a fencing-master of Rouen, who had mocked him as 'La Boëssière's upstart mulatto', and was rewarded by his father with a horse and buggy. On graduating, at the age of 19, he was made a Gendarme de la Garde du Roi and dubbed chevalier. After the end of the Seven Years War, George Bologne returned to his Guadeloupe plantations, leaving his son with a handsome annuity. The young chevalier became the darling of fashionable society; all contemporary accounts speak of his romantic conquests. In 1766 the Italian fencer Giuseppe Faldoni came to Paris to challenge Saint-Georges. Faldoni won, but proclaimed Saint-Georges the finest swordsman in Europe.

Nothing is known of Saint-Georges' early musical training. However, after 1764, works dedicated to him by Gossec and Lolli suggest that Gossec was his composition teacher and that Lolli taught him violin. Saint-Georges' technical approach was similar to that of Gaviniés, who may also have taught him, but Fétis's claim that he studied with Leclair is mere conjecture. In 1769 he became a member of Gossec's new orchestra, the Concert des Amateurs, at the Hôtel de Soubise, and was soon named its leader.

Saint-Georges made his début as a solo violinist with the Amateurs in 1772, performing his first two violin concertos op.2 to critical acclaim. These concertos reveal him to have been a prodigious virtuoso. The solo parts make extensive use of the highest positions and the composer revels in the possibilities of the newly invented Tourte bow, with bold, détaché strokes and intricate *batteries* and *bariolage*. But virtuosity was not his principal aim. The slow movements of the concertos are songful and expressive, with occasional touches of Creole nostalgia. When Gossec became a director of the Concert Spirituel in 1773, Saint-Georges was appointed musical director of the Amateurs, which rapidly became one of the best orchestras in Europe.

After his father's death in 1774, Saint-Georges' annuity stopped and music became his livelihood. Between 1773 and 1779 he published most of his instrumental music, including two sets of string quartets (some of the first in Paris), a dozen violin concertos and at least 10 *symphonies concertantes*, becoming a chief exponent of that new, intrinsically Parisian genre. Like the string quartets, the *symphonies concertantes* have only two movements, while the violin concertos have three.

In 1776 a proposal to make Saint-Georges music director of the Paris Opéra was blocked by a quartet of its leading ladies, who petitioned Queen Marie Antoinette to spare them from 'degrading their honour and delicate conscience by having them submit to the orders of a mulatto'. To defuse the scandal, Louis XVI nationalized the Opéra. A year after his first serious setback due to his colour, Saint-Georges presented his first opera, *Ernestine*, at the Comédie-Italienne. The critics praised the music but predicted that it could not overcome the weak libretto; it did not survive its première. Undaunted, Saint-Georges abandoned composing instrumental music to devote himself to operas. Mme de Montesson, morganatic wife of the Duke of Orléans, engaged him as music director of her private theatre and, as an added incentive, appointed him Lieutenant de chasse of the Duke's hunting estate at Raincy. His opera *La partie de chasse* (1778) was performed there, while *L'amant anonyme* received its première at Mme de Montesson's theatre in 1780.

In January 1781 the Amateurs were disbanded, owing to financial losses incurred during the American War of Independence. Soon after, Saint-Georges founded the Concert de la Loge Olympique, part of the exclusive freemason club La Loge Olympique. As its fame increased, the orchestra moved from the Palais Royal to larger quarters at the Tuileries. It was for this ensemble, at the behest of the Loge's grand-master, Baron d'Ogny, that Saint-Georges commissioned Haydn's Paris symphonies.

On the death of the Duke of Orléans in 1785, Saint-Georges lost his position in that household. In 1787, invited by the fencing-master Angelo, he went to London, where he gave exhibition fencing matches, including one at Carlton House before the Prince of Wales; a painting by Robineau shows Saint-Georges fighting the enigmatic transvestite 'La Chevalière' d'Eon. The prince also commissioned the young Bostonian Mather Brown to paint Saint-Georges' portrait. When asked if it was a good likeness the composer replied: 'Oh Madame, so good, it's frightful!' (see illustration). Returning to Paris, he composed and produced his most successful comedy, *La fille-garçon*, and resumed work at the Loge Olympique.



*Joseph Bologne de Saint-Georges: stipple engraving by William Ward after Mather Brown, 1787*

Saint-Georges was introduced to the revolutionary circle around the young Duke of Orléans (later Philippe-Egalité) by Laclos and Brissot, founders of the abolitionist Société des Amis des Noirs, and joined the duke and Laclos on their 1789 journey to London. The following year he undertook a tour of northern France with the actress Louise Fusil and the horn player Lamothe. In Belgium he was denounced as an agent for Philippe-Egalité and expelled from Tournai by the French émigrés there. Bedridden by a long illness in Lille, he wrote his last opera, *Guillaume tout coeur*, for that city. He also joined the National Guard, and in 1792 the Paris Assembly made him colonel of the Légion des Américains et du Midi, which comprised 'citizens of colour' (including Thomas-Alexandre Dumas, father of the novelist Alexandre Dumas *père*). Saint-Georges was accused of misconduct but managed to clear his name, going on to help save Lille from a counter-revolutionary plot by General Dumouriez. However, in November 1793 he became a victim of the Reign of Terror and spent 18 months in the military prison of Hondainville near Clermont-sur- Oise. Freed after the fall of Robespierre, the mulatto colonel fought a long battle to regain his regiment, ending with an order to avoid Arras, its garrison town.

In 1795 Saint-Georges sailed with Lamothe to Saint Domingue, which was in the grip of a slave revolt. Having been given up for dead, they returned to Paris two years later. Saint-Georges directed another orchestra at the masonic Cercle de l'Harmonie, according to the *Mercure* 'leaving nothing to be desired as to the choice of works or the superiority of the execution'. He died in 1799, of an 'ulcerated bladder'.

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Doubtful and spurious works: Le droit de seigneur (?Saint-Georges, ?after Beaumarchais), ?perf. privately, 1 aria by Saint-Georges pubd as no.3 in Journal de harpe, 1784

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Orch: 2 vn concs., G, D, op.2 (1773), the first pubd as 'no.1', then as op.10 (1777); 2 vn concs., D, C, op.3 (1774); Vn Conc., D, op.4 (1774); 2 syms concertantes, C, B, 2 vn, op.6 (1775); 2 vn concs., C, A, op.5 (*c*1775); Vn conc., no.9, op.8 (1776); 2 syms concertantes, C, A, 2 vn, op.9 (1777); Vn conc., op.11 (1777); 2 syms concertantes, E♭, G, 2 vn, op.12 (?1777), the second repr. as no.13 (1782); 2 syms concertantes, F, A, 2 vn, va, op.10 (1779); 2 vn concs., A, B♭, op.7 (1782); 2 syms, G, D, op.11 (1799), no.1, spurious, no.2, ov. to L'amant anonyme; Bn conc, lost, perf. at Concert Spirituel, 28 March 1782; Sym concertante, D, *CH-Bu*, parts missing; Sym concertante, G, incipit quoted by Sarasin in thematic catalogue, *Bu*

Chbr: 6 qts, Au goût du jour, op.1 (1773); 6 quartetto concertans (1777); 6 qts, op.14 (1785), ?lost; 3 sonatas, hpd/pf, vn obbl (1781); 6 sonatas, vn, vn acc. (1800), only 3 pubd; 6 airs variés, vn, vn acc., lost (mentioned by Gerber); Recueil de pièces, pf, vn [ded. Countess de Vauban], erroneously called 'Trios', *F-Pn*; Sonata, fl, hp, *Pn*; Adagio, pf (1978); other works in contemporary anthologies

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GABRIEL BANAT

**Saint-Georges, Jules-Henri Vernoy de** (*b* Paris, 7 Nov 1799; *d* Paris, 23 Dec 1875). French librettist. Declared by Barbey d'Aurevilly the 'père éternel' of the libretto, he was one of the most prolific operatic plot writers of the 19th century. Over his 50-year career he wrote more than 70 works, almost entirely in collaboration; with Eugène Scribe he dominated theatrical production in the 1830s and 40s. Although he produced successful operas, such as *La reine de Chypre* (1841) for Halévy, as well as ballets, notably *Giselle* (1841, with Gautier and Coralli), he lacked Scribe's generic adaptability. Happiest in the world of *opéra-comique*, his plots changed little from one decade to the next. Never unpredictable, he retained a belief in the importance of simple characterisation and improbable coincidence that at best (as in *La fille du régiment*) moved the plot along seamlessly and at worst (*La jolie fille de Perth*) revealed the need for a fresh approach. In person he remained similarly rooted in the past, affecting the affable manners and extravagant dress of an 18th-century nobleman.

LIBRETTOS
(*selective list*)

*opéras comiques unless otherwise stated; dates are of first performance; names of collaborators are in parentheses*

*Le bourgeois de Reims* (C. Ménissier), Fétis, 1825; *Jenny*, Carafa, 1829; *La marquise* (A. de Leuven), Adam, 1835; *L'ambassadrice* (E. Scribe), Auber, 1836; *Le planteur*, Monpou, 1839; *La fille du régiment* (J.-F.-A. Bayard), Donizetti, 1840; *Le diable amoureux* (ballet, J. Mazilier), Benoist and Reber, 1840; *Giselle, ou les wilis* (ballet fantastique, T. Gautier and J. Coralli), Adam, 1841; *L'aïeule*, Boieldieu, 1841; *La reine de Chypre* (opéra), Halévy, 1841, as *Caterina Cornaro*, Lachner, 1841; *L'âme en peine* (opéra fantastique), Flotow, 1846; *Le juif errant* (opéra, Scribe), Halévy, 1852; *Falstaff* (de Leuven, after W. Shakespeare), Adam, 1856; La fanchonette (de Leuven), Clapisson, 1857; *Le papillon* (ballet-pantomime, M. Taglioni), Offenbach, 1860; *Au travers du mur*, Poniatowski, 1861; *La jolie fille de Perth* (J. Adenis), Bizet, 1867; *La fleur de Harlem* (de Leuven, after Dumas *père: La tulipe noire*), Flotow, 1876 [as *Il fiore d'Arlem*]; *Noé*, Halévy, 1885

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BENJAMIN WALTON

**Saint Germain,** Count of (*d* Eckernförde, 27 Feb 1784). Courtier, adventurer, amateur scientist, inventor and dilettante musician. He purposely concealed his background and identity, and used such pseudonyms as Count Welldone, Prince Ragotzy, Count Bellamare and Count Surmont on his wide travels throughout Europe. Further confusion has arisen with the like-named French general Claude Louis de Saint Germain and with Robert-François Quesnay de Saint Germain, an ardent occultist who may have written the essays *La très sainte Trinosofie* and *La magie sainte* (still used by Freemasons) that are attributed to the count. Gerber, alone among the many commentators on Saint Germain's life (which has many times been made the subject of fiction, by George Sand and Bulwer-Lytton for instance), maintained that he was identical with an obscure violinist and composer in Berlin named GIOVANNINI, but this is improbable. Saint Germain was most likely either the son of Franz Leopold Rákóczi, exiled Prince of Transylvania, or the illegitimate son of Maria-Anna of Neubourg, widow of Charles II of Spain. In his youth he was probably a protégé of the Grand Duke Gian Gastone (the last of the Medicis) and may have studied at Siena University. He appeared in London society from about 1743, and in 1758 was in Paris, where he became a favourite of Mme de Pompadour and Louis XV. After an embarrassing affair as an unofficial political agent in The Hague (1760) he returned briefly to England. Further travels took him to Russia, Germany and Italy; he visited Berlin at the invitation of Friedrich August of

Brunswick, and in 1779 Prince Karl of Hesse, his last patron, gave him a building for his scientific experiments. He claimed to have made several discoveries applicable to manufacturing processes and was associated with industries in the Low Countries.

Most of Saint Germain's musical activities were associated with his visits to England, although his talent was also praised by the French courtiers. According to Burney, the 'celebrated and mysterious' Count Saint Germain contributed several songs to the pasticcio *L'incostanza delusa* (1745) and attended its rehearsals with Prince Lobkowitz (to whom the libretto was dedicated); his 'Per pietà bell' idol mio' was encored nightly, but Burney considered the other songs in the published score insipid. Horace Walpole, who claimed that the count had been in England for about two years by December 1745, described him as follows: 'He sings, plays on the violin wonderfully, composes, is mad and not very sensible'. He published in London several sentimental English songs, a collection of 42 Italian arias (*Musique raisonnée*) and a book each of trio sonatas and solo violin sonatas. The aria collection includes the three from *L'incostanza delusa*; texts and music range from unpretentious idylls to intense dramas, all with considerable emphasis on accurate text rendering. His trio sonatas combine polyphonic and homophonic styles, but the violin sonatas are more Rococo in character.

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J.H. CALMEYER

**St Germain-des-Prés Chansonnier** (*F-Pn* fr.20050). *See* SOURCES, MS, §III, 4.

**Saint-Huberty** [Huberti], Mme **de** [Clavel, Antoinette Cécile] (*b* Strasbourg, 15 Dec 1756; *d* London, 22 July 1812). French soprano. Her professional name derives from the name assumed by her first husband. She studied in Warsaw with J.B. Lemoyne and, after a period in Strasbourg, eventually reached Paris where she created Mélisse in Gluck's *Armide* (1777). A fine actress, she was the mistress of the Opéra for a short time, eclipsing Rosalie Levasseur and Marie-Joséphine Laguerre to take over such roles as Gluck's Alcestis and Piccinni's Angélique (*Roland*) and Sangaride (contributing to the success of the 1783 revival of *Atys*). Her greatest triumph was in Piccinni's *Didon* (1783; for illustration *see* PICCINNI family, fig.3); she also created Hypermnestra in Salieri's *Les Danaïdes* and the title roles in Sacchini's *Chimène*, Edelmann's *Ariane* and Lemoyne's *Phèdre*. Unreliable in attendance at the Opéra, she forfeited her place to Mlle Maillard. During the Revolution she emigrated with the Count of Antraigues. They were married in 1790, but the marriage was not announced until 1797, when he was imprisoned by Napoleon in Italy; she assisted in his rescue. They ended their lives in exile in London, where they were assassinated by a servant.

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JULIAN RUSHTON

**St James's Hall.** London concert hall built in 1858. *See* LONDON (i), §VI, 2(ii).

**Saint Lambert,** Monsieur de (*fl* Paris, *c*1700). French harpsichordist, pedagogue and composer. Remarks in his *Principes* suggest that he worked as a harpsichord teacher, primarily in Paris. The first name 'Michel', frequently attributed to him, derives from the conflation of Saint Lambert with the singer and composer Michel Lambert, an error that goes back at least as far as Walther's *Musicalisches Lexicon* (1732).

*Les principes du clavecin* was, as its author claimed, the first method book for the harpsichord, antedating François Couperin's *L'art de toucher le clavecin* by 14 years. Its first 18 chapters, devoted primarily to fundamentals of music, contain significant information regarding the range of the harpsichord, the performance practice of the slur (of particular value for the performance of *préludes non mesurés*) and a chapter on metre and tempo. Of the remaining chapters, one is devoted to fingering (including a fully fingered minuet and gavotte) and the other nine to ornamentation. By reproducing and commenting on the ornament symbols of four 17th-century keyboard composers – Chambonnières, Nivers, Lebègue and especially D'Anglebert – Saint Lambert provided a useful comparative perspective on the performance practices of his day.

The *Nouveau traité de l'accompagnement* is equally systematic, working progressively through the mechanics of figured bass realization on keyboard instruments. The last two chapters offer useful commentaries on instances where the rules must be bent or where taste comes into play, such as in the differences between accompanying a recitative and an air.

Although Saint Lambert's teachings were grounded in 17th-century repertory rather than in the new *galant* style, his ideas on notational reform were forward-looking. He was among the first theorists to suggest the addition of another flat to the signatures of flat keys in the minor mode. He also objected to the use of semi-mensural time signatures such as 3 where 3/2 was meant. The proposal that provoked the most discussion in the

18th century (although it was not adopted into general use) was to simplify keyboard notation by using only clefs in which the pitches would always have the same position on the staff, simply displaced by octave. The clefs he proposed were French violin clef, bass clef and a clef in which *c′* is on the second space. In his writings Saint Lambert comes across as a sympathetic and open-minded teacher. Although the books were written with amateurs in mind, one or both were cited, or even plagiarized, by theorists such as Brossard, Rameau, Heinichen, Mattheson and Adlung.

He seems to have had modest abilities as a composer: the minuet and gavotte that appear at the end of the *Principes* are presumably of his own composition and two volumes from the series of *Recueils d'airs sérieux et à boire* (Paris, 1701 and 1702) contain songs of his.

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REBECCA HARRIS-WARRICK

**Saint-Léon** [Michel], **(Charles Victor) Arthur** (*b* Paris, 17 Sept 1821; *d* Paris, 2 Sept 1870). French violinist, dancer, choreographer and composer. His real surname was Michel. He studied ballet with his father, a ballet-master at the royal theatre in Stuttgart, and studied the violin with Paganini and Mayseder. He made his début as a violinist in Stuttgart in 1834 and as a dancer in Munich in 1835, when he adopted the name Saint-Léon. In 1837–8 he studied ballet with François Decombe (known as Albert) at the Paris Opéra. From 1838 he toured Europe as a dancer and in 1843 he created the ballet *La vivandiera ed il postiglione* (music by Rolland) in Rome. He married the ballerina Fanny Cerrito (1817–1909) in 1845; they danced together frequently until their separation in 1851. Meanwhile he became famous as a choreographer. In the early 1850s he was *premier maître de ballet* at the Opéra. He appeared as choreographer, dancer and violinist in *Le lutin de la vallée* at the Théâtre Lyrique (1853) and in *Le violon du diable* at the Opéra (1849). Adolphe Adam wrote admiringly of Saint-Léon's ability to overcome 'the extreme difficulty of taking up the violin in the middle of a scene and playing it at a given moment, without time to make all the preparations that a musician never neglects before starting his solo' (*Le constitutionnel*, 22 January 1849). He produced numerous ballets in Lisbon (1854–6), was *premier maître de ballet* at the St Petersburg Imperial Theatres from 1859 to 1870 and was a frequent guest choreographer at the Paris Opéra in the summers. He thus became the dominant figure of both Russian and French ballet for most of the 1860s, and choreographed such popular and significant works as *The Humpbacked Horse* (St Petersburg, 1864, music by Pugni), *La source* (Paris, 1866, music by Minkus and Delibes) and *Coppélia* (Paris, 1870, music by Delibes).

Although Saint-Léon was a talented (if superficial) violinist, he was best known as a dancer and choreographer. He astonished audiences by his high leaps and spectacular *pirouettes en l'air* but some critics also wrote favourably of his artistic *ports de bras*. His virile choreography emphasized dance for its own sake and in many cases paid little heed to the story. He developed many new effects, liked to include singers or a violinist (himself) on stage, and made extensive use of character (or folk) dance, choreographing pieces for his ballets in, among others, the Flemish, Italian, Spanish, Scottish and Russian styles. His ballets include *La fille de marbre* (1847), *Tartini il violinista* (1848) and *Stella* (1850) (the music for these composed or adapted by Pugni), *Pâquerette* (1851, music by Benoist) and about 30 other works. Among his compositions are a violin concerto (1845), numerous salon pieces for the violin and for viole d'amour, and ballet music for *Saltarello* (1854); scores of some of his compositions may be found in the Fonds Saint-Léon at the Bibliothèque de l'Opéra in Paris. He also developed a system of dance notation, known as *Sténochorégraphie*, which unlike Feuillet notation (which recorded the track taken by the dancer) took into account the movements of the head, arms and torso. His notation is written on six-line staves above the music, the top line (called the 'shoulder line') reserved for signs indicating movements of the body and arms, the five lower lines for the movements of the legs and feet. He published a work on this notation entitled *La sténochorégraphie* (Paris, 1852; Eng. trans., 1992), and another work, *De l'état actuel de la danse* (Lisbon, 1856).

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J.G. PROD'HOMME/R/MARIAN SMITH

**St Louis.** City in Missouri, USA. It is on the eastern border of the state, on the Mississippi river just below its confluence with the Missouri river, and was founded in 1764 by French-Canadians; Anglo-American settlers arrived in 1803, Germans after 1830. The Saint Louis SO, whose origins date back to 1880, has become internationally renowned. From the 1890s ragtime and blues underwent considerable development in the city.

1. Art music. 2. Ragtime, blues and jazz. 3. Publishers and education.

1. ART MUSIC. An orchestra, the Philharmonic, was founded in 1838, the same year that the St Louis Musical Fund Society was organized. It was succeeded by the St Louis Musical Society Polyhymnia (active 1845–52) and then by the St Louis Philharmonic Society (founded 1860), which gave 62 concerts in its ten seasons.

In 1881 the St Louis Choral Society (founded in 1880) gave concerts with orchestra, conducted by Joseph Otten. That year the St Louis Musical Union gave its first concert with August Waldauer as conductor. It was absorbed by the Choral Society in 1890, adopting the name Saint Louis Choral Symphony Society. Otten was succeeded by Alfred Ernst in 1894 and Max Zach in 1907. Under Zach the name was changed to the Saint Louis Symphony Society; he improved and enlarged the orchestra and introduced many American and contemporary works. After Zach's death in 1921, Rudolf Ganz was conductor until 1927. Guest conductors led the orchestra until 1931, when Vladimir Golschmann began his tenure. Subsequent conductors have been Edouard Van Remoortel (1958–62), Eleazar Carvalho (1963–8), Walter Susskind (1968–75), Jerzy Semkow (1975–9), Leonard Slatkin (1979–96) and Hans Vonk (from 1996). Raymond Leppard was principal guest conductor from 1984 to 1987. The orchestra has had its own auditorium, Powell Symphony Hall (cap. 2689), since 1968. In 1973 the season was expanded to 52 weeks. Nationwide radio broadcasts began in 1975 and the following year the St Louis Symphony Chorus was organized with Thomas Peck as director; Amy Kaiser succeeded him in 1995. Besides touring the eastern USA annually, the orchestra toured Europe in 1978, 1985, 1993 and 1998, and the Far East in 1986, 1990 and 1995. The orchestra's recordings have received international critical acclaim, and it has commissioned numerous compositions (especially American); composers-in-residence have included Joseph Schwantner, Joan Tower and Claude Baker.

The St Louis Amateur Orchestra was organized at the Beethoven Conservatory of Music in 1893. In 1909 it became the St Louis Orchestra Club, then adopted the name Philharmonic Society of St Louis (the third orchestra to use the name). The St Louis Youth SO was founded in 1970 by the Women's Association of the Saint Louis Symphony.

Chamber music was introduced to St Louis as early as 1807 through the arrival of Joseph Philipson from Philadelphia. Charles Balmer, an organist and conductor and later a music publisher, settled in the city in 1839 and brought many chamber music scores that he had copied in Germany; his performance of Beethoven's Piano Trio op.70 no.1 with John Fallon (violin) and William Robyn (cello) is thought to be among the earliest performances of chamber music by Beethoven in the USA. Formal chamber music activity was given impetus through the Balatka Quintet Club (1877–8), the Philharmonic Quintet Club (1878–97) and the Mendelssohn Quintette Club (1882–99). Numerous local and visiting quartets perform in auditoriums at the Ethical Society and the Sheldon, a concert hall used primarily for chamber music and solo recitals.

In 1840 the St Louis Sacred Music Society was founded, probably due to the encouragement of Johann Heinrich Weber, who arrived in 1834 with an extensive collection of choral music. Other choral organizations flourished: the St Louis Oratorio Society (founded by Charles Balmer in 1846), St Louis Choral Society (1880–1907), Pageant Choral Society (an offshoot of the Pageant and Masque of 1914; see below), Choral Art Society, St Louis A Cappella Choir (1929) and Bach Society of St Louis (from 1942).

The ballad opera *The Agreeable Surprise* (1781, including music by Samuel Arnold), given in 1817, was the first musical play performed in St Louis; the production by a local stock company of Auber's *Masaniello* (*La muette de Portici*, 1828) in 1830 was the first grand opera. Visiting companies presented French, German and Italian opera throughout the 19th century. Among the venues used were the Varieties Theatre, DeBar Opera House, Guy Golterman's Municipal Theater, his Garden Theater and the Municipal Auditorium Opera House (renamed Kiel Opera House and later Kiel Auditorium). The German Grand Opera Company presented the complete *Ring* cycle, conducted by Anton Seidl, at the Exposition Building in 1889. In addition to the Metropolitan from New York, opera companies from Boston, Chicago, Philadelphia and elsewhere visited during the early 20th century.

The Louisiana Purchase Exposition of 1904 (also known as St Louis World's Fair), which lasted 185 days, featured many musical activities. Because of the poor reception accorded orchestral concerts and Wagner's operas at the World's Columbian Exposition in Chicago in 1893, it was decided to emphasize concerts by bands. Besides daily concerts by local and internationally known bands (those of Sousa and Innes and the Garde Républicaine, among others), there were numerous choral and orchestral concerts. An organ, probably the largest in the world at that time, was installed in Festival Hall (cap. 3000), where daily recitals were given by Alexandre Guilmant and others. Although ragtime was flourishing (see §2 below), performances of it were allowed only outside the principal exposition area.

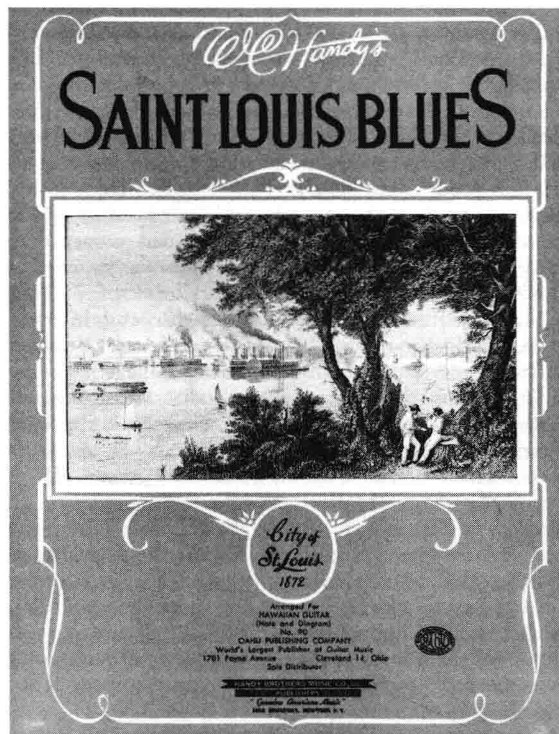
In 1914 the Pageant and Masque of St Louis, celebrating the 150th anniversary of the founding of the city, was produced in Forest Park with a cast of 7000 and an audience estimated at 500,000. This led to the formation of the St Louis Municipal Opera Association (MUNY), which has given summer seasons of operettas, musical comedies and (occasionally) opera performances since 1919, when the outdoor St Louis Municipal Opera Theatre (cap. 11,475) opened. It has also given some winter productions at the Fox Theater (cap. 4503), designed by C. Howard Crane and built in 1929, which closed in 1978 and after renovation was reopened in 1982. The Opera Theatre of Saint Louis was founded in 1976 with Richard Gaddes as general director; in 1978 Colin Graham became artistic director and in 1985 Charles MacKay succeeded Gaddes as general director. After using various small theatres and college halls, the company took the Loretto-Hilton Auditorium at Webster University as its permanent venue. Since 1976 the Saint Louis SO has served as its orchestra. Notable performances have included Britten's *Albert Herring* (1976; televised in 1979), Martín y Soler's *L'arbore di Diana* (in English as *Tree of Chastity*, 1978) and Weber-Mahler's *Die drei Pintos* (in English, 1979), and the premières of Stephen Paulus's *The Village Singer* (1979), *The Postman always Rings Twice* (1982) and *The Woodlanders* (1985), and Minoru Miki's *Jōruri* (1985), all of which were commissioned. In 1983 the Opera Theatre of Saint Louis was the first American opera company to appear at the Edinburgh International Festival.

Composers born in St Louis include Alfred G. Robyn (1860–1935), Ernest Richard Kroeger (1862–1934), Albert Stoessel (1894–1943) and Ben Weber (1916–79).

2. Ragtime, blues and jazz. The city's position at the confluence of routes from New Orleans to Chicago or Minneapolis and St Paul, and from Kansas City to the East, meant that a wide range of vernacular traditions converged there. Most of the great ragtime pianists and composers were active there after about 1890. Although ragtime was excluded from the Louisiana Purchase Exposition (1904), several ragtime composers were attracted to St Louis at this time for contests in the tenderloin district. This gave rise to such compositions as Scott Joplin's *The Cascades*. Other important figures were James Scott, Tom Turpin (who owned the Rosebud Club), Charlie Turpin, Arthur Marshall, Artie Matthews, Louis Chauvin, Scott Hayden, Charley Thompson, Robert Hampton, Joe Jordan, Charlie Warfield, Sam Patterson, Charles Hunter and Willie Anderson. Many of their compositions were published by John Stark & Son. The pianist and ragtime historian Trebor Jay Tichenor and the St Louis Ragtimers continue this local heritage. In 1965 the annual National Ragtime Festival was initiated in St Louis.

Blues, particularly the boogie-woogie style of piano playing, flourished and developed in St Louis. W.C. Handy had heard the blues performed on the riverfront in 1892, and composed his famous *St. Louis Blues* (see illustration) in 1914. Hundreds of blues performers from nearby states settled in St Louis, including the pianists 'Blackmouth', Son Long and Joe Cross, and the guitarists Dudlow Joe, Son Ryan and David Perchfield. The blues tradition has continued with such performers as Henry Spaulding, 'Speckled Red' Perryman, Robert Nighthawk, J.B. Hutto, Leroy Pierson and Henry Townsend.

Although St Louis did not develop an individual jazz style, it became the home of many important jazzmen. It was the organizational centre for the influential orchestras employed by the Streckfus Line aboard the riverboats *SS Capitol* and *SS St Paul*, for which Fate Marable recruited many of the most talented players from New Orleans and Chicago, including Louis Armstrong and Henry 'Red' Allen. Other early leaders were the trumpeters Charles Creath, Dewey Jackson and Oliver Cobb, and the pianist Eddie Johnson. Notable among the many venues have been Jazzland (from 1919), the Plantation Club, the Humming Bird Club and Tune Town, as well as the Castle and Arcadia ballrooms. The principal early bands included the St Louis Peacock Charleston Orchestra and the Original St Louis Crackerjacks, followed by the Jeter-Pillars Band (1930s) and George Hudson's Big Band (from 1942). Leading jazz musicians from the area include the clarinettist PeeWee Russell and the trumpeters Clark Terry and Miles Davis.




*Sheet-music cover of W.C. Handy's 'St. Louis Blues', first published in 1914*

3. Publishers and education. Music publishers active in St Louis, important both in the Midwest and nationally, have included Nathaniel Phillips (1839), the Balmer & Weber Music House (1848–1907), Kunkel Brothers (Charles and Jacob; 1868–1934), Adam and Oliver Shattinger (1876–1958), John Stark & Sons (*c*1900–10), the Art Publication Society (from 1912), Magna Music and the Concordia Publishing House.

Several colleges and conservatories of music were founded in St Louis in the 19th century and the early 20th, notably the Beethoven Conservatory of Music (1871–1936), Strassberger's Conservatory of Music (1891–1938), the Kroeger School of Music (1904–61) and the St Louis Institute of Music (1924–70). Those that have remained active include Washington University (Gaylord Music Library holds the Ernst C. Krohn Collection), St Louis University (established 1818), Webster University, Fontbonne College, the University of Missouri, St Louis, and the St Louis Conservatory and School of the Arts (CASA; founded 1872 by Charles Kunkel; closed 1993; taken over as the School of the Saint Louis SO).

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JAMES M. BURK

**Saint-Luc, Jacques de** (*b* Ath, bap. 19 Sept 1616; *d* Vienna, *c*1710). Flemish lutenist and composer. In 1639 he was invited to Brussels to perform villancicos at court, and two years later he was appointed as an instrumentalist there. In 1641 his portrait (now lost) was painted by Gérard Seghers. By 1647 he was living in Paris, but while he no doubt appeared before the young Louis XIV and his court he was never a musician-in-ordinary to the king, as he later claimed. With the promise of 'a good post awaiting him', he returned to Brussels in October 1647; his name appears from then on in the accounts of Archduke Léopold-Guillaume. On 15 June 1658 he married Isabelle de Lagrenée. Their several children included two sons, Jacques-Alexandre (*b* 1663) and Laurent (*b* 1669); contrary to what has often been stated, there is no evidence that either son was a musician. During his years in Brussels Saint-Luc corresponded and exchanged compositions with Constantin Huygens, whom he had met in Paris, perhaps in 1647. Saint-Luc and his family were still in Brussels in August 1684, but nothing is known of his whereabouts after that date until 1700, when, on a visit from Vienna, he took part in a performance in Berlin on the occasion of the marriage of Princess Louise Dorothée of Brandenburg and Prince Frederick of Hesse-Cassel, the future king of Sweden.

According to his biographers, Saint-Luc was in the service of Prince Eugene of Savoy in Vienna from 1700 to 1708, which would explain why he is described as an 'officer' of the imperial army on title-pages of his compositions published in Amsterdam in 1707 and 1708. He had presumably purchased a commission, but that he was officially attached to Prince Eugene remains a hypothesis based only on the number of works he dedicated to him. He did, in fact, commemorate with equal enthusiasm events in which the prince played no part, in pieces such as *La proclamation du roi Charles III d'Espagne* and *La prise de Barcelone* in 1705 or *La réduction de Naples* in 1707. Two allemandes, *Le prince de LKW* and *La fête de la naissance de monseigneur le prince de Lokowis*, together with a march, *La fête du nom de S.A. monseigneur le prince de Lokowis*, evoke another, more likely patron. Prince Lobkowitz had in his library at Raudnitz numerous pieces by Saint-Luc, manuscripts which are now in Prague. A piece associated with the composer's last years commemorates the taking of Lille in December 1708. Saint-Luc, then aged 92, must have died soon after, but his reputation was kept alive in his native land: in the preface to his *Recueil de pièces de guitare* (1729), Jean-Baptiste Castillon recalled him as one who 'enjoyed a great reputation and played the guitar with immense skill'.

Saint-Luc left almost 200 pieces for solo lute. He also sketched a lute concerto, wrote a minuet for guitar and transcribed pieces of his own for lute, violin and bass. He may be seen as an alternative to the French lute school of the later 17th century represented by the Gallot family, Charles Mouton and Robert de Visée. Like them, he showed a predilection for grouping dances into suites consisting of prelude, allemande, courante, sarabande and gigue, and for filling out the canvas with other dances (bourrées and gavottes) and with titled pieces (e.g. *Marche des Grecs*, *Le bourgeois gentilhomme*). But unlike his French contemporaries, Saint-Luc did not give himself up entirely to the delights of the *style brisé* (present in his preludes). He sacrificed the harmonies of the *style brisé* to a finely chiselled melodic design and a quest for sonorous effects. He did not always achieve a harmonious marriage of these elements: some dances are marked by an entirely functional rigidity. Other pieces, however, are true miniatures which captivate the listener, and there are also works on an unusually large scale which show the concern for structure, the careful composition and the melodic inspiration that make Saint-Luc a key figure in the history of lute music of the 17th and 18th centuries. Many pieces reflect his taste for the opera, court ballet, Italian *commedia dell'arte*, French comedy and, especially, the motley world of the strolling players.

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120 pieces, lute, vn, b, *Pu* Mspt.II.Kk.49; 52 pieces, lute, vn, b, *Pu* Mspt.II.Kk.54
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MANUEL COUVREUR, PHILIPPE VENDRIX

**Saint-Marcoux, Micheline Coulombe** (*b* Notre-Dame-de-la-Doré, 9 Aug 1938; *d* Montreal, 2 Feb 1985). Canadian composer. She studied music at the Ecole Vincent-d'Indy with Claude Champagne and obtained a *premier prix* in composition at the Conservatoire de Musique du Québec à Montréal (1967). Among her teachers were Gilles Tremblay and Clermont Pépin. In 1967 she was the first woman to win the Prix d'Europe in composition with her work *Modulaire*. From 1968 to 1971 she undertook a course in electro-acoustic music with Schaeffer at the Groupe de Recherches Musicales in Paris. In 1969 she founded, with five composers from other countries, the Groupe International de Musique Electroacoustique de Paris (GIMEP) which gave concerts in Europe, South America and Canada until 1973. She returned in 1971 to Quebec where, along with the percussionists Guy Lachapelle and Robert Leroux, she founded the ensemble Polycousmie which mixed electro-acoustics with percussion and dance. Her work *Episode II* was written for one of its concerts. Also in 1971 she became a teacher at the Conservatoire de Musique du Québec à Montréal. Throughout her career, she contributed actively to the promotion of contemporary music in Quebec and to its appreciation through her articles, lectures and broadcasts. Her premature death was the result of a brain tumour.

She first started writing in a post-serial style, of which *Evocations doréanes* (1964) is an example. In some of her later works, she was inspired by Quebec poets such as

Nicole Brossard (*Alchera*), Noël Audet (*Makazoti*) and Paul Chamberland (*Ishuma*). Many of her compositions, such as *Transit* (1984), are based on chosen intervals that lead to the elaboration of other parameters.

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SOPHIE GALAISE

**St Martial.** Former monastery at Limoges (Aquitaine) in south-west France. An important repertory of medieval music, monophonic and polyphonic, has become associated with the abbey. Many scholars prefer the adjective 'Aquitanian' to describe the repertory and its manuscripts.

I. General. II. Monophony. III. Polyphony.

### *I. General*

1. History. 2. The manuscripts.

1. HISTORY. Among the French abbeys that from the 9th century to the 12th were centres of musical and poetic activity, none has left so rich a store of musical material as St Martial de Limoges, founded in 848 at the site of the tomb of St Martial, first Bishop of Limoges (3rd century). In the late 10th century a legend grew up claiming the saint's apostolicity; fervently supported by the monastery's chronicler, ADÉMAR DE CHABANNES (*d* 1034), the apostolicity was proclaimed by the councils of Limoges (1028) and Bourges (1031), beset by controversy but nevertheless increasing the abbey's prestige. Two significant factors mark the period 930–1130: the flowering of the Aquitanian school of poets and composers, and, towards the end of the period, the rise of Aquitanian polyphony. Despite the efforts of a few exceptional men, including the historian Bernard Itier (*d* 1224), a long decline began in the early 13th century; the monastery was secularized in 1535, dissolved in 1791 and demolished in 1792.

Beyond its artistic production, the importance of the abbey for music history owes much to accidental circumstances. Over the centuries the monastic library was fortunate to have suffered fewer depredations and sacks than the great northern French abbeys, and also, during its most prosperous period, to have been in the care of several librarians with a rare zeal for collecting. Thus the abbey became a repository of southern French liturgical manuscripts. The manuscripts were sold in 1730 to the Bibliothèque Royale, thus escaping dispersal and destruction during the French Revolution.

2. THE MANUSCRIPTS. The St Martial manuscripts contain the richest surviving collection of West Frankish tropes, proses, *sequentiae*, prosulas and *versus*. They are listed below together with the other surviving Aquitanian chant books to 1200 (those marked with an asterisk are not from the monastery library). With regard to the dates and places of origin (shown in parentheses), it should be noted that many manuscripts are composite, additions being made subsequently at different times and in different places. In some cases the decisions about St Martial's apostolicity (1028–31) provide a useful basis for dating: earlier manuscripts or sources from outside St Martial have the Mass *Statuit* for the feast of the saint; after 1028 the Mass *Probavit* was instituted. Older sources, whether from St Martial or elsewhere, were often altered to conform to the new liturgy, and these show erasures and cancellations. A few manuscripts remained unaltered, either because they were no longer in use in the service or because they were acquired purely as library items.

*F-AI* 44* (2nd half of 9th century; uncertain origin); *APT* 17(5)* (2nd half of 11th century; Apt); *GB-Lbl* Add.36881 (polyphonic source; late 12th century; region of Apt), Harl.4951* (mid-11th century; Toulouse); *F-Pn* lat.776 (2nd half of 11th century; Gaillac near Albi), lat.778 (12th century; Narbonne), lat.779 (2nd half of 11th century; ?Limoges), lat.780 (2nd half of 11th century; Narbonne), lat.887 (1st half of 11th century; uncertain origin), lat.903 (1st half of 11th century; St Yrieix), lat.909 (1025–30; St Martial), lat.1084 (late 10th century, 11th-century addns; Aurillac/St Martial), lat.1085 (late 10th century; St Martial), lat.1086 (12–13th century; St Léonard, Noblat), lat.1118 (987–96, 11th-century addns; S.W. France, ?Auch), lat.1119 (after 1030; St Martial), lat.1120 (*c*1000; St Martial), lat.1121 (after 1000; St Martial)

*F-Pn* lat.1132 (2nd half of 11th century; St Martial), lat.1133 (*c*1050; Limoges), lat.1134 (late 11th century; St Martial), lat.1137 (1st half of 11th century; St Martial), lat.1138 and 1338 (originally a single MS; 1st half of 11th century; Limoges), lat.1139 (polyphonic source; 1096–1100, 13th-century addns; Limoges), lat.1154 (9–10th century; ?Limoges), lat.1240 (923–34, 10–12th-century addns; St Martial), lat.1834 (guard folios, *c*1000; St Martial), lat.2349 (guard folios; early 12th century; place unknown), lat.2826 (guard folios; 2nd half of 11th century; Aurillac), lat.3459 (polyphonic source; 12th century; ?Limoges), lat.3719 (polyphonic source; 12th century; ?Limoges),

n.a.lat.1871* (2nd half of 11th century; ?Aurillac), n.a.lat.1177 (late 11th century; origin uncertain)

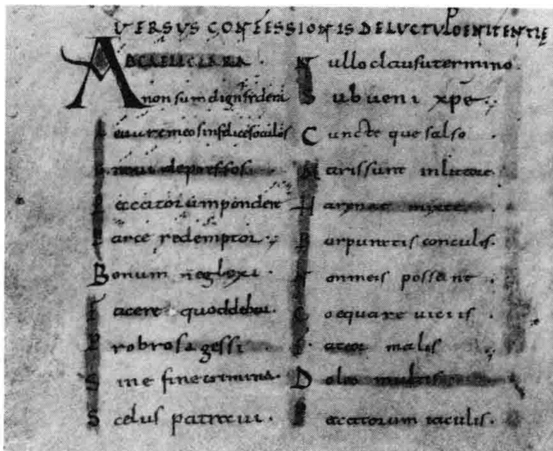
The group includes six graduals (*F-AI* 44/1, *GB-Lbl* Harl.4951, *F-Pn* lat.776, 780, 903, 1132), two antiphoners (*F-AI* 44/2, *Pn* lat.1085), one orational (*Pn* lat.1154) and four collections of polyphonic verse songs (*GB-Lbl* Add.36881, *F-Pn* lat.1139, 3459, 3719). The remaining manuscripts are tropers or sequentiaries, containing various combinations of tropes, proses, *sequentiae*, prosulas and a number of other chants including most often Mass Ordinary chants, acclamations, processional and Fraction antiphons, the Holy Week Offices, and the solo chants of the Mass (inventories in Chailley, 1957; Spanke, 1930–32; Emerson, 1962). Their notation ranges from the primitive neumes of *F-Pn* lat.1154 (fig.1) and 1240 to the fully developed Aquitanian point notation of the 11th century and an incipient square notation in the 12th (*see* STAFF, fig.2). The breaking of neumes into separate points led at an early stage to reasonably good diastematy, so that even late 10th-century sources often have transcribable melodies. Successive notation of polyphonic parts in *Pn* lat.1139 (see fig.2 below) has obscured the number of monophonic pieces in this manuscript and led some scholars to assume, incorrectly (see Fuller, 1971), that the notation represents monophonic arrangements of polyphonic works.

*See also* NOTATION, §III, 1 and SOURCES, MS, §II.

### *II. Monophony*

1. Trope, prose, *sequentia*, prosula. 2. Verse songs. 3. Mass and Office chants, processional antiphons.

1. TROPE, PROSE, 'SEQUENTIA', PROSULA. The main corpus of the earliest St Martial troper (*F-Pn* lat.1240) already contained a well-developed cycle of Proper tropes, a collection of Gloria tropes, prosulas to the alleluia and offertory, and an incipient proser. No other Ordinary tropes and no *sequentiae* appear in the original redaction. The troper included every category of Proper trope found in the later Aquitanian manuscripts. The proses, all of which show wide concordances in later sources, are fully developed works of the typical double-versicle structure, with some assonance as well as musical rhyme (the ending of all versicles with the same cadence), and often with a



1. *'Song of confession: the penitent's lament', notated in early Aquitanian neumes, in an orational from ?Limoges, 9th–10th centuries (F-Pn lat.1154, f.99v)*

single versicle at the beginning and end of the piece. There is evidence that part of this repertory, particularly the Proper tropes, came to St Martial from the north (Evans: 'Northern French Elements', 1970). The Gloria tropes also represent an international repertory, but they already show the characteristics of extreme centonization and the addition of wandering versicles typical of later Aquitanian versions.

The late 10th- and early 11th-century sources indicate an enormous increase in the repertory. Sequentiaries, sometimes coordinated with a proser (*Pn* lat.887), made their appearance, together with systematic collections of Kyrie verses, Sanctus and Agnus tropes, and prosulas to the *Regnum tuum solidum* and the *Fabricae mundi* melismas, as well as a few purely melodic elaborations of the introits and their doxologies, usually connected with textual tropes. In the case of the proses, the writing of new texts for old tunes was responsible for much of the increase. A few of the *sequentiae* included short kernel verses which were retained when the rest of the words were omitted in the sequentiaries (see Stäblein, 1961); in these cases the new proses incorporated the kernel verses within their text. A different process obtained in the Proper tropes, where older texts were provided with new melodies. Often the replaced melodies seem to have been non-Aquitanian, for they survive in northern tropers or in some of the Aquitanian manuscripts that show conflationary contamination or northern influences (e.g. *Pn* 1240, 1118, 887). It is noteworthy that the later tropers from St Martial itself show the least amount of non-Aquitanian influence within this repertory.

Although the liturgical changes in the feast of St Martial gave rise to a few new pieces in about 1030, the repertory had become stagnant by this date. The late 11th-century additions formed a wholly different repertory, mostly of verse songs, rhymed tropes to the *Benedicamus Domino* closely related in style to the verse songs, a few Kyrie verses, Sanctus and Agnus tropes, and new-style proses including, at a later date, some from the Victorine tradition.

*See also* PROSULA; SEQUENCE (i); and TROPE (i).

2. VERSE SONGS. The early Aquitanian repertory of verse songs (including conductus and planctus) has an international rather than a Limousin character. The collection in *F-Pn* lat.1154 includes *metra* from Boethius's *De consolatione philosophiae*, poems by Gottschalk of Aachen and Paulinus of Aquileia as well as anonymous works of Spanish (*Versus de die iudicii*, f.121) and possibly north Italian (*Planctus karoli*, f.132) origin. The only certain Limousin piece is the prose *Concelebremus sacram* (f.142*v*). Although not all pieces are notated, *Pn* lat.1154 often has the only or the earliest notated version of several of them. Poetically they range from simple abecedarian hymns to verse songs with one or two refrains. Musical settings are often strophic, so that only the first stanza and the refrain are provided with neumes.

Although such pieces as Theodulf of Orleans's *Gloria laus et honor* or the *Improperia* for Good Friday were often labelled *versus* in the tropers (*Pn* lat.1240, f.21*v*, lat.1120, f.15*v*), the true verse song repertory of the late 10th century and the early 11th consists of a few works scattered throughout the manuscripts. Notable among them is the *Versus de Sancto Martyrio* (*Pn* lat.909, f.5), which goes beyond the double-versicle structure of the proses and has a four-versicle pattern, in effect rendering

it a sacred lai. A few secular lyrics also found their way into the tropers, for example, *Iam dulcis amica* (*Pn* lat.1118, ff.246–7). In contrast to the international repertory of *Pn* lat.1154, the late 10th- and early 11th-century Aquitanian verse songs appear to have been a purely local repertory.

Both prose-like works and strophic verse songs are present in the late Limousin manuscripts. Though frequently set polyphonically, they are poetically similar to the pieces of *Pn* 1154. The most important difference lies in the use of rhythmic and rhymed verse, and in the presence in several of the texts of Provençal elements. The *sponsus* play in *Pn* lat.1139 (f.53) is essentially a cycle of verse songs (*see* MEDIEVAL DRAMA, §II, 1). The influence of this repertory upon later secular music has been rightly emphasized by Handschin (1929; 1930). The so-called tropes to the *Benedicamus Domino* in the late Aquitanian sources show no essential difference from the other verse songs beyond the incorporation of the liturgical formula in their texts.

*See also* CONDUCTUS; LAI; PLANCTUS; and VERSUS (i).

3. MASS AND OFFICE CHANTS, PROCESSIONAL ANTIPHONS. Except for the facsimile publication of the St Yrieix Gradual (*F-Pn* lat.903: PalMus, 1st ser., xiii, 1925/*R*), the study of tropes and proses has taken precedence over that of Mass and Office chants in the St Martial sources. Recent studies of Aquitanian graduals, however, reveal a substantial number of non-standard chants for older as well as new feasts. Particularly notable is the large collection of new alleluias in *Pn* lat.903, which, structurally, form a very homogeneous group. Among the non-standard works there are also a considerable number of what seem to be old Gallican survivals (*see* GALLICAN CHANT, §4 see also Stäblein, 'Gallikanische Liturgie', *MGG1*).

The apostolicity proclamations (1028 and 1031) gave rise to new Offices, not only for St Martial but also for his companions Valeria and Austriclinianus; some of these Offices were written by Adémar de Chabannes (see Emerson, 1965). The processional antiphon repertory also shows traces of an indigenous Aquitanian tradition (see Roederer, 1974), although in about 1000 the Aquitanian versions of the antiphons began to be replaced by more widespread versions. The growth of the international antiphon repertory can be traced to sources originating at St Martial itself (*Pn* lat.1120 and 1121). There are, therefore, apparent cross-currents in the abbey's early 11th-century repertory: on the one hand there was a relatively restricted repertory of tropes and proses, almost completely devoid of the non-Aquitanian influences found in the earlier troper *Pn* lat.1240 and some of the manuscripts from outside St Martial; on the other hand, in the processional antiphons and other chant repertories (outside the music for the abbey's own local saints), Aquitanian versions were gradually rejected in favour of more widespread versions.

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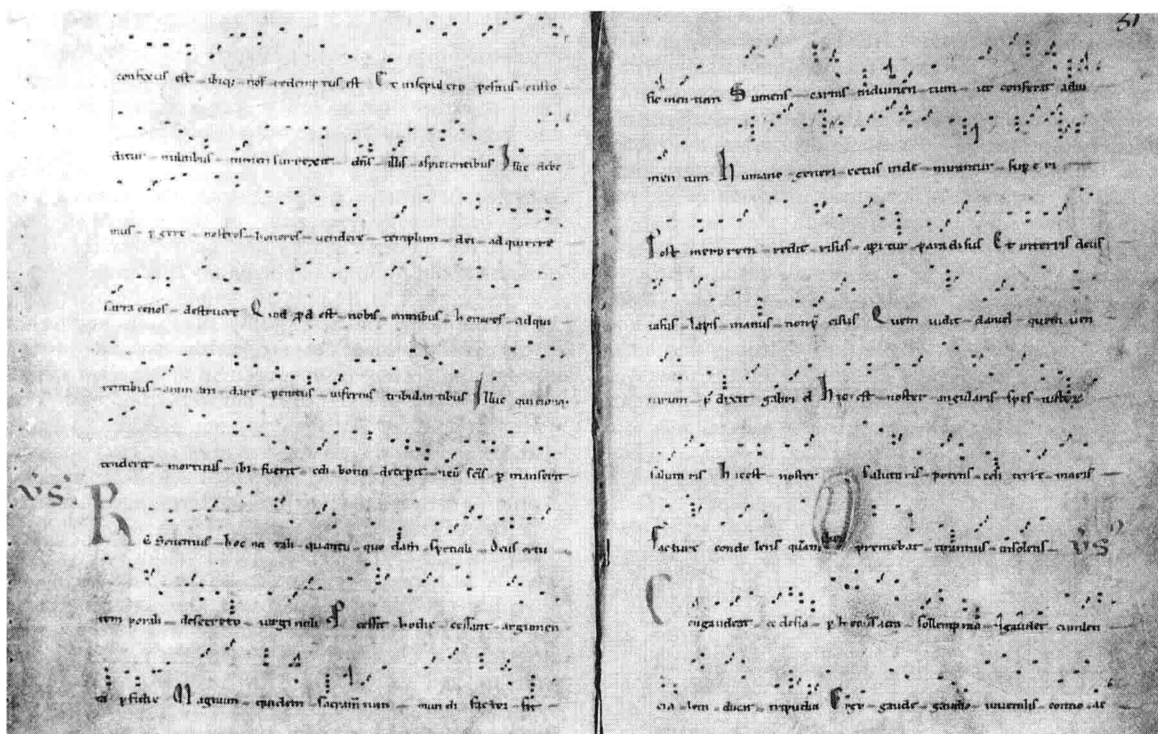
## *III. Polyphony*

1. The repertory. 2. Style and form. 3. Interpretation.

1. THE REPERTORY. The term 'St Martial polyphony' is traditionally applied to a repertory of two-part music copied in Aquitanian neumes in the codices *F-Pn* lat.1139, 3549 and 3719 and *GB-Lbl* add.36881 (facs. with commentary by B. Gillingham, Ottawa, 1987). The music is more accurately designated Aquitanian polyphony, after its notational type, for although three of the codices were collected at the monastery of St Martial at Limoges by the early 13th century, there is no firm evidence that the surviving repertory originated there. The oldest layer of this polyphony, contained in *F-Pn* lat.1139 (fig.2) and in certain fascicles of *Pn* lat.3719, was copied about 1100. The latest layer (*GB-Lbl* add.36881) dates from the second half of the 12th century.

The total corpus of Aquitanian polyphony consists of some 70 pieces: 49 *versus* (see §II, 2), 12 proses (sequences), 2 *prosae* to responds, 3 plain *Benedicamus Domino* versicles, 2 prayers, a hymn and one epistle. The *versus*, which constitute over two thirds of the repertory, subdivide into one group of ordinary *versus* (29 pieces) and another of *Benedicamus Domino versus* (20 pieces). The latter typically conclude with the versicle *Benedicamus Domino*, or some variant of it. Apart from this difference, the two kinds of *versus* share a common musical and poetic style.

Both musically and textually the polyphonic Aquitanian *versus* appears to be the precursor of the polyphonic Parisian conductus. Like the conductus, its texts are rhymed, strophic, accentual poetry and deal predominantly with themes of the Incarnation and Virgin Birth appropriate to Christmastide. Similarly, its two voices are



*2, Troper notated in Aquitanian neumes, from St Martial, c1100 (F-Pn lat.1139, ff.50v-51r): the music for the stanza 'Resonemus' to 'perfidiae' forms two-part counterpoint with the music for the stanza 'Magnum quidem' to 'superi'*

governed by principles of discant and may break into expansive melismas during the course of a piece. Two compositions, one the frequently printed *Stirps Jesse*, superficially resemble the motet in their combination of an active upper voice presenting a long poetic text with a slower lower voice that is a liturgical *Benedicamus Domino* melody. However, the nature and context of these pieces indicate that they are experimental *Benedicamus Domino versus* that have no historical connection with the motet either in procedure or in influence.

2. Style and form. The Aquitanian composers appear to have been among the first creators of polyphony to move from note-against-note texture to a florid counterpoint in which several notes in one voice, the upper, are matched against only one or two notes in the other (ex.1*a*). This florid style, though dramatically more ornate than earlier known polyphony, is more constrained than the spacious melismatic style of Notre Dame organa. Florid and note-against-note textures often occur side by side in one piece. The contrast frequently articulates some structural feature of the text or emphasizes the end of a poetic line or strophe in the *versus*. Some of the shorter *versus* are entirely note-against-note, or discantal, in setting, whereas others are florid throughout. The older proses and the *prosae* to responds maintain a quite florid polyphonic texture, but those with new-style rhymed poetic texts are more discantal.

The *versus* exhibit considerable variety in musical form, a reflection in part of their diverse poetic structures. Some are strophic, some are through-composed. Some are set in repeated phrases, sequence-style; others exhibit sporadic, unsystematic phrase repetition. The main phrases or divisions of a *versus* often conclude with an expansive melisma in both voices (ex.2). Such terminal melismas serve to clarify poetic structure and bear an obvious resemblance to the caudas of the Parisian conductus.

Contrapuntally, the two voices in Aquitanian polyphony are governed by general, but not entirely systematic, principles of contrary motion and perfect consonance. These two principles are most evident when the voices move note-against-note (ex.2) but also operate within florid style. Intervals of an octave, 5th, 4th or unison

**Ex.1** (a) *F-Pn* lat.3719, f.67

Lux re - ful - - - - get

de su - per - nis e - di - - - ta

(b) Reduction of (a)

Lux re - ful - get de su-per - nis e - di - ta

**Ex.2** *GB-Lbl* Add.36881, f.11*v*

[De-us] quam bre-vis est vi-ta mor-ta-li - - - - - - um su-o pe-rit ag-men - - to

characteristically connect the ornate upper voice of a florid passage with the lower voice (see ex.1*b*). Substantial musical variants in florid voices found in more than one manuscript point to some degree of improvisatory flexibility in performance and to a process of oral transmission.

Certain stock contrapuntal figures permeate Aquitanian polyphony. These involve expansion or contraction from one perfect interval to another, as well as voice-crossing within the module of a 5th. Such figures are particularly prominent in terminal melismas where they often appear

**Ex.3** *Per partum virginis*, *F-Pn* lat.3719, f.64

fe - - - - - - - - - - - - - - - de - - - - - ra

o = lower voice; ● = upper voice

juxtaposed in a mosaic-like manner (ex.3). The interdependence of the voices in such passages indicates simultaneous, rather than successive, conception of the parts, and suggests training in standard patterns of two-voice improvisation.

3. Interpretation. Although uncertainties about pitch occur occasionally (especially in the earliest notated layers), for modern editors and performers the main question about Aquitanian polyphony concerns rhythmic interpretation. The Aquitanian neumes, originally used for monophony, do not specify durations and other essentials of rhythmic delivery, yet the two-part texture poses distinct problems of coordination, especially when a single syllable bears unequal numbers of notes in each voice. Except for note-against-note passages, syllable changes and some division strokes in the later sources, the notation has limited means to indicate specific alignment between the two parts; as a result, controversy over the possible solutions remains intense. Some scholars (Gillingham, Karp) argue for interpretation according to a modal or mensural system, and have edited the music accordingly. Others (Arlt, Crocker, Danckwardt, Fuller, van der Werf) argue that the music was performed in unsystematic, flexible rhythms that were guided by text structure and delivery, and by arrivals on consonant intervals. Among the factors cited in support of this view are the nature of the notation, variants in transmission more extreme than those normal for music in modal rhythm, the use of division lines in the later sources, and

uncertainty over when modal rhythm was codified (even in Parisian circles). Recorded realizations of Aquitanian polyphony by informed scholar-performers (e.g. Marcel Pérès, Dominique Vellard and the Sequentia ensemble) should be regarded as equivalent to scholarly editions. They demonstrate that performance in regular, flexible rhythms is both practical and aesthetically effective.

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**St Martini, Giovanni Battista.** *See* SAMMARTINI, GIOVANNI BATTISTA.

**St Martini, Giuseppe.** *See* SAMMARTINI, GIUSEPPE.

**Sainton, Philip (Prosper)** (*b* Arques-la-Bataille, Seine-Maritime, 10 Nov 1891; *d* Petersfield, Hampshire, 2 Aug 1967). English composer and viola player. The grandson of celebrated 19th-century musicians, he studied at the RAM with Corder and Tertis. During World War I he worked as a chemist, primarily in the Middle East. After the war he became principal viola in the Queen's Hall Orchestra, a member of the London String Quartet (from 1929) and principal viola of the BBC SO (1930–44). He established his reputation as a composer with two orchestral *Sea Pictures*, which he conducted at the Proms in 1923. He is particularly remembered, however, for his impressionistic orchestral tone poem *The Island* (1939); first heard during World War II, it enjoyed a brief popularity in the late 1940s and was recorded in 1993. His success with sea music led to a score for John Huston's film *Moby Dick* (1956), which, reconstructed by John W. Morgan and William T. Stromberg, was recorded in 1997. He also orchestrated a number of scores by the South African composer J.S. Gerber. His surviving output is small (several of the earlier works appear to have been destroyed).

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(*selective list*)

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Orch: Sea Pictures, perf. 1923, lost; Harlequin and Columbine, perf. 1925, lost; Serenade Fantastique, va/ob, orch, 1935; The Island, tone poem, 1939; Caricature, *c*1940; Carnival, *c*1940; Mechanical Energy, *c*1940; Nadir, tone poem, 1942

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LEWIS FOREMAN

**Sainton, Prosper (Philippe Catherine)** (*b* Toulouse, 5 June 1813; *d* London, 17 Oct 1890). French violinist and composer. He was educated in Toulouse and, from December 1831, at the Paris Conservatoire, where he studied the violin under Habeneck and won a *premier prix* in 1834. For the next two years he played in the orchestras of the Société des Concerts and the Opéra. He then made an extended tour through Italy, Germany, Austria, Russia, Finland, Sweden, Denmark and Spain, with great success. In 1840 he was appointed violin professor at the Toulouse Conservatoire. Having visited England in 1844 he returned in 1845 to settle in London, although he was to continue giving concerts in France, and take up an appointment as professor at the RAM.

He took part in performances of the Beethoven Quartet Society, the Musical Union, the Quartet Association (which he helped to found in 1852) and the Popular Concerts; and he led the orchestras of the Philharmonic Society (1846–54), the Royal Italian Opera at Covent Garden (1847–71), Her Majesty's Theatre (1871–80) and the Sacred Harmonic Society (from 1848), sometimes acting as deputy conductor to Costa. From 1848 to 1855 he was conductor of the state band and violin soloist to the Queen. For many years he was leader in provincial performances, including those of the Birmingham Festivals. At the opening of the 1862 International Exhibition Sainton conducted the performance of Sterndale Bennett's

*Ode*. His farewell concert took place at the Royal Albert Hall on 25 June 1883.

Among his many pupils were Weist-Hill, F. Amor, A.C. Mackenzie, A. Burnett, Gabrielle Vaillant and W. Sutton. His compositions (including two violin concertos) are primarily virtuoso showpieces, often fantasies on themes from operas by Verdi and Donizetti. In 1860 he married Charlotte Dolby.

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**Sainton-Dolby** [née Dolby], **Charlotte (Helen)** (*b* London, 17 May 1821; *d* London, 18 Feb 1885). English contralto, teacher and composer. She studied from 1832 at the RAM and was awarded a King's Scholarship in 1837. In 1840, while still a student, she was one of the founder-members of the Royal Society of Female Musicians. Her début as a soloist was at a Philharmonic Society concert on 14 April 1842. Mendelssohn, impressed by her singing, obtained an engagement for her during the winter of 1845–6 at the Leipzig Gewandhaus Concerts (where she first appeared on 25 October 1845), dedicated the English edition of his Six Songs (op.57) to her, and wrote the contralto part of *Elijah* with her in mind. Following her Leipzig success she toured in France and the Netherlands and was soon in great demand as a ballad and oratorio singer throughout Britain. In 1860 she married the violinist Prosper Sainton and ten years later retired from public performance, turning instead to composition and teaching. In 1872 she published a *Tutor for English Singers* and opened a Vocal Academy, which gave frequent London concerts often including performances of her own music.

Sainton-Dolby started publishing her many simple ballads and arrangements in the 1850s. After her retirement she also turned to the more ambitious genre of the cantata. The most widely performed of her four cantatas was *The Legend of St Dorothea* (1876), a large-scale retelling of the story of the early Christian martyr.

Shortly after her death the RAM founded a scholarship in her memory.

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SOPHIE FULLER (text), NIGEL BURTON (work-list)

**St Paul, Minnesota.** *See* MINNEAPOLIS AND ST PAUL.

**St Petersburg.** City in Russia. Founded in 1703, it was the national capital until 1918. It has been known as Petrograd (1914–23), Peterburg (1923–4) and Leningrad (1924–91). It is one of the leading cultural centres of present-day Russia.

1. The 18th century: (i) Sacred music (ii) Bellringing and ceremonial music (iii) Concerts (iv) Opera. 2. 1800–1918: (i) Concerts and music societies (ii) Opera and ballet (iii) Music education (iv) Criticism (v) Publishing and instrument making. 3. From 1918: Amateur music-making (ii) Concerts and music societies (iii) Opera (iv) Music education (v) Musicology and criticism (vi) Publishing and instrument making (vii) Libraries.

## 1. The 18th century.

*(i) Sacred music.* From its foundation St Petersburg was at the fore of Russian musical culture. Under Peter the Great art assumed a new national significance, and the role of music was reinforced, in the church, at court and in everyday urban life.

Singers and choristers from all parts of Russia, but primarily from the province of Novgorod and Ukraine, with their firmly established traditions, converged on the new capital. Singing was an obligatory skill for all clergymen, and the court clergy included singers who were under the control of a head chorister. During the 18th century the great Russian Orthodox tradition of singing was maintained above all by the Synodal Choir (founded in 1721), which consisted of 44 adult singers and, from 1767, when the choir moved to Moscow, a number of children. Being attached to the royal court, the Synodal Choir also participated in performances of secular music.

The singing of monks from the monastic brotherhoods of the city churches formed an important part of St Petersburg's choral culture. Monastic singing, which was perceived as a reflection of the singing of angels, was based on canticles taken from the *obikhod* of the largest monasteries in Old Russia (including the Trinity and St Sergius, Kirillo-Belozersky, Solovetsky and Chudov monasteries). The choir of the bishop of St Petersburg took part in state ecclesiastical ceremonies, where the divine services (for which magnificent polyphonic pieces known as *partesnïy* were composed on liturgical and non-liturgical texts) acquired a secular character. For this reason, the choir drew on Ukrainian and Belarusian singing styles influenced by contemporary European developments.

The court choir (*gosudarevï pevchiye d'yaki* – literally, 'ruler's singing clerks') consisted of the finest singers from the St Petersburg clergy as well as choristers recruited from various regions of the country. Its history can be traced back to the court choir founded in Moscow in 1479. In 1703 the choir was moved to St Petersburg, and in 1713 it was decreed that it should take part in state ceremonies. In the 1720s it numbered some 20 singers. At the start of the century the main function of the choir was to sing in court church services in the presence of the tsar; Peter the Great, who possessed a powerful voice and could sing the services from memory, would often take part himself. The choristers also participated in the Christmas and New Year ceremonies, when, headed by the tsar dressed in mock-ecclesiastical attire, they revived the ancient Russian traditions of *skomoroshestvo* ('laughter and merriment').

In 1753 the number of choristers was increased to 100, and from 1763 the choir was given the title Pridvornaya Pevcheskaya Kapella (Court Chapel Choir). Its chorus master (from 1753) and director (from 1763 to 1795) was Mark Poltoratsky, who was also the first Russian

artist to sing on the operatic stage in the city alongside famous Italians. The choristers received their preliminary training at Glukhov in Ukraine and continued their education at the court chapel. The choir, which was called upon to sing at rituals outside the church and at court ceremonies, was exposed to the influence of West European secular culture. From the mid-18th century the choristers of the court choir, together with their head choristers and psalm readers, took part in theatrical productions and private concerts of chamber music. From the 1770s they appeared in public concerts, performing such works as C.H. Graun's *Te Deum*, Pergolesi's *Stabat mater* and Jommelli's *La passione di Gesù Cristo* (all in 1779). Choral groups also took part in operas (for example, in the première of Paisiello's *Nitteti* in 1777). In a decree of 1783 Catherine II (ruled 1762–96) stressed the importance of secular music for the court singers, who in time received court ranks and secular privileges. In 1800 Dmytro Bortnyans'ky (director 1779–1825) released the choir from its obligation to take part in opera performances; it was replaced by a newly formed opera chorus.

Singing in St Petersburg was taught in special schools set up for the children of the clergy in accordance with a decree of Peter the Great, and then at seminaries, where singing was one of the most important elements. One such seminary was that of Feofan Prokopovich where, besides traditional music teaching, the pupils studied instrumental music and staged plays with music.

*(ii) Bellringing and ceremonial music.* The traditional Orthodox ringing of bells gave rise to a specific St Petersburg 'bell polyphony'. Some of the city's churches had ensembles of bells: by the beginning of the 19th century, the St Peter and St Paul Cathedral (consecrated in 1757) had three groups, each with four bells; the church of the Assumption of the Virgin, near the Tuchkov Bridge (1761), had seven bells; and the cathedral of St Nicholas the Miracle-Worker (1760) five large and eight small bells.

With the appearance of new ecclesiastical and state ceremonies ('victory days'), bells became a symbol of imperial power. The ringing of bells was combined with trumpets, drums, cannonades and the chanting of prayers in church ceremonies celebrating military victories or peace treaties, as in the festivities marking the signing of the Peace of Neustadt with the Swedes in October 1721. During the reign of Paul I (1796–1801) these lavish ecclesiastical and military ceremonies became an integral feature of public life.

Celebrations such as those in honour of the capture of Schlüsselburg (1702), the victory at Poltava (1709) and the Peace of Neustadt required new forms of community music-making. Trumpets, oboes, kettledrums and large woodwind ensembles were used for open-air festivals, and in 1711 a special decree declared that wind bands comprising nine 'oboists' (the generic term for a company musician) and 16 drummers should be introduced into infantry regiments. From the 1730s the military bands, consisting of clarinets, transverse flutes, recorders, bassoons and horns, supplemented by trumpets and kettledrums, played battle pieces and marches whose titles reflected events in Russian history. Military music played by regimental musicians from the high bell towers was a regular form of entertainment in the city.

The genre known as the *kant* established itself during the era of Peter the Great. This was a three-part song glorifying the might and military prowess of the new Russia; its poetry contained echoes of the Russian classical ode, while the music fused features of the znamennïy chant with Russian, Ukrainian and Polish lyricism.

In the first half of the 18th century triumphal military marches (the symbol of military strength) and solemn courtly processions (the symbol of imperial power) were held along the straight avenue of the Nevsky Prospekt, stretching from the Admiralty Building to the Aleksandr Nevsky Monastery. The entry into the capital of the Empress Yelizaveta Petrovna in 1742 was a particularly splendid affair, accompanied by choral singing, trumpeters and oboists playing on balconies, triumphal arches and bell towers, wind bands, drums, cannonades and bells, whose ringing expressed the meaning of the various stages of the procession.

Fireworks (which played an important role in festivals under Peter the Great) and excursions on barges were frequently accompanied by horns and trumpets. In 1751 Jan Mares assembled a unique orchestra of hunting horns for Count S.K. Narïshkin (after 1755 this became a court orchestra), which won popularity for its playing of complex four-part compositions.

*(iii) Concerts.* Under Catherine II a decree made it compulsory for the aristocracy to attend musical and theatrical entertainments. For state occasions, birthdays and namedays, court musicians were required to compose operas, oratorios or concertos. Wealthy patrons of the arts (including Prince A.D. Menshikov, Count G.A. Stroganov, the attorney-general P.A. Yaguzhinsky and Admiral F.M. Apraksin) founded their own instrumental ensembles, employing both serf musicians and foreign artists. They even vied with one another, giving concerts in the grand halls of their houses and palaces. Concerts were held during Lent, when the carnivals, balls and masquerades had finished and foreign musicians had arrived in the city. Paying concerts were also given in the houses of the nobility. The first advertisement for a public concert appeared in the *Sankt-Peterburgskiye vedomosti* in 1746; and from then on regular public concerts were given. During the reign of Catherine there were also series of concerts (e.g. the series of oratorios given in 1779); and by the end of the century concerts were also held in St Petersburg theatres. Among the Russian performers who appeared in concerts in the city were the virtuoso violinist Ivan Khandoshkin and the singer and actress Elizaveta Sandunova. The first concert organizations in Russia were formed in St Petersburg during the 1770s: in 1772 a large number of musical amateurs organized a Muzïkal'nïy Klub to perform chamber and orchestral music. Later on this came to include professional musicians, who helped to create the Novoye Muzïkal'noye Obshchestvo (New Music Society) in 1778.

*(iv) Opera.* When it came to opera, St Petersburg had a clear advantage over Moscow. It was geographically and culturally closer to Western Europe, and the court welcomed foreign troupes, whose repertories usually included the finest contemporary works. The first theatre in St Petersburg was constructed in 1722–3, at a time when Italian singers were beginning to visit the city. An opera house attached to the Winter Palace was built in 1734, but burnt down in 1749. In 1730–31 and 1733–5 Italian troupes visited the city, and in 1736 a troupe

headed by Francesco Araja marked the birthday of the Empress Anna Ioanovna with a staging of his *opera seria La forza dell'amore e dell'odio*. The same year the Italian court opera was created under Araja, although it included Russian singers and orchestral players. From 1729 French troupes also visited the city. In 1756 the first Russian public theatre was built, at the Golovkin house on Vasil'yevsky Island; under the direction of Aleksandr Sumarokov a Russian troupe of singers and actors was created there. Besides its weekly productions for the court, the Italian *opera buffa* troupe of G.B. Locatelli performed at the so-called Malïy (or Derevyannïy) Teatr (Little, or Wooden, Theatre) in St Petersburg's central park from 1757 to 1759. In 1771 an English operatic troupe visited the city, performing works by Dibdin and Arne. Catherine also maintained a French theatre whose *comédies mêlées d'ariettes* were the model for the earliest efforts by Russian composers. A number of Russian aristocrats opened their own private theatres in the capital, and there was even a 'salon' theatre in the palace of Paul I.

By the 1780s opera had become a court craze. Two theatres were specially constructed or refurbished for it: the Hermitage Theatre in the Winter Palace (renovated in 1783–4 by the architect Quarenghi); and the Bol'shoy Kamennïy Teatr (Great Stone Theatre), built in 1783 (fig.1). Operas were also performed in French, Italian and Russian at the palaces of Gatchina and Pavlovsk. In 1777 the Malïy Teatr was acquired by the German impresario Karl Knipper, who in 1779 renamed the establishment the Vol'nïy Teatr (Free Theatre) and engaged the court violinist Vasily Pashkevich as his music director. The first Russian Singspiel to be presented to a paying audience in the capital was Pashkevich's *Neschast'ye ot karetï* ('Misfortune from a Coach') in December 1779. At its height under Catherine the Great the court opera in St Petersburg rivalled the best theatres in Europe, and a number of important premières, including Paisiello's *Il barbiere di Siviglia*, were given there.

From the mid-18th century famous European musicians began to visit St Petersburg. After his tours with the Italian opera troupe, Araja returned and worked for the court stage (1742–59); in 1755 he composed music to the first Russian opera libretto *Tsefal i Prokris*. From the middle of the century leading Italian musicians occupied the posts of court conductor and court composer: Manfredini (1758–69), Galuppi (1765–8), Traetta (1768–75), Paisiello (1776–84), Canobbio (1779–1822), Cimarosa (1787–91), Sarti (1784–7, 1791–1801), and Martín y Soler (1790–94, 1796–1806). For the court they also composed keyboard music and other instrumental works. As head of the Prince Potyomkin's private cappella, Sarti wrote several cantatas to mark Russian military victories (including *Slava v vïshnïkh Bogu* ('Glory to God in the Highest') celebrating the end of the war with Turkey in 1792). Galuppi wrote music for the Orthodox church while in St Petersburg.

It was against this background that Russian composers living in St Petersburg developed their art. Besides Pashkevich, composers at the forefront of musical life during the 1770s and 80s included the opera composers Y.I. Fomin, D.S. Bortnyans'ky (a pupil of Galuppi) and M.S. Berezovs'ky (the last two were also distinguished



*1. Bol'shoy Theatre, St Petersburg, 1783, rebuilt after 1818: watercolour by an unknown artist*

composers of sacred music), the *gusli* player and folksong collector V.F. Trutovsky and the virtuoso violinist Ivan Khandoshkin.

2. 1800–1918.

*(i) Concerts and music societies.* In the early 19th century Russian music, with its centre in St Petersburg, entered a period of rich maturity. The work of Glinka, who lived in St Petersburg for much of his adult life, is inseparable from the development of the city's musical culture. His immediate predecessors, including Alyab'yev, Varlamov, Verstovsky, Davïdov, Cavos and Kozłowski, all lived in St Petersburg, and his younger contemporary Dargomïzhsky spent his whole life there. Tchaikovsky studied in the city and lived there until 1866. Dargomïzhsky formed a link between Glinka and the representatives of the St Petersburg-based 'The Five' – Balakirev, Borodin, Musorgsky and Rimsky-Korsakov, with Stasov as their literary champion.

From the beginning of the century the circle of those attending concerts in halls and private houses increased. Concerts were given in the palaces of Count Stroganov, Count Kushelyov-Bezborodko and the Wielhorski brothers (where the first Russian performances of Beethoven symphonies took place), in the gallery of the Anichkov Palace, the hall of the Page Corps, in the house of the Free Economic Society and elsewhere. Musical 'academies' were held in the house known until 1846 as the Engelhardt Hall. This became the centre of St Petersburg's concert life, and had an important influence on the formation of public taste.

Music was also performed in palaces outside the city (Tsarskoye selo, Gatchina, Peterhof, Oranienbaum). In the summer months concerts were given in the parks on the edge of the city, especially that in Pavlovsk (laid out in 1838). Here Johann Strauss appeared with his orchestra, first in 1849, then regularly between 1856 and 1865 with his brothers Josef and Eduard, and in 1869 with Josef). From the late 1830s summer concerts were popular at the spa of Novaya Derevnya. Military bands played in the city and in the suburbs; particularly notable were the concerts of the bandmaster and composer Fyodor Gaaze (1830–51).

In 1802 the Sankt-Peterburgskoye Filarmoncheskoye Obshchestvo (St Petersburg Philharmonic Society) was founded. It survived for 100 years, giving 205 symphony concerts in all, but only occasionally from 1890. In 1803 Haydn's *The Seasons* was performed by the society, which in 1808 awarded Haydn a medal. The Philharmonic Society did much to popularize Mozart's music, and on its initiative the première of Beethoven's *Missa solemnis* was given in St Petersburg in 1824 (a month before the first performance in Vienna). Among the foreign visitors who appeared with the Philharmonic Society were Liszt (1842, 1843), Clara and Robert Schumann (1844), Berlioz (1847, 1867–8), Wagner (1863) and the singer Pauline Viardot (1843–6, 1853). Foreign musicians who lived in St Petersburg for shorter or longer periods included John Field (1802–21); Maria Szymanowska (1822, 1827, 1828–31), who was given the title of court pianist; the German pianist and composer Adolf Henselt (1838–89); Anton Gerke, who taught Musorgsky, Tchaikovsky and Stasov; and the Bohemian pianist and composer Alexander Dreyschock who, after his triumphant concert tour of 1840 was later invited to become a professor at the St Petersburg Conservatory. Outstanding among Russian performers in St Petersburg was Aleksey L'vov (1798–1870), a brilliant concert violinist (who implacably opposed the new school of Paganini), director of the Court Chapel Choir for several years and the composer of, among other works, the Russian national anthem.

The takings from the Philharmonic Society concerts were often used for charitable causes, donated to the families of artists and musicians or to war invalids. Conductors who appeared frequently with the society during the 19th century included Konstantin Lyadov (father of the composer), Eduard Nápravník, Balakirev and Rimsky-Korsakov. From 1847 the orchestra, numbering 50–60 players, gave ten concerts each season under its regular conductor, Carl Schuberth.

The imperial court chapel choir took part in the concerts of the Philharmonic Society. Bortnyans'ky, the choir's director from 1796, was elected an honorary member of the Philharmonic Society in 1815 and appointed censor for sacred music in 1816. By a decree of the synod his arrangements of the services were imposed on all the churches. One of the court chapel choir's former pupils, Aleksandr Varlamov, was director from 1829 to 1832; from 1837 to 1839 its director was Glinka, and later directors included Grigory Lomakin (1848–61) and Balakirev (1883–94), who invited Rimsky-Korsakov to teach there. In 1840 a reform of the musical education of the choristers took place: Glinka and L'vov introduced an instrumental class, which in 1846 was supplemented by classes in choral direction.

Concerts of sacred and secular music were given annually from 1850 to 1872 by the choral cappella of Count D.N. Sheremet'yev, directed by the former serf Lomakin. In 1880 a choir was formed by Aleksandr Arkhangel'sky, who was the first to introduce female sopranos instead of boys into Orthodox church singing. Amateur choirs in the city pooled their resources to perform large-scale works (as in 1865 when Handel's *Messiah* was given with a 200-strong choir and an orchestra of 150) or to participate in important public events (for example, the concert of 1882 to collect funds for a monument to Glinka in Smolensk). Oratorios were frequently performed in the city during Lent.

Musical salons played an important role in the musical life of St Petersburg. These included the salons of the well-known critic Osip Senkovsky, the Wielhorski brothers, L'vov, Vasily Kologrivov, Vasily Botkin and others. In response to the increasing popularity of chamber music in the last third of the century, a chamber music society was established (1872–1917), which promoted the work of Russian composers. Between 1871 and 1883 the Russian Quartet was active in St Petersburg.

The 1850s and 60s were watershed years for Russian music: education became more widespread and the role of music grew accordingly. In 1859 Anton Rubinstein founded the Russkoye Muzïkal'noye Obshchestvo (Russian Music Society, RMO), which in 1869 became the Imperial Russian Music Society (IRMO). Until it closed in 1917 the society gave up to 20 concerts each year. From 1867 to 1869 the chief conductor was Balakirev, followed (1870–72) by Nápravník. With the financial support of the imperial family and patrons of the arts the RMO supported talented young composers, held competitions and opened branches in other cities of Russia; the local conservatories came under its jurisdiction. Leading St Petersburg artists appeared in the RMO's concerts, among them the pianists Anna Yesipova, Theodor Leschetizky, Vasily Safonov and Aleksandr Ziloti, the cellist Karl Davïdov and the violinist Leopold Auer.

Among foreign musicians to appear with the society were Saint-Saëns (1875) and Bülow (1885), both of whom wrote admiringly of the musical life of St Petersburg. In 1882 the court orchestra was founded under Hugo Varlich. Its main function was to provide music for ceremonial occasions at the tsar's court, although it also arranged private readings of new works.

During the 1880s and 90s Russian musicians, headed by Rimsky-Korsakov, gathered at the house of the wealthy patron Mitrofan Belyayev in order to promote the works of younger Russian composers, above all Glazunov and Lyadov. For this purpose Belyayev founded the Obshchedostupnïye Russkiye Simfonicheskiye Konsertï (Russian Public Symphony Concerts, 1885–1918), which in its first 25 years mounted 93 concerts featuring 680 works by 48 different composers. He also established the Glinkinskiye Premii (Glinka Prizes) for new Russian compositions (1884–1917), organized a series of quartet recitals (1891) and set up a publishing house in Leipzig in 1885.

In 1901 the Contemporary Music Society was formed, giving about five concerts each season. Members included the critics Karatïgin and Al'fred Nurok, the composers Ivan Krïzhanovsky and Val'ter Nuvel', and others. Stravinsky made his début with the society in 1907, and Prokofiev and Myaskovsky appeared the following year. Among the younger composers active in St Petersburg during these years were Lourié, Gnesin, Obukhov and Vïshnegradsky. The idea of 'sound continuum' was developed by Vïshnegradsky, who experimented with micro-intervals (he later devised a quarter-tone piano) and 'ultrachromatic' systems. A key role in the propagation of contemporary music in St Petersburg at the start of the 20th century was played by a new organization, the subscription Konsertï A. Ziloti (Ziloti Concerts, 1903–17), whose orchestral and chamber concerts featured, besides Ziloti himself, many well-known artists. These included Koussevitzky with his Moscow orchestra, Richard Strauss, Mahler, Reger, Schoenberg, Nikisch, Mottl, Mengelberg, Casals and others. In addition to the subscription concerts, Ziloti organized non-subscription orchestral concerts, chamber recitals, organ recitals at the Reformed Church, then (from 1912) Obshchedostupnïye Kontsertï (Popular Concerts), and finally, from 1915, Narodnïye Besplatnïye Kontsertï (People's Free Concerts). In addition to music by contemporary composers from Russia and abroad (including Debussy and Sibelius), the works of J.S. Bach and his contemporaries occupied an important place in the repertory, as did those of Liszt and Wagner. The concerts given by A.D. Sheremet'yev in the early years of the century were popular in St Petersburg and its environs.

*(ii) Opera and ballet.* Opera and ballet, which formed an important part of cultural life in the city, achieved new heights in the 19th century. The Imperial Theatres were reorganized under a crown monopoly in the early years of the century, and St Petersburg was provided with four theatres, each performing in a different language – French, Italian, German and Russian. The Italian company was quickly disbanded and the French company was a casualty of the war with Napoleon in 1812. From this year St Petersburg had only the German and Russian theatres, each performing opera and spoken drama in its respective language. Italian and French operas, however, continued to dominate their repertories. When the Little Wooden Theatre closed in 1804 its director, the Venetian composer Catterino Cavos, was transferred to the Russian troupe, housed at the Bol'shoy, and consolidated his position as the leading composer in the city. His most famous opera was *Ivan Susanin* (1815), whose subject inspired the first great Russian opera, Glinka's *A Life for the Tsar*, chosen to inaugurate the newly refurbished Bol'shoy in 1836. By this time the Russian troupe had improved dramatically, thanks largely to two outstanding singers, the bass Osip Petrov and the contralto Anna Vorob'yova. Despite the success of *A Life for the Tsar* and Glinka's next opera *Ruslan and Lyudmila* (1842), the Russian Opera pursued its Italian course with a will. In 1843 Tsar Nicholas I, determined to establish his capital as a world-class cultural centre, turned over the Bol'shoy to an Italian company, engaging such famous names as Rubini, Viardot, Grisi, Antonio Tamburini and Lablache. The German theatre closed in 1845, and from 1846 to 1851 the Russian troupe at the Bol'shoy was 'banished' to Moscow, and when it returned it was to the Teatr-Tsirk (Circus Theatre). This burnt down in 1859 and was replaced the following year by the sumptuous Mariinsky Theatre (fig.2). Here the Russian company made a gradual comeback as the Italian company declined. Russian premières at the Mariinsky included Serov's *Judith* (1863) and *Rogneda* (1865), Musorgsky's *Boris Godunov* (1874), Rubinstein's *The Demon* (1875), Rimsky-Korsakov's *The Maid of Pskov* (1873) and *Snow Maiden* (1882), Tchaikovsky's *The Queen of Spades* (1890) and Borodin's *Prince Igor* (1890). The repertory of the Mariinsky Theatre also included operas by Mozart, Weber, Cherubini and Verdi. Well-known singers regularly appeared there, among them Yelizaveta Lavrovskaya, Yuliya Platonova, Fyodor Komissarzhevsky, Fyodor Stravinsky (the father of the composer), Mariya Slavina, Nikolay Nikolayevich Figner and his Italian-born wife Medea Mei-Figner, Chaliapin, Sobinov, Ivan Vasil'yevich Yershov and Félia Litvinne. Conductors included Konstantin Lyadov (1860–69), Nápravník (1863–1914) and Albert Coates (1914–19). Because of the success of the Mariinsky Theatre, further fuelled by growing Russian nationalism, the Italian opera company was disbanded in 1885.

The Mariinsky's fame was enhanced by its excellent ballet company. For many years (1869–1903) this was directed by Marius Petipa, whose stagings of the world premières of Tchaikovsky's *The Sleeping Beauty* (1890) and Glazunov's *Raymonda* (1898) and a revival of Tchaikovsky's *Swan Lake* (1895) heralded a new era in the history of ballet. Many of the ballet company's choreographers and soloists (notably Nizhinsky) later took part in Diaghilev's Ballets Russes in Paris.

The Mariinsky Theatre became a centre of Russian Wagnerism: from 1900 to 1905 the whole of the *Ring* was performed in the theatre and by 1914 all Wagner's operas except *Parsifal* had been given there. The opera troupe of the Mariinsky Theatre also put on public performances in the hall of the Narodnïy Dom (People's House) from 1909 until 1923. The experimental Teatr Muzïkal'noy Dramï (Theatre of Musical Drama) existed from 1912 to 1923; its productions were mounted in the great hall of the conservatory and conducted by Mikhail Bikhter.

*(iii) Music education.* Until the mid-19th century opera singers studied with actors at a school run by the directorate of the imperial theatres. From 1840 singing



*2. Auditorium of the Mariinsky Theatre, original design by Al'bert Kavos, 1860, altered by Viktor Shreter, 1883–6*

classes were held at the court chapel. Private schools also existed, but their activity was irregular.

A turning point in music education came when, on the initiative of Anton Rubinstein, music classes were opened at the RMO in 1860. Teachers included Pyotr Lody (singing), Otto Deutsch (choral singing and theory), Wieniawski (violin), Leschetizky (piano), Schuberth (cello) and Lomakin (singing). These classes formed the basis of the first Russian conservatory, founded in 1862 with Rubinstein as its director. The conservatory moved several times before settling in the former Bol'shoy Kamennïy Teatr on Theatre Square, rebuilt in 1896 by the architect V. Nikolya. Renowned teachers at the conservatory included Rimsky-Korsakov (1871–1908), who brought particular prestige to the composition class, Lyadov (1878–1914) and Glazunov (1899–1928; from 1905 he was also director).

As a counterbalance to the official RMO, Balakirev, jointly with Lomakin, organized the Free School of Music in 1862. Balakirev was director from 1862 to 1874 and from 1881 to 1908, and from 1874 to 1881 it was headed by Rimsky-Korsakov. The principal aims of the school were to disseminate music education among the city's middle classes, and to popularize both Russian music (by Glinka, Dargomïzhsky and, especially, the composers of The Five), and works by non-Russian composers such as Beethoven, Schumann, Liszt and Berlioz.

The so-called St Petersburg violin school, with Auer as its leader, can be traced back to Joachim (Auer's teacher) and Wieniawski (his predecessor). It produced a whole succession of violinists who strongly influenced the development of violin playing in Russia and throughout the world; among them were Yefrem Tsimbalist, Misha Elman, Miron Polyakin and Heifetz.

M.P. Azanchevsky, director of the conservatory from 1871 to 1876, presented to the conservatory library his rich collection of books, including rare editions from the 16th to 19th centuries. Mateusz Wielhorski also bequeathed to the conservatory an extensive library and a valuable collection of musical instruments.

*(iv) Criticism.* In the first half of the 19th century Odeyevsky (from 1824) and Senkovsky (1833–44) were prominent music critics. Later in the century leading critics included the composer and journalist Serov, who laid the foundations of Russian musicology, Stasov, the impassioned ideologue of the New Russian School, and Laroche, whose works deal with questions of aesthetics and the art of composition. Specialist music journals included *Nuvvelist* (1820–1900), *Muzïkal'nïy i teatral'nïy vestnik* ('Music and theatre bulletin', 1856–60), *Muzïkal'nïy sezon* ('Musical seasons', 1869–71), *Muzïkal'nïy listok* ('Musical rag', 1887–97), edited by the inveterate opponent of The Five, Aleksandr Famintsïn, and the *Russkiy muzïkal'nïy vestnik* ('Russian musical bulletin', 1885–8). The influential newspapers had their regular musical contributors, notably Cui in the *Sankt-Peterburgskiye vedomosti* ('St Petersburg gazette') from 1864. Prominent among musical journals in the years immediately before the Revolution were *Russkaya muzïkal'naya*

*gazeta* (1894–1918) and *Muzïkal'niy sovremennik* ('Musical contemporary', 1915–17).

*(v) Publishing and instrument making.* Music printing was flourishing in St Petersburg by the end of the 18th century. In the first half of the 19th century important music publishers included Matvey Bernard (who ran the city's best music shops) and Vasily Denotkin, who sold his business to Fyodor Stellovsky in the 1850s. Prominent music publishers in the later 19th century were the brothers Vasily and Ivan Bessel (from 1869) and Aleksandr Gutheil, who in 1886 took over the firm of Stellovsky. All these firms published the classical European repertory, teaching manuals and scholarly works; but it was their support of contemporary Russian composers that brought them international fame.

Workshops were opened manufacturing wind instruments during the 19th century, often employing craftsmen from Saxony. Russian instrument makers included Ivan Batov, who studied the art of building keyboard instruments in St Petersburg from 1803 to 1805 and later produced excellent violins, violas, cellos and guitars. Several factories manufactured keyboard instruments, notably those of Diderichs (1810–1918), Schröder (1818–1918) and Becker, opened in 1841 and bought up by Schröder in 1903.

3. From 1918.

*(i) Amateur music-making.* With the October Revolution of 1917, the era of socialism began. By a decree of 22 November 1918 the Mariinsky Theatre, the court chapel, the conservatory, the music schools, the property and archives of the RMO, publishing houses, music shops and instrument factories were all nationalized. In the years 1917–19 the city was in a state of siege, suffering from famine, cold and epidemics. However, the theatres and concert halls continued to function. Music education was greatly expanded, and the number of regional music schools for children and adults gradually increased. Popular concerts were frequently arranged (on 27 October 1918, for example, extracts from the operas of Wagner and Skryabin's *Poème de l'extase* were played under the direction of Coates), together with public lectures on music. In the 1920s elaborate productions were given in the open air with the participation of choral and orchestral collectives, such as the *Gimn osvobozhdyonomu trudu* ('Hymn to Liberated Labour') and *Vzyatiye Zimnego dvortsa* ('The Capture of the Winter Palace'). A variety of amateur artistic enterprises emerged, and Soviet musical culture developed under the slogan 'Muzïka – Massam' (Music for the Masses). Hence the huge range of cultural-educational work and the involvement of the masses in the activities of the theatres and concert halls. Choral Olympiads directed by the conductor Iosif Nemtsev became very important: in 1927 6000 people took part, in 1930 12,000; and at the Olympiad of 1932 Berlioz's *Grande symphonie funèbre et triomphale* was performed by combined wind bands. Workers and students, soldiers and collective farm workers were encouraged to take part in amateur music-making, and amateur performances flourished throughout the whole Soviet period. Opera and ballet studios, orchestras and choirs (for example, the student choir of Leningrad University, formed in 1949, or the amateur choral group formed under the directorship of Yelizaveta Kudryavtseva in 1960) all contributed to the musical life of the city. The Narodnïy Teatr Operï i Baleta (People's Theatre of Opera and Ballet) and the Narodnaya Konservatoriya (People's Conservatory) were founded in 1945 and 1961 respectively.

*(ii) Concerts and music societies.* Before 1917 St Petersburg had only one permanent concert orchestra, the court orchestra. The Philharmonic (formed officially in 1921) came into being on the basis of this orchestra after the Revolution. Its musical directors in the 1920s were Emil Cooper (1921–2) and Nikolay Mal'ko (1926–9). The latter performed many works by contemporary Western composers. He was succeeded by Aleksandr Gauk (1930–34), Fritz Stiedry (1934–7) and Yevgeny Mravinsky, who remained in the post from 1938 until his death in 1988. In 1940 the music critic I.I. Sollertinsky was appointed the orchestra's artistic director.

After the Revolution the court chapel's activities were revised and from 1918 to 1922 it was called Narodnaya Khorovaya Akademiya (People's Choral Academy). In 1954 it was named after Glinka. In the 1920s female voices were added to the choir. It was due to the efforts of its conductor M.G. Klimov (1919–35) that, alongside the traditional repertory of Baroque oratorios, it also gave the Russian premières of contemporary works, including Stravinsky's *The Wedding* and *Oedipus rex* and Honegger's *Le roi David* and *Cris du monde*. Klimov's successors were A.V. Sveshnikov (1937–41) and Grigory Dmitrevsky (1943–53).

During the 1920s many amateur and professional music societies were active in the city. The most important were the Kruzhok Druzey Kamernoy Muzïki (Club for Devotees of Chamber Music, 1922–33); the Leningrad branch of the Assotsiatsiya Sovremennoy Muzïki (Association for Contemporary Music, 1925–9), and the Kruzhok Novoy Muzïki (Club for Contemporary Music, 1926–7). The first concert jazz band in the USSR was founded in the city in 1929 under the direction of Leonid Utyosov, who later appeared as a soloist.

A number of Leningrad musicians suffered in Stalin's purges from the late 1930s onwards, including the musicologists Pavel Vul'fius and Berta Uritskaya, the organists Liss (who perished) and Vil'gel'm Deringer, the violinist Aleksandr Strashevsky (who also died), the singer Nikolay Pechkovsky and the composer Oleg Khromushin.

During World War II Leningrad's musical institutions were evacuated: the Kirov to Perm', the Malïy Opera Theatre to Orenburg, the former court chapel to Kirov, the conservatory to Tashkent and the Philharmonic to Novosibirsk. Before their evacuation artists gave concerts at the front, on ships and at call-up stations. For example, during the first two months of the war the members of the Philharmonic Orchestra gave 528 concerts, and the orchestra continued to give regular concerts in Novosibirsk. Even during the siege of Leningrad (1941–4) musical life did not stop. Concerts were provided by the 'Radiokomitet' Orchestra, under its conductors Karl Eliasberg and Nikolay Rabinovich: Beethoven's Ninth Symphony was performed in October 1941, Shostakovich's Seventh in August 1942, etc. In 1942 there were 50 concerts and in 1943 as many as 72. Concerts were also given by the Vasily Andreyev Orchestra of Folk Instruments (founded in 1886), and ensembles of troops. Various composers (including Boris Arapov, Orest Yevlakhov, Viktor Voloshinov, Yury Kochurov and Izrail' Finkel'shteyn) gave charitable concerts at factories and in military units.

After the siege of Leningrad musicians and musical organizations returned to the devastated city. Many had perished at the front (among them the composers Viktor Tomilin and Veniamin Fleyshman) or else died from hunger or disease (Nikolay Malkov, Julia Veisberg, Aleksey Finagin and Zinaida Eval′d), while others moved to Moscow (Shostakovich, Sofronitsky, Asaf′yev). Soon, however, concert activities had returned to their former level.

After the war the Leningrad PO enhanced its fame outside the Soviet Union with a series of international tours, and in 1972 it became the first orchestra in the country to receive the title 'academic honoured ensemble'. Many of the world's most famous conductors (including Walter, Klemperer, Erich Kleiber, Monteux, Karajan, Bernstein, Boulez, Solti and Abbado) and soloists have worked with the orchestra, whose resident conductors have included Kurt Sanderling (1941–60) and Arvīds Jansons (1952–84). The orchestra occupies the building of the former Assembly of the Nobility; this has a great hall (seating 1318) and (since 1949) a small hall, rebuilt from the former Engelhardt Hall (seating 480). The majority of Shostakovich's symphonies received their premières under Mravinsky's direction in the great hall. Regular organ recitals were also given here. In 1976 a Shostakovich festival was inaugurated, and in 1987 an international string quartet competition was instigated in the small hall of the former Engelhardt Hall. After Mravinsky's death, Yury Temirkanov was appointed the orchestra's music director.

In 1953 the former orchestra of the Leningrad Radio Committee was transferred to the aegis of the Philharmonic, and is now known as the Academic Orchestra. Its conductors have included Eliasberg (1931–49), Rabinovich (1950–60), Jansons (1961–8), Temirkanov (1968–77) and Aleksandr Dmitriyev (from 1977). Two chamber orchestras were formed during the 1960s from the orchestras of the Philharmonic. Other notable orchestras include the Orkestr Starinnoy i Sovremennoy Muzïki (Orchestra of Ancient and Modern Music), founded in 1967 under Rabinovich and subsequently expanded under the direction of Ravil′ Martïnov, and the St Petersburg Camerata, the chamber orchestra of the Hermitage Theatre, directed since 1989 by Saulyus Sondetskis. The small hall of the former Engelhardt Hall has become the city's main venue for chamber music.

Regular concerts (including educational concerts) are also given in the A.K. Glazunov small hall of the conservatory (seating 576), in the auditorium of the Dom Kompozitorov (House of Composers) on the Malaya Morskaya, in the Munizipaldom Zentrum (Municipal Centre, the former palace of the princes Belosel′sky-Belozersky) and elsewhere. Concerts of popular and light music are given in the Kontsertdom (Concert House) near the Finland Station (founded in 1960, with a seating capacity of 800) and in the 'Oktyabr′skiy' (October Hall), founded in 1967, seating 3734.

The choir of the Akademicheskaya Kapella (Academic Cappella), founded in 1974 and directed by Vladislav Chernushenko, has revived Russian liturgical works of the 18th and 19th centuries that were forbidden during the Soviet era, and has also performed ancient Russian canticles deciphered by St Petersburg palaeographers. The Academic Cappella also commissions works from contemporary composers in the city, including Valery Gavrilin, Yury Falik and Sergey Slonimsky. Other notable choirs include the St Petersburg Chamber Choir (founded in 1977 under Nikolay Kornev), the 'Lege Artis' chamber choir (founded in 1988 under Boris Abal′yan) and the Molodyozhnïy Kamernïy Khor (Youth Chamber Choir), founded in 1992 under Yuliya Khutoretskaya.

The St Petersburg branch of the Union of Composers was founded in 1932 and in 1999 numbered 205 members, among them the composers Galina Ustvovl′skaya, B.L. Klyuzner, V.E. Basner, B.I. Tishchenko and A.A. Knayfel′. The Muzïkal′naya Vesna v Peterburge (Musical Spring in St Petersburg) festival has been held annually since 1965, and presents works by local composers alongside classics of the 20th-century repertory. Two other festivals devoted mainly or entirely to contemporary music are Zvukovïye Puti (Sound Paths), founded in 1989, which also organizes seminars and masterclasses; and Ot Avantgarda do Nashikh Dney (From the Avant-Garde to the Present Day), founded in 1993, in which the conductor Valery Gergiyev is closely involved. In 1990 a children's festival, the Mezhdunarodnïy Detskiy Muzïkal′nïy Festival, was founded. One of the most important international events on the St Petersburg musical calendar is the June festival Zvyozdï Belïkh Nochey (Stars of the White Nights), founded in 1993 under the artistic direction of Gergiyev in succession to the Belïye Nochi festival.

*(iii) Opera.* The Mariinsky Theatre continued to function almost continuously throughout the revolutionary and post-revolutionary years. In the 1920s it was given the name Gosudarstvennïy Akademicheskiy Teatr Operï i Baleta (State Academic Theatre of Opera and Ballet), and in 1935 it was renamed again as Teatr imeni S.M. Kirova (Kirov Theatre). It was re-equipped between 1963 and 1970, and seats 1621. In 1991 it reverted to the name Mariinsky. For a while the repertory was adventurous, and included Stravinsky's *Solovey* (1918), Schreker's *Der ferne Klang* (1925), Prokofiev's *The Love for Three Oranges* (1926) and Berg's *Wozzeck* (1927).

In 1920 the Malïy Opernïy Teatr (Small Opera Theatre), formerly known as the Mikhaylovsky, was opened as the second most important theatre in the city, with a seating capacity of 1243. By the mid-1920s it had clearly defined its repertory policy: besides productions of established operas, the theatre, under the direction of Samuil Samosud (1918–36), vigorously promoted contemporary works such as Krenek's *Der Sprung über den Schatten* (1927) and *Jonny spielt auf* (1928). New operas by Soviet composers became a speciality, and the Malïy Theatre staged the premières of both of Shostakovich's operas: *The Nose* (1930) and *The Lady Macbeth of the Mtsensk District* (1934). The work of the theatres, and Shostakovich's operatic career, suffered a severe setback with the publication in 1936 of a denunciatory article in *Pravda*. The response to this ideological criticism was the production of such officially approved operas as Dzerzhinsky's *Quiet Flows the Don* (1935) and *Virgin Soil Upturned* (1937), Zhelobinsky's *Mother* (1939) and Pashchenko's *Pompadurï* (1939). In 1927 the Teatr Muzïkal′noy Komedii (Theatre of Musical Comedy) opened, with a seating capacity of 1580. Its repertory consisted mainly of classical operettas, Soviet operettas and musicals. During the siege of Leningrad, when the Kirov and the Malïy theatres were evacuated, the Theatre of Musical Comedy was the most frequented theatre in the city.

In the postwar years the Kirov updated its regular repertory and continued to stage new Soviet operas. Among its most important premières were A.P. Petrov's *Peter I* (1975) and *Mayakovsky Begins* (1985). Temirkanov was appointed music director of the Kirov in 1976, and was succeeded by Gergiyev in 1988. Under Gergiyev the Kirov/Mariinsky has given many concert performances of operas and held festivals devoted to Musorgsky (1989), Prokofiev (1991–2), and Rimsky-Korsakov (1994). In addition to the classical repertory, the Maliy Theatre has continued to focus on contemporary works. In 1946 it staged the première of the expanded version of Prokofiev's *War and Peace*, and subsequently mounted the first performances of Sergey Slonimsky's *Virineya* (1967) and *Mariya Styuart* (1981). It has also staged the premières of several important ballets.

The Theatre of Musical Comedy has likewise extended its classical repertory while continuing to stage new operettas. St Petersburg composers who have contributed to this genre include V.E. Basner, A.P. Petrov and G.A. Portnov. Chamber operas are mounted by the experimental theatre 'Sankt-Peterburg Opera', while the 'Zazerkal'ye' children's music theatre stages productions for both young and adult audiences.

*(iv) Music education.* The position of the conservatory was extremely difficult in the early years after the Revolution. It was headed by Glazunov until 1928, and its professors included Steinberg (composition), Cooper (conducting), Yershov (opera), Leonid Nikolayev (piano) and Ossovsky (musicology). The number of students dropped and classes were often cancelled. Under pressure from the younger generation of composers and musicologists, the conservatory was reorganized from the mid-1920s by Asaf'yev, V.V. Shcherbachyov and others. Among its graduates in the 1920s and 30s were the composers Shostakovich, Sviridov, Solov'yov-Sedoy and Dzerzhinsky, and the pianists Yudina, Sofronitsky, the musicologists Kushnaryov, Tyulin, Brazhnikov and Druskin, the conductors Dranishnikov and Mravinsky, the organist Braudo and the singer Preobrazhenskaya. Many of these later became professors at the conservatory. Notable musicians who have taught at the conservatory since the 1940s include the pianists Pavel Serebryakov (director from 1938 to 1951 and from 1961 to 1977), Nadezhda Golubovskaya, Vera Razumovskaya, Vladimir Nil'sen and Moisey Khal'fin, the violinist Yuly Eydlin, the musicologists Yelena Orlova, Yekaterina Ruch'yevskaya, Tat'yana Bershadskaya and Semyon Ginzburg (in addition to Druskin and Brazhnikov), and the composers Sergey Slonimsky, Boris Tishchenko, Vladislav Uspensky, Lyutsian Prigozhin and Gennady Banshchikov. A special music school for gifted children (founded in 1936) is attached to the conservatory, as is the Uchilishche imeni Rimskogo-Korsakova (Rimsky-Korsakov Music College). In addition to these, St Petersburg also has 25 music schools, the Uchilishche imeni Musorgskogo (Musorgsky College) and a music teachers' training college. Music is taught at the Akademiya Kul'turï (Academy of Culture), and a music faculty was opened in 1988 at the Rossiyskiy Gosudarstvennïy Pedagogicheskiy Universitet imeni A.E. Gerstena (Gersten Russian State Pedagogical University).

*(v) Musicology and criticism.* The Institut Istorii Iskusstva (Institute for the History of the Arts) was founded in 1921 on the basis of public courses in music history established in 1913 at the house of Count Valentin Zubov. Renamed the Instituta Teatra Muzïki i Kinematografii (Institute of Theatre, Music and Cinematography) in 1969 and from 1992 called the Rossiyskiy Institut Iskusstvoznaniya (Russian Institute for the History of the Arts), it remains one of the most important centres of scholarship in the country. It has departments for music, folklore, the study of instruments and the study of sources. Scholars who have worked there include Genrikh Orlov, Izaly Zemtsovsky, Abram Klimovitsky and Mark Aranovsky. The institute issued an annual collection of articles (1962–75, 1977) entitled *Voprosï teorii i èstetiki muzïki* ('Questions of music theory and aesthetics') and numerous thematic catalogues.

Prominent music critics in the years after the Revolution were Asaf'yev, Strel'nikov and especially Ivan Sollertinsky, who had important influence on the city's musical life in the 1920s and 30s. Since the fall of communism two new musical journals have been founded: *Mariyinsky teatr* (1992) and *Pro musica* (1995). Musical articles also appear in the *Zhurnal lyubiteley iskusstva* ('Journal for art lovers'), founded in 1996.

The Muzey Muzïkal'nogo i Teatralnogo Iskusstva (Museum of Musical and Theatrical Art) was opened in 1918, and the Muzey Muzïkal'nïkh Instrumentov (Museum of Musical Instruments) was founded in 1902 and reopened in 1951; it possesses some 2500 instruments. There are also museums at the houses of Rimsky-Korsakov (1971) and Chaliapin (1975), and in the Sheremet'yev palace (1994). Each has a small concert hall where recitals are arranged.

*(vi) Publishing and instrument making.* After the Revolution a branch of the Gosudarstvennoye Muzïkal'noye Izdatel'stvo (State Music Publishing House), later called Muzïka, was opened. New works were also published by the cooperative publisher Triton (1925–36). In 1957 a branch of the central publishing house Sovetskiy Kompozitor (Soviet Composer) was opened in Leningrad. In 1993 this became independent, changing its name to Kompozitor Sankt-Petersburg. In 1992 the private music publisher Severnïy Olen' was opened, directed by the composer Sergey Banevich.

The first electronic instrument in Russia, the theremin (or termenvoks), was produced in Petrograd in 1920. Invented by Lev Termen, it attracted the attention of physicists and musicians throughout the world. The emiriton, invented in 1935 by Aleksandr Ivanov and Andrey Rimsky-Korsakov, was also produced in the city. In 1924 the largest musical instruments factory in the country, Krasnïy Oktyabr' (Red October) was opened, manufacturing predominantly pianos. In addition, factories were built for wind and plucked string instruments (including balalaikas and harps).

*(vii) Libraries.* The Russian National Library (formerly the Gosudarstvennaya Publichnaya Biblioteka) is the largest repository of books and printed music in the country. After the 1917 Revolution and the nationalization of large private libraries (in particular those of the Yusupovs and the Stroganovs) the stock of printed books and manuscripts was increased significantly. The library contains many thousands of old Russian church manuscripts, 18th-century *psalmï* and *kantï* and tens of millions of books on music. Of great value, too, are the collections of books and printed music in the libraries of the conservatory, the Institute for the History of the Arts, and the Museum of Theatrical and Musical Art. Significant

also are the collections of music manuscripts held by the Mariinsky Theatre, the Philharmonic and the former court chapel.

The archive for folklore is concentrated in the Institut Russkoy Literaturï: Pushkinskiy Dom (Institute for Russian Literature: Pushkin House), part of the Russian Academy of Sciences. It houses many thousands of cylinders, discs and tapes of folk music of the nationalities of the former Soviet Union and many foreign countries. The systematic recording of folksongs began in 1884, when, on the initiative of Balakirev, a folksong commission was set up under the aegis of the Imperatorskoye Russkoye Geograficheskoye Obshchestvo (Imperial Russian Geographic Society). Folklore expeditions have continued under the auspices of the Union of Composers (until the mid-1980s), the conservatory and the Rimsky-Korsakov Music College. Letters and diaries of Russian musicians and music manuscripts are held by the Tsentralnïy Gosudarstvennïy Arkhiv Literaturï i Iskusstva (Central State Archive of Literature and Art), at the Institute for the History of the Arts, the State Public Library and the conservatory.

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LYUDMILA KOVNATSKAYA

**Saint-Saëns, (Charles) Camille** (*b* Paris, 9 Oct 1835; *d* Algiers, 16 Dec 1921). French composer, pianist, organist and writer. Like Mozart, to whom he was often compared, he was a brilliant craftsman, versatile and prolific, who contributed to every genre of French music. He was one of the leaders of the French musical renaissance of the 1870s.

1. LIFE. His father, Jacques-Joseph-Victor Saint-Saëns (1798–1835), descended from a Norman agricultural family, served as a clerk at the Ministry of the Interior and in 1834 married Clémence Collin (1809–88); the couple lived with Clémence's aunt and uncle, the Massons. Within a year of the wedding, however, both M. Masson and Jacques Saint-Saëns had died, the latter just three months after the birth of his son. After spending two years in a nursing home in Corbeil, the tubercular Camille was brought up by his mother and aunt. He was taught to play the piano from the age of three by Mme Masson and later Camille Stamaty, and at the age of ten made his formal début at the Salle Pleyel with a programme that included Beethoven's Piano Concerto in C minor and Mozart's Concerto in B♭ K450, for which he wrote his own cadenza. He performed everything from memory, which was considered an unusual feat at the time. Stamaty recommended that he should also study composition with Pierre Maleden, a former pupil of Fétis and Gottfried Weber, whom Saint-Saëns was to consider an incomparable teacher.

Saint-Saëns showed the same quickness in his general education, studying the French classics, religion, Latin and Greek and acquiring a taste for mathematics and the natural sciences, including astronomy, archaeology and philosophy, subjects on which he was later to write with enthusiasm. When he sold the publishing rights of his *Six duos* for harmonium and piano to Girod for 500 francs in 1858, he used the proceeds to buy a telescope.

Saint-Saëns entered the Paris Conservatoire in 1848 and studied the organ with Benoist, winning the *premier prix* in 1851. In the same year he began to study composition and orchestration with Halévy, and also took lessons in accompaniment and singing. A scherzo for small orchestra, a Symphony in A, the choral piece *Les djinns*, two romances and a number of incomplete works date from this period. Although he failed to win the Prix de Rome, his *Ode à Sainte-Cécile* won first prize in a competition organized by the Société Sainte-Cécile, Bordeaux, in 1852. He began two *opéras comiques* at about this time, but neither one was completed. In 1854 he wrote the overture (and began a duo) to a scenario suggested by Jules Barbier; this was performed and published only in 1913. Meanwhile, he completed a number of songs, the Piano Quintet op.14 and the Symphony 'Urbs Roma', which won another competition organized by the Société Sainte-Cécile in 1857. At this time he also contributed to the complete edition of the works of Gluck; he was subsequently to work on editions of works by Beethoven, Liszt, Mozart and the French clavecinists.

Saint-Saëns's gifts early won him the friendship and patronage of Pauline Viardot, Gounod, Rossini and Berlioz; Berlioz said of him: 'he knows everything but lacks inexperience'. Liszt also was much impressed by him as a pianist and a composer. In 1853 he was made organist of St Merry, where his Mass op.4, dedicated to the Abbé Gabriel, was performed in 1857. In gratitude the Abbé invited Saint-Saëns to accompany him on a visit to Italy which inaugurated a lifetime of travel for the young composer. Also in 1857, he was nominated to the Madeleine, where he remained until 1877; it was there that Liszt heard him improvising and hailed him as the greatest organist in the world. At this time Saint-Saëns composed the Symphony no.2 and several lyric scenes. He was also active in promoting the music of a number of other composers. He was one of the first to appreciate Wagner and defended both *Tannhäuser* and *Lohengrin* against the attacks of his elders. Schumann was another modern composer whom he persisted in playing despite the disapproval of conservative opinion. At his own expense he also organized and conducted concerts of music by Liszt – notably in March 1878 at the Salle du Théâtre Italien in gratitude for Liszt's encouragement of *Samson et Dalila* – and he was the first to play Liszt's symphonic poems in France. His own ventures in the form – *Le rouet d'Omphale* (1871), *Phaéton* (1873), *Danse macabre* (1874) and *La jeunesse d'Hercule* (1877) – popularized what was then a novelty and influenced subsequent developments in French music. Old music as well as new attracted his inquiring mind. He helped to revive interest in Bach (even converting his sceptical friend Berlioz to the cause) and did much to restore Mozart to his rightful place. Handel, little known then to French audiences, was the inspiration for Saint-Saëns's own oratorios, among them *Le déluge* (1875) and *The Promised Land* (1913).

The early 1860s were perhaps the most contented years of his life. His home environment was comfortable, and in public he enjoyed a formidable reputation as a composer and virtuoso pianist. His concert overture *Spartacus* won another competition organized by the Société Sainte-Cécile, and although his second attempt at the Prix de Rome in 1863 failed, in 1867 his cantata *Les noces de Prométhée* won a competition at the Grande Fête Internationale du Travail et de l'Industrie, whose jury included Rossini, Auber, Berlioz, Verdi and Gounod. He also performed his First Piano Concerto with some success in Paris and abroad during the 1860s, and his *Sérénade* op.15, dedicated to Princess Mathilde Bonaparte, was played at salons and in a prestigious concert at the Salle Pleyel attended by Berlioz, Gounod, Hiller, Liszt and others. Moreover, as a virtuoso pianist he was favourably placed to urge the claims of his own works, and although his material success and his sarcastic tongue made him



1. *Camille Saint-Saëns: caricature by his pupil Gabriel Fauré*

many enemies, Gounod described him as 'the French Beethoven' (Bonnerot, 1914, p.126).

This period also included the only professional teaching appointment Saint-Saëns held. From 1861 to 1865 he taught at the Ecole Niedermeyer, an institution founded to improve musical standards in French churches. His students included Fauré, Messager and Gigout, who each became lifelong friends. Although strict about purely technical matters, Saint-Saëns was an inspiring teacher, and his students remembered the intellectual excitement he stimulated with his revelation of modern music and the arts in general. A more far-reaching result of his activities was the Société Nationale de Musique, which he founded with his colleague Romain Bussine in 1871. The motto 'Ars Gallica' underlined its purpose of encouraging and performing music by living French composers. The secretary was Alexis de Castillon, and other committee members included Fauré, Franck and Lalo. The Société was to give important premières of works by Saint-Saëns, Chabrier, Debussy, Dukas and Ravel.

During the early 1870s Saint-Saëns wrote some articles for the journal *Renaissance littéraire et artistique* (signing himself 'Phémius'). He also wrote for the *Gazette musicale* and the *Revue bleue*, displaying vigour and lucidity in his style and relishing lively arguments with his opponents, notably d'Indy. In 1876 he visited Bayreuth for the second series of performances of the *Ring* and wrote seven long articles for *L'estafette* and a series of pieces entitled 'Harmonie et mélodie' for *Le Voltaire*. In 1914 he wrote another series of articles, entitled 'Germanophilie' (Paris, 1916), in which he promoted a ban on German music during the war (particularly the works of Wagner); these prompted many articles and letters in response. Less controversial were his publications on the décor of ancient Roman theatres, on the instruments depicted in murals at Pompeii and Naples, and on philosophical problems.

In 1875 Saint-Saëns married the 19-year-old Marie-Laure Truffot. The marriage was not a success. Saint-Saëns's mother disapproved, and her son was difficult to please. Two sons were born who died within six weeks of each other in 1878, one (aged two and a half) by falling out of a fourth-floor window, the second (aged six months) of a childhood malady. Saint-Saëns blamed his wife and three years later, while on holiday with her, suddenly vanished. A legal separation followed, and she never saw him again. She died in 1950 at Cauderan, near Bordeaux, in her 95th year. To a certain extent Saint-Saëns found an outlet for his affection and frustrated paternal instincts in a close relationship with Fauré. Indeed, as the years went by he tended to regard the latter's growing family as his own, and while he did all he could to further his protégé's career he became, for Fauré's wife and children, a benevolent uncle.

In 1877 his opera *Le timbre d'argent* had its première at the Théâtre Lyrique. The dedicatee of the opera, Albert Libon, died that year and bequeathed Saint-Saëns 100,000 francs to devote himself to composition. He wrote a requiem in memory of his benefactor which was performed on 22 May 1878 at St Sulpice. Saint-Saëns continued to perform at the Société Nationale, the chamber music society La Trompette and at the Salle Pleyel, composing a septet for La Trompette in 1880. His opera *Henry VIII*, to a libretto based on Shakespeare and Calderón, received its première in March 1883 and enjoyed great success. Saint-Saëns was elected to the Académie des Beaux-Arts in 1881, and was made an officier of the Légion d'Honneur in 1884.

The death of his mother in 1888 (his great-aunt had died in 1872) left him devastated. To recover his health he went to Algeria, which since his first visit in 1873 had been a favourite destination. During this time he had his possessions moved to Dieppe, where the Musée Saint-Saëns was established in July 1890. He continued to write, notably a series of articles entitled 'Souvenir' for the *Revue bleue*, and composed a number of songs. Further travels over the following years, usually based around concert tours, were to take him to southern Europe, South America (including Uruguay, for which he wrote a hymn, *Partido colorado*, for the national holiday on 14 July), the Canary Islands, Scandinavia and East Asia. While on holiday in Austria he dashed off *Le carnaval des animaux* in a few days (he forbade performances of the extravaganza, apart from 'Le cygne', during his lifetime, with an eye to his reputation). In Russia he performed in a series of seven concerts at St Petersburg sponsored by the Red Cross, and also met Tchaikovsky, with whom on one memorable occasion he danced an impromptu ballet to the piano accompaniment of Nikolay Rubinstein.

After his popularity in France began to wane, Saint-Saëns was still regarded in America and England as the greatest living French composer. During his first visit to America in 1906 he gave concerts at Philadelphia, Chicago and Washington, and in 1915 he returned to give a successful series of lectures and performances in New York and San Francisco. As early as 1871 he had made the first of many trips to England. He played before Queen Victoria and spent much time studying Handel manuscripts in the library at Buckingham Palace. In 1886 he was commissioned by the Philharmonic Society to write his Third Symphony, whose first performance he conducted in London. And in 1893 he conducted at Covent Garden a performance of *Samson et Dalila* in oratorio form – the English censor vetoed biblical topics

in operas at that time. He was awarded honorary doctorates by the universities of Cambridge (1893) and Oxford (1907), and was made a Commander of the Victorian Order, following his composition of a march for the coronation of Edward VII in 1902.

He broke with the Société Nationale in 1886 when the committee decided that the works of foreign as well as French contemporary composers should be performed. This gave Saint-Saëns more time to write and compose for the theatre and to supervise performances of his operas in France and abroad. Although he was the first established composer to write film music (*L'assassinat du duc de Guise*, 1908), he did not succeed as well in the theatre as he did in the concert hall. Of his 13 operas (beginning with *La princesse jaune*, 1872, and including two commissioned by Monte Carlo), only *Samson et Dalila* remains in the repertory. Even this had a struggle to be heard at first, as impresarios fought shy of its biblical subject. Liszt encouraged him to finish it when they met at the Beethoven centenary celebrations, and he sponsored the première at Weimar in 1877 after delays caused by the Franco-Prussian War. Saint-Saëns restored Lully's music to *Le Sicilien, ou L'amour peintre*, staged at the Comédie Française in 1892, and Charpentier's music to *Le malade imaginaire*, performed at the Grand-Théâtre, Paris, later that year. He also completed his late friend Ernest Guiraud's opera *Brunhilda*, performed at the Opéra as *Frédégonde* in 1895.

Saint-Saëns was asked to assume the editorship of the complete works of Rameau for Durand in 1894, and in 1896 was invited to help Castelbon de Beauxhostes in his restoration of the Arènes de Béziers and to organize theatrical performances there. He composed incidental music for Louis Gallet's tragedy *Déjanire*, staged in 1898 with an orchestra that included the Garde Municipale of Barcelona, the Lyre Biterroise and 110 strings, 18 harps, 25 trumpets and choruses of more than 200; the audience of 10,000 came from all over France. In 1900 his cantata *Le feu céleste*, a celebration of electricity, opened the Exposition Universelle. Saint-Saëns was made a Grand Officier of the Légion d'Honneur in the same year, and was awarded the Cross of Merit by Emperor Wilhelm II; the following year he was named president of the Académie des Beaux-Arts.

He composed further incidental music, notably for Jane Dieulafoy's *Parysatis* at the Arènes de Béziers, where 450 instrumentalists and a chorus of 250 helped to evoke the oriental grandeur of the play. Sarah Bernhardt commissioned him to write incidental music for Racine's *Andromaque*, and his comedies *Le roi apépi* and *Botriocéphale* were performed in Paris. He arranged a number of his works for different forces, and reworked his incidental music for *Déjanire* as an opera for Monte Carlo. Much of his time was spent in Egypt and Algeria, and during winter 1910–11 the Théâtre Municipal in Algiers staged five of his operas in succession. While he was in Cairo in 1913 he was awarded the Grande Croix of the Légion d'Honneur. He continued to travel, conducting, performing and supervising his own works, and spent four months visiting South America in 1916 despite fatigue and paralysis in his left hand.

He concluded his virtuoso career with a concert on 6 August 1921 at the Dieppe Casino, where he played seven pieces to mark the 75 years of his public performances as a pianist. At Béziers he closed his conducting career with rehearsals for *Antigone* on 21 August 1921. He returned to Algiers in December, and began some orchestration; he died later that month. His funeral took place at the cathedral, and his body was then taken to the Madeleine in Paris where he was given a state funeral. Although he seemed a reactionary to his younger colleagues, in his time Saint-Saëns served French music well. The perspective of history shows him as a neo-classicist and as the embodiment of certain traditional French qualities – moderation, logic, clarity, balance and precision – that were coming back into fashion at the turn of the 20th century.



2. *Camille Saint-Saëns*

2. Works. Saint-Saëns wrote in every 19th-century musical genre, but his most successful works are those based on traditional Viennese models, namely sonatas, chamber music, symphonies and concertos. Well schooled in the works of Bach and Beethoven, he was influenced at an early age by Mendelssohn and Schumann. His essentially Viennese upbringing was coloured by the French musical tradition of his day, and salon pieces, operas, and Spanish and exotic compositions survive in abundance. Moreover, his keen historical sense led him to revive many 17th-century French dance forms (bourrées, gavottes, menuets etc.), and his feelings of national loyalty are reflected in numerous marches and patriotic choruses. Towards the end of his life, he developed an austere style comparable to Fauré's. Throughout his career his art was one of amalgamation and adaptation rather than that of pursuing new and original paths; and this led Debussy to epitomize him as 'the musician of tradition'. Saint-Saëns himself suggested: 'I am an eclectic spirit. It may be a great defect, but I cannot change it: one cannot make over one's personality'.

Saint-Saëns's musical language is generally conservative. Although some of his melodies are supple and pliable, many are formal and rigid. They are usually built in well-defined phrases of three or four bars, and the phrase pattern *AABB* is characteristic. The most distinctive aspect of his music is his harmony, in which he was influenced by the theories of Gottfried Weber. Modulations by 3rds are typical, and while most chordal progressions are simple and direct, the many digressions and alterations lend nobility or charm to the music. He had a tendency to repeat rhythmic patterns, not only in his dance music, but as a general aspect of style or to create an exotic atmosphere. He preferred duple, triple or compound metres (3/4 is often designated as 3) and the use of unusual or free metres is rare (though a 5/4 passage occurs in the Piano Trio op.92 and one in 7/4 in the Polonaise for two pianos op.77). Cross-accents are frequent (the Second Symphony op.55 and the Second Violin Sonata op.102), as are changes of metre within a movement or phrase (First Violin Sonata op.75). Although he was a competent orchestrator, he achieved his sense of colour more by harmonic means than by purely orchestral effects. Throughout his career he was a master of counterpoint, which he learnt from Cherubini's manual in use at the Conservatoire. His mastery of this aspect of his art is evident in the fugues in his three sets of keyboard pieces (opp.99, 109, 161), but his contrapuntal craft is a general characteristic of his style and pervades most of his works. He adhered to traditional forms in his neo-classical and sonata-orientated compositions, but allowed himself more formal freedom in descriptive pieces.

Most of Saint-Saëns's juvenile works remain unpublished, as do a great number of unfinished cantatas, choruses, songs and symphonies written before 1850. The most ambitious work of these early years was the Symphony in A (*c*1850). With the appearance of the Symphony no.1 (1853) and the Piano Quintet op.14 (?1855), Saint-Saëns entered a new phase of composition. These are serious and ambitious works written on a large scale, showing the influence of Schumann. The quintet is one of his earliest cyclic compositions and the piano writing is thick and heavy, a texture that is also in evidence in the 'Urbs Roma' Symphony and in those pieces from the period which combine piano and harmonium (e.g. op.8).

Not all the works written in the 1850s and 60s are so ponderous, however: the First Piano Trio op.18 has moments of extreme delicacy (the ostinato in the second movement is characteristic) and the Symphony no.2 is a prime example of orchestral economy, fugal severity and cyclic unity. The first three piano concertos (also from the 1850s and 60s) are notable as early examples of the piano concerto in France. The second, still in the repertory, has a first movement that deviates from the typical sonata-form pattern; all three have frivolous finales which capture the prevailing mood of the Second Empire. The First Cello Concerto op.33 is a far more serious work. Its stormy opening movement has an *allegro appassionato* character, more so than the two later works which actually bear this title (opp.43, 70). Saint-Saëns's willingness to experiment with the traditional form of the concerto is evident here and elsewhere, and his first works of descriptive music also date from the 1860s. In the Introduction and Rondo Capriccioso op.28 for violin and orchestra he used idiomatic Spanish rhythms, and in later works of this type (the *Havanaise* and *Caprice andalous*) he alternated raised and lowered 7ths to create a wistful mood. *La princesse jaune*, his first opera to be performed (1872), employs pentatonic melodies, used earlier in the march *Orient et occident*, and initiated a spate of operas on Japanese themes by other composers. His other exotic works (the *Nuit persane*, *Suite algérienne*, *Africa*, the Fifth Piano Concerto and *Souvenir d'Ismaïlia*) are frequently in the minor mode with the sixth and seventh degrees raised, also showing a variety of other techniques. The *Rapsodie d'Auvergne* and the *Caprice sur des airs danois et russes* are based on European folksongs, as are portions of several other works. Furthermore, the virtuoso pedal technique of his early organ works, such as the *Fantaisie* (1857) and the *Trois rhapsodies sur des cantiques bretons* (1866), is thought to have influenced the symphonic style of late 19th-century French organ writing. In the 1870s Saint-Saëns composed four symphonic poems (*Le rouet d'Omphale, Phaéton, Danse macabre* and *La jeunesse d'Hercule*) in which he experimented with orchestration and thematic transformation. *La jeunesse d'Hercule* is modelled closely on Liszt, but the others concentrate on some physical movement – spinning, riding, dancing – which is described in musical terms. He had previously experimented with thematic transformation in his programmatic overture *Spartacus* and later used it in his Fourth Piano Concerto and the 'Organ' Symphony (no.3).

Some of Saint-Saëns's best and most characteristic compositions date from the 1870s and 80s. These include the Fourth Piano Concerto, Third Violin Concerto, 'Organ' Symphony, *Samson et Dalila, Le déluge*, the Piano Quartet op.41, the First Violin Sonata, First Cello Sonata, Variations on a Theme of Beethoven and *Le carnaval des animaux*. Characteristic of many works written at this time is the use of repeated rhythmic motifs or of chorale melodies, combined in the second movement of the op.41 quartet. Both the Fourth Piano Concerto and the 'Organ' Symphony which begin in C minor and end in C major employ thematic transformation and a chorale melody, and the four movements are arranged (as are those of the First Violin Sonata) in an interlocking pattern of two plus two. Saint-Saëns worked on *Le carnaval des animaux* concurrently with the 'Organ' Symphony and it remains his most brilliant comic work, parodying Offenbach, Berlioz, Mendelssohn, Rossini, his own *Danse macabre* and several popular tunes. The Third Violin Concerto (1880) is more rewarding musically and less demanding technically than the two earlier violin concertos; the chorale-like passage in B major near the end may have been influenced by his own Fourth Piano Concerto. A *Morceau de concert* for violin, written in the same year as the concerto, shares a number of affinities with it. Unlike his other *Morceaux de concert* (opp.94, 154), this piece is essentially a concerto first movement.

As an opera composer Saint-Saëns had an unerring sense for accurate declamation; in *Samson et Dalila* he also retained the identity of aria and ensemble, welding the whole work together with solid musical craftsmanship. Among his other operas, *Etienne Marcel*, *Henry VIII* (which has a principal theme based on a traditional English melody that Saint-Saëns found in the Buckingham Palace library) and *Ascanio* merit study and revival. The subjects he chose call for the flamboyant expertise of a Meyerbeer, and although the operas contain much agreeable and skilfully shaped music, they are deficient in



*3. Samson (Jean-Alexandre Talazac) brings down the Temple of Dagon at the end of Act 3 of the first Paris production of Saint-Saëns's 'Samson et Dalila', Eden-Théâtre, 31 October 1890: engraving from 'L'illustration' (8 November 1890)*

theatrical effect. The success of *Samson et Dalila* can be attributed not least to its having originally been conceived as an oratorio, thereby enabling the composer to concentrate on purely musical aspects.

Saint-Saëns wrote songs throughout his career, setting the poetry of Lamartine, Hugo and Banville as well as his own verses. The style naturally varies with the subject, but many songs reveal his vivid pictorial sense and his gift for caricature.

Much of Saint-Saëns's piano music was written after 1870. Most of it is salon music (mazurkas, waltzes, albumleaves, souvenirs etc.); but the three sets of Etudes (opp.52, 111, 135) and the Variations on a Theme of Beethoven op.35 (piano duo) rank with the concertos. The Septet op.65 (1880) is, like the suites (opp.16, 49, 90), a neo-classical work that revives 17th-century French dance forms. Although these dances are rigid and less original than the pavanes and *menuets antiques* of Debussy and Ravel, they reflect Saint-Saëns's interest in the rediscovery and revival of the forgotten French musical tradition of the 17th century (his editions of Lully, Charpentier and Rameau date from the 1890s).

Beginning with the Second Violin Sonata (1896), a stylistic change is noticeable in much of Saint-Saëns's music. The piano writing is generally more linear and less heavy, and there is a growing preference for the thin sonorities of the harp (as in the *Fantaisie* op.95 for harp, the *Fantaisie* op.124 for violin and harp and the *Morceau de concert* op.154 for harp and orchestra) and woodwind (as in *Odelette* op.162 for flute and orchestra and the solo sonatas for oboe, clarinet and bassoon opp.166–8). The two string quartets (opp.112, 153) mark the first elimination of the piano in his chamber works. Remote chord progressions and modal cadences become increasingly

apparent, and the subjects of his stage works are almost exclusively Greek. This austere tendency is, of course, typical of many composers after World War I, but it serves to emphasize the classical aspect of Saint-Saëns's nature which, latent earlier, had seldom been displayed in such rarefied form. Saint-Saëns's oeuvre has been criticized as uneven; this is in part the result of both an unusual facility and his friendship with the publisher Auguste Durand, who was perhaps insufficiently critical. However, it is also diverse and multi-faceted.

Saint-Saëns's writings attest his wide tolerance on many musical issues and his concern for order, clarity and precision. Like the Parnassian poets, he was a proponent of 'art for art's sake', and his views on expression and passion in art conflicted with the prevailing Romantic aesthetic. In his memoirs, *Ecole buissonnière*, he wrote:

> Music is something besides a source of sensuous pleasure and keen emotion, and this resource, precious as it is, is only a chance corner in the wide realm of musical art. He who does not get absolute pleasure from a simple series of well-constructed chords, beautiful only in their arrangement, is not really fond of music.

Although Saint-Saëns's writings are remarkably consistent, it cannot be said that he evolved a distinctive musical style. Rather, he defended the French tradition that threatened to be engulfed by Wagnerian influence and created the environment that nourished his successors.

## WORKS

Catalogues: *Catalogue général et thématique des oeuvres de Saint-Saëns*, ed. Durand & Cie (Paris, 1897, rev. 1908)
S.T. Ratner: *A Thematic Catalogue of the Complete Works of Camille Saint-Saëns*, i: *The Instrumental Works* (Oxford, 2000)

*printed works published in Paris unless otherwise stated*

### OPERAS

*first performed in Paris unless otherwise stated*

Inc. ops: intro, chorus (oc), *c*1850, *F-Pn*; ov., duo (oc scenario suggested by J. Barbier), 1854, ov. (1913); Kenilworth (Act 1 air), Aug 1859; air, ov. (oc), before 1870 ['sujet persan'; written for Mme Gaveau-Sabatier]; Gounod's Maître Pierre (L. Gallet), completed by Saint-Saëns, *c*1877, *Pn*; ov., morceaux (oc), *Pn* [finale later incorporated into air de ballet, Henry VIII]

| *Title* | *Genre, acts* | *Libretto* | *Composition* | *First performance* | *Publication details; remarks* |
|---|---|---|---|---|---|
| Samson et Dalila | opéra, 3 | F. Lemaire | 1859, 1867–8, 1873–7 | Weimar, Grossherzogliches, 2 Dec 1877 | 1877; ded. Pauline Viardot |
| Le timbre d'argent | drame lyrique, 4 | J. Barbier and M. Carré | 1864–77 | Lyrique, 23 Feb 1877 | 1877; ded. Albert Libon |
| La princesse jaune | oc, 1 | L. Gallet | 1872 | OC (Favart), 12 June 1872 | 1872; ded. Frédéric Villot |
| Etienne Marcel | opéra, 4 | Gallet | 1877–8 | Lyons, Grand, 8 Feb 1879 | 1879; ded. Mme Saint-Saëns |
| Henry VIII | opéra, 4 | L. Détroyat and A. Silvestre | 1881–2 | Opéra, 5 March 1883 | 1883; ded. Vaucorbeil |
| Proserpine | drame lyrique, 4 | Gallet, After A. Vacquerie | 1886–7, rev. 1891 | OC (Favart), 14 March 1887 | 1887 |
| Ascanio | opéra, 5 | Gallet, after P. Meurice: *Benvenuto Cellini* | 1887–8 | Opéra, 21 March 1890 | 1890 |
| Phryné | oc, 2 | L. Augé de Lassus | 1892–3 | OC (Lyrique), 24 May 1893 | 1893 |
| Frédégonde | drame lyrique, 5 | Gallet | 1894–5 | Opéra, 18 Dec 1895 | 1895; completion of Guiraud's opera, Brunehilda |
| Les barbares | tragédie lyrique, prol., 3 | V. Sardou and P.B. Gheusi | 1900–01 | Opéra, 23 Oct 1901 | 1901 |
| Hélène | poème lyrique, 1 | Saint-Saëns | 1902–3 | Monte Carlo, 18 Feb 1904 | 1903; ded. Prince Albert I of Monaco |
| L'ancêtre | drame lyrique, 3 | Augé de Lassus | 1905 | Monte Carlo, 24 Feb 1906 | 1905; ded. Prince Albert I of Monaco |
| Déjanire | tragédie lyrique, 4 | Gallet and Saint-Saëns, after Sophocles: *Trachiniae* | 1909–10 | Monte Carlo, 14 March 1911 | 1911; orig. version incid music, perf. 1898; ded. Castelbon de Beauxhostes |

### OTHER STAGE WORKS

| *Title* | *Genre, acts* | *Libretto* | *Composed* | *First performance* | *Source/publication details; remarks* |
|---|---|---|---|---|---|
| Ballet | frag. | | *c*1849 | | *Pn* |
| Antigone | | | *c*1850; inc. | | *Pn* |
| Le martyre de Vivia | incid music | Jean Reboul | *c*1850 | ? 6 April 1850 | *Pn* |
| La toilette de la marquise de Présalé | scène lyrique | | 1857 | | musée de Dieppe |

| *Title* | *Genre, acts* | *Libretto* | *Composed* | *First performance* | *Source/publication details; remarks* |
|---|---|---|---|---|---|
| Macbeth | scène lyrique | based on Italian text by Giulio Carcano | 1858 | | musée de Dieppe |
| Eglé Pastorale | frag. | | March 1859 | | *Pn* |
| Antoine et Cléopatre | scène lyrique | Saint-Saëns | *c*1860 | | musée de Dieppe |
| Le château de la Roche-Cardon | | Saint-Saëns | *c*Nov 1861 | written for the students at the Ecole Niedermeyer | musée de Dieppe |
| Une nuit de Cléopâtre | ballet by Barbier based on the short story by T. Gauthier | | 1863 | unknown | |
| Nina Zombi | incid music | P. Tillier | 1878 | Paris, Cercle Volney de la rue Saint-Arnaud, 17 May 1878 | 1878; music by de Bériot, Coedès, Duvernoy, Durand, Ducoing, d'Estribaud, Ferrand, Guiraud, Joncières, Mansour, Saint-Saëns |
| Gabriella di Vergi | drama lirico | Saint-Saëns | 1883 | Paris, salon of Jules Barbier, 1884 | n.d. |
| Le Sicilien | incid music | Molière | 1892 | Paris, Palais Garnier, 19 May 1892 | music by Lully restored by Saint-Saëns, *Pn* |
| Le malade imaginaire | comédie-ballet, 3 | Molière | 1892 | Paris, Grand, 28 Nov 1892 | 1894; music by Charpentier, restored by Saint-Saëns, 1894 |
| Vercingétorix | incid music | E. Cottinet | 1893 | Paris, Odéon, 7 Oct 1893 | *Pn* |
| Antigone | incid music | Meurice and Vacquerie, after Sophocles | 1893 | Paris, Comédie Française, 21 Nov 1894 | 1893 |
| Javotte | ballet, 1 | J.L. Croze | 1896 | Lyons, Grand, 3 Dec 1896 | 1896; ded. Mme Jules Lasserre |
| Déjanire | incid music, 4 | L. Gallet | 1898 | Béziers, 28 Aug 1898 | 1898; rev. 1911 as drame lyrique |
| Prologue to Fauré's Prométhée | | | 1900 | Béziers, 1900 | *Pn*: orch parts |
| Lola | scène dramatique, 1 | S. Bordèse | 1900 | Paris, Concerts-Colonne, Nouveau, 7 March 1901 | 1900; ded. Mme Henri Lavedan; op.116 |
| Les burgraves | incid music | V. Hugo | 1902 | Comédie-Française, 26 Feb 1902 | *Pcf* |
| Parysatis | incid music | J. Dieulafoy | 1902 | Béziers, Arènes, 17 Aug 1902 | 1902 |
| Andromaque | incid music, 4 | Racine | 1902 | Paris, Sarah-Bernhardt, 7 Feb 1903 | 1903; ded. Sarah Bernhardt |
| Pierrot astronome | ballet | Saint-Saëns | 1907; inc. | | |
| L'assassinat du duc de Guise, op.128 | film score | H. Lavedan | | Paris, Charras, 16 Nov 1908 | 1908; ded. Fernand Leborne |
| La foi | incid music | E. Brieux | 1908 | Monte Carlo, 10 April 1909 | 1909; op.130 |
| La fille de tourneur d'ivoire | incid music from Saint-Saëns's works | A. Lafont | | Paris, OC (Favart), 1909 | |
| La nuit florentine | chanson, Act 2 interlude, La nuit bergamasque | E. Bergerat, after Machiavelli: *La mandragore* | | Paris, Odéon, 20 Feb 1913 | |
| On ne badine pas avec l'amour | incid music | A. du Musset | 1916 | Paris, Odéon, 8 Feb 1917 | *Pn* |
| Mélodrame | | | 1917 | | *Pn* |
| Air de ballet sur des thèmes bretons | | | 1917 | intended for the Opéra-Comique | |
| Les heures | mélodrame | Saint-Saëns | n.d. | | music by Marie Jaëll |

SACRED

Les Israëlites sur la montagne d'Oreb (orat), *c*1848, inc., *F-Pn*
Kyrie, orch, before 1850, beginning only, *Pn*
Moïse sauvé des eaux, *c*1851, *Pn*
Regina coeli, D, S, A, T, org, 1853, *Pn*
Mass, solo vv, chorus, orch, org, op.4, 1856 (1857)
Tantum ergo, E♭, chorus, org, op.5, 1856 (1868)
Ave Maria, G, 2 S, 2 A, 1857, *Pn*
Oratorio de Noël, solo vv, chorus, str qt, hp, org, op.12, 1858 (1863)
O salutaris, B♭, S, A, Bar, org, 1858 (1866)
Veni Creator, C, chorus, org ad lib, 1858 (1866)
Ave Maria, F, S, org, 1859, *Pn*

Ave Maria, G, Mez, org, 1859 (1880)
Ave verum, D, A, 1859, *Pn*
O salutaris, A, S, org, 1859, *Pn*
O salutaris, A, A solo, org, 1859 (1865)
O salutaris, A♭, S, org, 1859, *Pn*
Sub tuum praesidium, g, A, org, 1859, *Pn*
Ave Maria, B♭, S, org, *c*1859 (1866)
Ave Maria, E, Bar, org, *c*1859 (1866)
Ave Maria, A, 2 A, org, *c*1860 (1865)
Ave verum, E♭, S, A, T, B, org, *c*1860 (1865)
Sub tuum, f, S, A, org, *c*1860 (1865)
Tantum ergo, E♭, 2 S, A, org, ad lib chorus, *c*1860 (1866)
Ave verum, b, S, A, org, *c*1863 (1865)
Ave Maria, A, S/T, org, 1865 (1865)
Coeli enarrant (Ps xviii), solo vv, chorus, orch, op.42, 1865 (1875)
Inviolata, D, A solo, org, 1865 (1867)
O salutaris, A♭, S, A, Bar, org, 1869 (1869)
Ave verum, B♭, Bar, org, 1875, *Pn*
Le déluge (orat), solo vv, chorus, orch, op.45, 1875 (1876)
O salutaris, E♭, S, org, 1875 (1875)
Requiem, solo vv, chorus, orch, op.54, 1878 (1878)
Super flumina Babylonis (Ps cxxxvi), A solo, chorus, orch, 1879 (1879)
O salutaris, E, T, Bar, org, 1884 (1884)
O salutaris, E♭, A solo, org, 1884 (1884)
Deus Abraham, F, A solo, org, 1885 (1885)
Pie Jesu, c, B solo, org, 1885 (1885)
Panis angelicus, F, T/S, str qnt/org, 1898 (1898)
Offertoire pour la Toussaint, F, chorus, org, ad lib vc, db, 1904 (1904), arr. chorus, orch, 1913
Praise ye the Lord (Ps cl), double choir, orch, org, op.127 (New York, 1908)
The Promised Land (orat, H. Klein), solo vv, chorus, orch, 1913 (?1913)
Ave Maria, chorus, org, op.145, 1914 (1914)
Tu es Petrus, 4 male vv, org, op.147, 1914 (1916)
Laudate Dominum, chorus, op.149, 1915 (1916)
Quam dilecta, 1v, org, op.148, 1915 (1917)
Litanies à la Sainte Vierge, 1v, org, 1917 (1917)
Hymne à Jeanne d'Arc (Mgr Foucault), chorus, org, 1920 (1920)
Ave Maria, F, S, A, hp, org, *Pn*
Ave Maria, B♭, S, org, *Pn*
Ave verum, E♭, Bar, *Pn*
Ave verum, D, 4 female vv, org, hn obbl (n.d.)
Gloria Patri gloria Filio, 2 S, 2 A, hn, org, *Pn*
Canticles: La madonna col bambino (St Alphonsus Liguori), F, A solo, pf, *c*1855 (1868); A Saint Joseph, 3 female vv, org, 1859, *Pn*; Dans ce beau moi, 1859, *Pn*; Nous qu'en ces lieux, 1859, *Pn*; Reçois mes hommages, 1859, *Pn*; Heureux qui du coeur de Marie, A, A solo/chorus, pf, 1859 (1865); O saint autel, D, 3 A, chorus, pf, *c*1860 (1865); Pour vous bénir, Seigneur (A. Cuinet), E, 3 A, chorus, pf, *c*1860 (1866); Reine des cieux, A♭, A solo/chorus, pf, *c*1860 (1866)
Felix es, motet, 2 S, T, B, chorus, ob, hn, hp, *Pn*

SECULAR CHORAL

| op. | |
|---|---|
| — | Imogine (cant.), *c*1848, *F-Pn* |
| — | Télésille (cant.), 1849, *Pn* |
| — | Cantata (A. Tastu), 1850, *Pn* |
| — | Les djinns (V. Hugo), *c*1850, frag., *Pn* |
| — | La rose (P.N. Grolier), choeur imité d'Anacréon, *c*1850, *Pn* |
| — | Cantata, 3vv, with orch, 1852, *Pn* |
| — | Fugue and chorus, 1852, *Pn* |
| — | Ode à Sainte-Cécile, with solo vv, orch, 1852, *Pn* |
| — | Le retour de Virginie, 1852, *Pn* |
| — | Ivanhoë (cant.), with orch, 1864, *Pn* |
| 19 | Les noces de Prométhée (R. Cornut), with solo vv, orch, 1867 (1867) |
| — | Sérénade d'hiver (H. Cazalis), 4 male vv, 1867 (1868) |
| — | Le nuage, 1875, *Pn* |
| 46 | Les soldats de Gédéon (L. Gallet), 4 male vv, 1876 (1876) |
| 53 | Deux choeurs (Hugo), with solo vv, orch, 1878 (1878): Chanson de grand-père, Chanson d'ancêtre |
| 57 | La lyre et' la harpe (Hugo), with solo vv, orch, 1879 (1879) |
| 69 | Hymne à Victor Hugo, orch, chorus ad lib, 1881 (1884) |
| 68 | Deux choeurs, with pf ad lib, 1882 (1883): Calme de nuits, Les fleurs et les arbres |
| 71 | Deux choeurs (T. Saint-Félix), 1884 (1884): Les marins de Kermor, Les Titans |
| 74 | Saltarelle (E. Deschamps), 4 male vv, 1885 (1885) |
| 84 | Les guerriers (G. Audigier), 4 male vv, 1888 (1888) |
| 26bis | Nuit persane (A. Renaud), with solo vv, orch, 1891 (1892) |
| — | Tiré de Psyché (Molière), madrigal, T, male chorus, 1897 (1897) |
| 113 | Chants d'automne (S. Sicard), 4 male vv, 1899 (1899) |
| 114 | La nuit (Audigier), female vv, with S, orch, 1900 (1900) |
| 115 | Le feu céleste (Silvestre), with nar, S, orch, org, 1900 (1900) |
| 118 | Romance du soir (J.L. Croze), S, A, T, B, 1902 (1902) |
| 121 | A la France (J. Combarieu), 4 male vv, mixed vv ad lib, 1903 (1904) |
| — | Ode d'Horace (trans. Saint-Saëns), 4 male vv, 1905 (1905) |
| 126 | La gloire de Corneille (L. Augé de Lassus), 1906 (1908) |
| 129 | Le matin (A. Lamartine), 4 male vv, 1909 (1909) |
| 131 | La gloire, with solo vv, pf, 1911 (?1912) |
| 134 | Aux aviateurs (J. Bonnerot), 4 male vv, 1911 (?1912) |
| 137 | Aux mineurs, 4 male vv, 1912 (n.d.) |
| 138 | Hymne au printemps, 1912 (n.d.) |
| 141 | Deux choeurs, 1913 (1913): Des pas dans l'allée (M. Boukay), Trinquons (Béranger) |
| 142 | Hymne au travail, 4 male vv, 1914 (n.d.) |
| 151 | Trois choeurs, 3 female vv, 1917 (1917): Chanson des aiguilles (Bonnerot), Salut au chevalier (P. Fournier), Le sourire (J. Mirval) |
| 164 | Aux conquérants de l'air (Saint-Saëns), 2vv, 1921 (1921) |
| 165 | Le printemps (J. de la Fontaine), 2vv, 1921 (1922) |
| — | Canon, 2 female vv, *US-Wc* |

SONGS

*for 1 voice and piano unless otherwise stated*

| | |
|---|---|
| 26 | Mélodies persanes (A. Renaud), 1870 (1872): 1 La brise, 2 La splendeur vide, 3 La solitaire, 4 Sabre en main, 5 Au cimetière, 6 Tournoiement |
| 146 | La cendre rouge (G. Docquois), 1914 (1915): 1 Prélude, 2 Ame triste, 3 Douceur, 4 Silence, 5 Pâques, 6 Jour de pluie, 7 Amoroso, 8 Mai, 9 Petite main, 10 Reviens |
| — | Cinq poèmes de Ronsard (P. de Ronsard), 1921 (1921): 1 L'amour oyseau, 1907, 2 L'amour blessé, 3 A Saint-Blaise, 4 Grasselette et Maigrelette, 1920, 5 L'amant malheureux |
| — | Vieilles chansons, 1921 (1921): 1 Temps nouveau (C. d'Orléans), 2 Avril (R. Belleau), 3 Villanelle (V. de la Fresnaye) |

Ariel, 1841, *F-Pn*, Le soir (Desbordes-Valmore), 1841, *Pn*; La maman (A. Tastu), *c*1841, *Pn*; Prière, S, A, T, 1842, *Pn*; Tandis que sur vos ans (Tastu), 1844, *Pn*; Le Golfe de Baya (A. Lamartine), *c*1847, *Pn*; Télésille (Tastu), 1849, *Pn*; Bergeronnette (J. Lombard), 1850, *Pn*; Lamento (T. Gautier), 1850, *Pn*; Le lac (Lamartine), 1850 (*c*1856); Guitare (V. Hugo), 1851 (1870); Le poète mourant (Lamartine), 1851, *Pn*; Le rendez-vous (E. Fiéffé), 1851, *Pn*; Rêverie (Hugo), acc. orch, 1851 (1852); La chasse du burgrave, 1851 (1855); Idylle (A. Deshoulières), 1852, *Pn*; L'automne (Lamartine), *c*1852, *Pn*
Le pas d'armes du Roi Jean (Hugo), acc. orch, 1852 (1855); Mélodie (Lamartine), acc. orch, 1852, *Pn*; La feuille de peuplier (Tastu), acc. orch, 1853 (1854); Ruhethal (L. Uhland), 1854, *Pn*; La porta dell'inferno (Dante), 1854, *Pn*; La cloche (Hugo), acc. orch, *c*1855 (1856); L'attente (Hugo), acc. orch, *c*1855 (1856); Le lever de la lune (Ossian), 1855 (1856); Le sommeil des fleurs (G. de Penmarch), 1855 (1856); Plainte (Tastu), acc. orch, *c*1855 (1856); A la lune, 1856, *Pn*; Toi (E. St Chaffray), *c*1856 (1856)
La mort d'Ophélie (E. Legouvé), *c*1857 (1858); Pourquoi t'exiler, 1858, *Pn*; Souvenances (F. Lemaire), *c*1858 (1859); Alla riva del Tebro, *c*1860 (1870); Etoile de matin (C. Distel), *c*1860 (1869); Extase (Hugo), acc. orch, *c*1860 (1864); Soirée en mer (Hugo), 1862 (1864); Canzonetta toscana, 1863 (1870); Le matin (Hugo), *c*1864 (1866); Clair de lune (C. Mendès), *c*1865 (1866); Heures passées (A. Lenfant), 1865, *Pn*; L'enlèvement (Hugo), acc. orch, 1865 (1866); Sérénade (L. Mangeot), acc. orch, *c*1866 (1867); Le chant de ceux qui s'en vont sur la mer (Hugo), 1868 (1868)
La coccinelle (Hugo), 1868 (1896); Maria Lucrezia (Legouvé), 1868 (1870); A quoi bon entendre (Hugo), 1868 (1868); 1868 (1868); Tristesse (Lemaire), *c*1868 (1877); Marquise, vous souvenez-vous? (F. Coppée), *c*1869 (1870); Si vous n' avez rien à me dire (Hugo), 1870 (1896); A Voice by the Cedar Tree (A. Tennyson), 1871 (London, 1871); Désir de l'orient (Saint-Saëns), 1871 (1895); My Land (T. Davis), 1871 (London, 1871); Chanson triste: dans ton coeur (H. Cazalis), 1872 (1884); Danse macabre (Cazalis), acc. orch, 1872 (1873); Vogue, vogue la galère (J. Aicard), hmn ad lib, *c*1877 (1877)

Night Song to Preciosa (I. Ginner), 1879 (London, 1879); Dans les coins bleus (C. Sainte-Beuve), 1880 (1884); Chanson à boire du vieux temps (N. Boileau), 1885 (1885); Ronde (Coppée), 1885, *Pn*; Une flûte invisible (Hugo), with fl, 1885 (1885); La fiancée du timbalier (Hugo), acc. orch, op.82, 1887 (1888); Suzette et Suzon (Hugo), 1888 (1889); Guitares et mandolines (Saint-Saëns), 1890 (1890); Présage de la croix (S. Bordèse), 1890 (1891); Amour viril (G. Boyer), 1891 (1891); Aimons-nous (T. de Banville), acc. orch, 1892 (1892)

Là-bas (J.L. Croze), 1892 (1892); Les fées (Banville), acc. orch, 1892 (1892); Les fleurs (V. de Collerville), 1892, *Pn*; Le rossignol (Banville), 1892 (1892); Madeleine (A. Tranchant), 1892 (1892); Romance (E. Bergerat), acc. hp, 1892, *Pn*; Fière beauté (A. Mahot), acc. orch, 1893 (1893); La sérénité (M. Barbier), 1893 (1895); La libellule (Saint-Saëns), acc. orch, 1893 (1894); Peut-être (Croze), 1893 (1894); Primavera (P. Stuart), 1893 (1893); Vive Paris, vive la France (Tranchant), 1893 (1894); Pallas Athénée (Croze), acc. orch, op.98, 1894 (1894)

Pourquoi rester seulette (Croze), 1894 (1895); Alla riva del Tebro, 1898 (1899) [arr. of madrigal by Palestrina]; Les vendanges (S. Sicard), acc. orch, 1898 (1898); Lever de soleil sur le Nil (Saint-Saëns), acc. orch, 1898 (1898); Si je l'osais (Tranchant), 1898 (1898); Sonnet (Saint-Saëns), 1898 (1898); Les cloches de la mer (Saint-Saëns), acc. orch, 1900 (1900); Nocturne (J. Quinault), 1900 (1900); Thème varié (Saint-Saëns), 1900 (1900); Désir d'amour (F. Perpiñan), 1901 (1901)

Elle (C. Lecocq), 1901 (1901); L'arbre (J. Moréas), 1903 (1903); Soeur Anne (A. Pressat), 1903 (1903); Le fleuve (G. Audigier), 1906 (1906); L'étoile (Haïdar-Pacha), 1907 (1907); Soir romantique (Comtesse de Noailles), 1907 (1907); Violons dans le soir (Comtesse de Noailles), with vn, 1907 (1907); Fomicacigaléïde, 1908, *DI*; Le vent dans la plaine (P. Verlaine), 1912 (1913); Les sapins (P. Martin), 1914 (1914); Vive la France (P. Fournier), 1914 (1915); La française (M. Zamacoïs), 1915, in *Le petit Parisien*

Ne l'oubliez pas (F. Regnault), 1915 (1915); S'il est un charmant gazon (Hugo), 1915 (1915); Honneur à l'Amérique (Fournier), 1917 (1917); Angélus (P. Aguétant), acc. orch, 1918 (1918); Où nous avons aimé (Aguétant), acc. orch, 1918 (1918); Papillons (R. de Léché), acc. orch, 1918 (1918); Victoire (Fournier), 1918 (1918); Hymne à la paix (J. Faure), acc. orch, op.159, 1919 (1920)

Antwort (L. Uhland), *Pn*; Chanson de Fortunio (A. de Musset), *Pn*; La cigale et la fourmi (J. de Lafontaine) (Cologne, 1958); L'écho de la harpe, *Pn*; God Save the King [Fr. trans. with pf acc.]; Primavera (C. d'Orléans), *Pn*

Duos: Pastorale (Destouches), 1855 (1856); Viens (Hugo), *c*1855 (1856); Le soir descend sur la colline, 1857 (1868); Scène d'Horace (P. Corneille), acc. orch, op.10, 1860 (1861); El desdichado, acc. orch, 1871 (1884); Les cygnes (Renaud), acc. orch, chorus ad lib, from op.26bis, 1891 (1892); Vénus (Saint-Saëns), 1896 (1896)

ORCHESTRAL

*without solo instruments*

| | |
|---|---|
| — | Symphony, inc., B♭, *c*1848, *F-Pn* |
| — | Symphony, inc., D, *c*1850, *Pn* |
| — | Scherzo, small orch, A, *c*1850, *Pn* |
| — | Serenata, D, *c*1850, *Pn* |
| — | Symphony, inc., A, *c*1850, *Pn* |
| — | Symphony, A, *c*1850 (1974) |
| — | Les cloches, C, 1853, frag., *Pn* |
| 2 | Symphony no.1, E♭, 1853 (1855) |
| — | Ouverture d'un opéra comique inachevé, G, *c*1854 (1913) |
| — | Symphony 'Urbs Roma', F, 1856 (1974) |
| 55 | Symphony no.2, a, 1859 (1878) |
| 49 | Suite, D, 1863 (1877) |
| — | Spartacus, ov., E♭, 1863 (1984) |
| — | Pamponette, G, 1864 (n.d.) |
| 34 | Marche héroïque, E♭, 1870 (1871) |
| 31 | Le rouet d'Omphale, A, 1871 (1872) |
| 39 | Phaéton, C, 1873 (1875) |
| 40 | Danse macabre, g, 1874 (1875) |
| 50 | La jeunesse d'Hercule, E♭, 1877 (1877) |
| 60 | Suite algérienne, C, 1880 (1881) |
| 63 | Une nuit à Lisbonne, E♭, 1880 (1881) |
| 64 | Jota aragonese, D, 1880 (1881) |
| 78 | Symphony no.3, c, 1886 (1886) |
| 7bis | Rapsodie bretonne, 1891 (1891) |
| 93 | Sarabande et rigaudon, E, 1892 (1892) |
| — | Paso-doble, 1894 (n.d.) |
| 117 | Marche du couronnement, E♭, 1902 (1902) |
| 133 | Ouverture de fête, F, 1910 (1910) |
| — | Hail! California, F, 1915 (1915) |

*with solo instruments*

| | |
|---|---|
| 6 | Tarantelle, a, solo fl, cl, 1857 (1857) |
| 58 | Violin Concerto no.2, C, 1858 (1879) |
| 17 | Piano Concerto no.1, D, 1858 (1868) |
| 20 | Violin Concerto no.1, A, 1859 (1868) |
| — | Fantaisie, E♭, solo, cl, frag., 1860, private collection |
| 28 | Introduction et rondo capriccioso, a, solo vn, 1863 (1870) |
| 67 | Romance, E, solo hn/vc, 1866 (1885) |
| 22 | Piano Concerto no.2, g, 1868 (1868) |
| 29 | Piano Concerto no.3, E♭, 1869 (1875) |
| 37 | Romance, D♭, solo fl/vn, 1871 (1874) |
| 33 | Cello Concerto no.1, a, 1872 (1873) |
| 43 | Allegro appassionato, b, solo vc, 1873 (1875) |
| 36 | Romance, F, solo hn/vc, 1874 (1874) |
| 48 | Romance, C, solo vn, 1874 (1877) |
| 44 | Piano Concerto no.4, c, 1875 (1877) |
| 61 | Violin Concerto no.3, b, 1880 (1880) |
| 62 | Morceau de concert, G, solo vn, 1880 (1880) |
| 70 | Allegro appassionato, solo pf, 1884 (1884) |
| 73 | Rhapsodie d'Auvergne, C, solo pf, 1884 (1884) |
| 83 | Havanaise, E, solo vn, 1887 (1888) |
| 94 | Morceau de concert, f, solo hn, 1887 (1893) |
| 89 | Africa, g, solo pf, 1891 (1891) |
| 103 | Piano Concerto no.5, F, 1896 (1896) |
| 119 | Cello Concerto no.2, d, 1902 (1902) |
| 122 | Caprice andalous, G, solo vn, 1904 (1904) |
| 132 | La muse et le poète, solo vn, vc, 1910 (1910) |
| 154 | Morceau de concert, G, solo hp, 1918 (1919) |
| 156 | Cyprès et lauriers, d, solo org, 1919 (1919) |
| 16bis | Suite, d, solo vc, 1862, 1919 (1920) |
| 162 | Odelette, D, solo fl, 1920 (1920) |

MILITARY BAND

| | |
|---|---|
| 25 | Orient et occident, 1869 (1870), also arr. with orch |
| 86 | Pas redoublé, 1887 (1890) |
| 125 | Sur les bords du Nil, F, 1908 (1908) |
| 152 | Vers la victoire, 1917 (1918) |
| 155 | Marche interallié, 1918 (1919) |

CHAMBER

| | |
|---|---|
| — | Sonata, B♭, vn, pf, 1842, *F-Pn* |
| — | Mélodie, C, vn, before 1845, *Pn* |
| — | Piano Trio, inc., G, *c*1848, *Pn* |
| — | Sonata, inc., vn, pf, *c*1850, *Pn* |
| — | Piano Quartet, E, 1853 (1992) |
| — | Adagio, E♭, hn, org, *c*1854 (1987) |
| 14 | Piano Quintet, a, ?1855 (1865) |
| — | Caprice brillant, vn, pf, 1859, *US-R* |
| 16 | Suite, d, pf, vc, ?1862 (1866) |
| 18 | Piano Trio no.1, F, 1864 (1867) |
| 15 | Sérénade, E♭, pf, org, vn, va/vc, 1865 (1865) |
| 27 | Romance, B♭, pf, org, vn, 1866 (1868) |
| — | Les odeurs de Paris, 2 tpt, hp, children's ww, pf, *c*1870, *F-Pn* |
| 38 | Berceuse, B♭, vn, pf, 1871 (1874) |
| 32 | Sonata, c, vc, pf, 1872 (1873) |
| 41 | Piano Quartet, B♭, 1875 (1875) |
| 51 | Romance, D, vc, pf, 1877 (1877) |
| 65 | Septet, E♭, pf, tpt, 2 vn, va, vc, db, 1880 (1881) |
| 75 | Violin Sonata no.1, d, 1885 (1885) |
| 76 | Wedding Cake, A♭, pf, str, 1885 (1886) |
| — | Le carnaval des animaux, 2 pf, 2 vn, va, vc, db, fl, cl, hmn, xyl, 1886 (1922), incl. no.12, Le cygne, vc, pf (1887) |
| 79 | Caprice sur des airs danois et russes, pf, fl, ob, cl, 1887 (1887) |
| 91 | Chant saphique, vc, pf, 1892 (1892) |
| — | Méditation, vn, pf, 1892 (1892) |
| 92 | Piano Trio no.2, e, 1892 (1892) |
| 102 | Violin Sonata no.2, E♭, 1896 (1896) |
| — | Barcarolle, D, vn, vc, org, pf, 1897, *Pn* |
| 108 | Barcarolle, F, vn, vc, org, pf, 1898 (1898) |
| 112 | String Quartet, e, 1899 (1899) |
| — | Morceaux, inc., D, vc, pf, after 1898, *DI* |
| 123 | Cello Sonata no.2, F, 1905 (1905) |
| 124 | Fantaisie, A, vn, hp, 1907 (1907) |

136 Triptyque, D, pf, vn, 1912 (1912)
— Allegro de concert, b, vn, pf, 1913 (1913) [after Vn Conc. no.3]
143 Elégie, D, vn, pf, 1915 (1915)
144 Cavatine, D♭, trbn, pf, 1915 (1915)
153 String Quartet, G, 1918 (1919)
— L'air de la pendule, a, vn, pf, 1918, *Pn*
158 Prière, G, org, vc, 1919 (1919)
158bis Prière, G, org, vn, 1919 (1920)
160 Elégie, F, vn, pf, 1920 (1920)
166 Sonata, D, ob, pf, 1921 (1921)
167 Sonata, E♭, cl, pf, 1921 (1921)
168 Sonata, G, bn, pf, 1921 (1921)

PIANO OR OTHER SOLO INSTRUMENT

*piano for 2 hands unless otherwise stated*

Unpubd (most MSS in *F-Pn*) juvenilia, 1839–42, inc; Galop, G, 1841; Andante, c, 1841; Petit galop, F, 1841; Galop, A♭, 1841; Variations sur un thème par Félix Cazot, C, 1841; Andante, G, 1841; Berceuse, G, 1841; Walse, A, 1841; Walse, A♭, 1841; Walse, A♭, 1841; Galop no.2, A, 1842; Morceau, d, 1842; Thème et variations, C, 1842; Allegretto, E♭, 1842; Largo, c, 1842; Adagio, E♭, 1842; Walse faite à Chaumont, A, 1842; Valse, G, 1843; Pièce, C, 1844; Air varié, C, 1846, inc.; Sonata, G, 1847, inc.; Pièce, d, 1847; 2 bagatelles, 1857; Allegro di molto, D♭, inc., *c*1859; Antwort, e, 1866; Prélude, g, 1866, private collection
3 Six bagatelles, 1855 (1856)
11 Duettino, G, 4 hands, 1855/8 (1861)
21 Mazurka no.1, g, 1862 (1868)
23 Gavotte, c, 1871 (1872), orchd
24 Mazurka no.2, g, 1871 (1872)
— Romance sans paroles, b, 1871 (1872)
56 Menuet et valse, 1872 (1878)
35 Variations on a Theme of Beethoven E♭, 2 pf, 1874 (1874)
52 Six études, 1877 (1877)
59 König Harald Harfagar, E♭, 4 hands, 1880 (1880)
66 Mazurka no.3, b, 1882 (1883)
70 Allegro appassionato, c♯, orch ad lib, 1884 (1884)
72 Album, 1884 (1884)
— Improvisation, A, 1885 (1885)
77 Polonaise, f, 2 pf, 1885 (1886)
80 Souvenir d'Italie, G, 1887 (1887)
81 Feuillet d'album, B♭, 4 hands, 1887 (1887)
86 Pas redoublié, B♭, 4 hands, 1887 (1890)
— Bourrée, a, *c*1888 (1888)
85 Les cloches du soir, E♭, 1889 (1889)
87 Scherzo, 2 pf, 1889 (1890)
88 Valse canariote, a, 1890 (1890)
90 Suite, F, 1891 (1892)
111 Six études, 1892, 1899 (1899)
95 Fantaisie, hp, 1893 (1893)
96 Caprice arabe, A, 2 pf, 1894 (1894)
97 Thème varié, 1894 (1894)
100 Souvenir d'Ismaïlia, 1895 (1895)
104 Valse mignonne, E♭, 1896 (1896)
105 Berceuse, E, 1896 (1896)
8bis Duos, 2 pf, 1897 (1898) [after duos for pf, org, op.8]
106 Caprice héroïque, 2 pf, 1898 (1898)
110 Valse nonchalante, D♭, 1898 (1898), orchd
— Le Ruisseau, 1900 (1900)
120 Valse langoureuse, E, 1903 (1903)
— Morceau de concours no.2, 1904 (1905)
— Feuillet d'album, B♭, 1909 (1909)
135 Six études, left hand, 1912 (1912)
139 Valse gaie, 1912 (1913)
— Allegro, E♭, 1913 (1913) [after Pf Conc no.3]
161 Six Fugues, 1920 (1920)
163 Marche dédiée aux étudiants d'Alger, E♭, 4 hands, 1921 (1922)
169 Feuillet d'album, A♭, 1921 (1922)

OTHER KEYBOARD

1 Trois morceaux, hmn, 1852 (1858)
— Assai moderato, B♭, org/hmn, 1853, *US-NH*
— Deux pièces, org, *c*1853, *F-Pn*
— Offertoire, inc., c, org/hmn, 1853–7, *F-Pn*
— Prélude, F, org, *c*1855 (1991)
— Interlude fugué, g, org/hmn, 1856 (1936)
— Fantaisie, E♭, org, 1857 (1857)
— Procession, C, org/hmn, 1858 (1901)
8 Six duos, hmn, pf, 1858 (1858)
9 Bénédiction nuptiale, org, 1859 (1868)
— Six morceaux, hmn, 1859, *Pn*
— Offertoire, D, org/hmn, 1859 (1901)
— Communion, E♭, org/hmn, 1859 (1901)
— Pièces, org, ?1859 (1991)
13 Elévation, ou Communion, org/hmn, E, 1859 (1865)
7 Trois rapsodies sur des cantiques bretons, org, 1866 (1866)
— Praeludium et Fuga, inc., c, org/hmn, before 1870 (1991)
— Morceau, inc., C, org/hmn, before 1871, *Pn*
— [Deux pièces brèves], org/hmn, after 1870 (1991)
— Offertoire, e, org/hmn, 1875 (1901)
— Prélude, A, org/hmn, before 1877 (n.d.)
— Offertoire, F, org/hmn, 1882 (1901)
— Adagio, inc., G, org/hmn, 1892, *Pn*
99 Trois préludes et fugues, org, 1894 (1894)
101 Fantaisie, D♭, org, 1895 (1895)
107 Marche religieuse, F, org, 1897 (1898)
109 Trois préludes et fugues, org, 1898 (1898)
— Marche-cortège, E♭, org/hmn, before 1901 (1901)
— Fantaisie, Aeolian org, 1906 (1988)
150 Sept improvisations, org, 1916–17 (1917)
157 Fantaisie no.3, C, org, 1919 (1919)

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Cadenzas for pf concs. by Beethoven and Mozart, and Beethoven's Vn Many Conc. transcrs. and arrs. of works by J.S. Bach, Beethoven, Berlioz, Bizet, Chopin, David, Duparc, J. Durand, Duvernoy, Gluck, Gounod, J. Haydn, Liszt, Luigini, Lully, Lwoff, Massenet, Mendelssohn, Meyerbeer, L. Milan de Valence, Mozart, Paladilhe, Reber, Renaud, Schumann, Wagner and Weber

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A Catalogues. B Letters. C General. D Biography, life and works. E Critical studies. F Individual works.

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SABINA TELLER RATNER (with JAMES HARDING) (1), DANIEL M. FALLON/SABINA TELLER RATNER (2), SABINA TELLER RATNER (work-list, bibliography)

**Saint-Sévin.** *See* L'ABBÉ family.

**Saint-Simon,** Comtesse de. *See* BAWR, SOPHIE DE.

**Saint-Simonians.** Followers of a French social and philosophical movement, among whom several were musicians. Saint-Simonism was founded by a handful of disciples of the social thinker Claude-Henri de Rouvroy, count of Saint-Simon, shortly after his death in 1825. The Saint-Simonians preached the elimination of all hereditary rights, international cooperation for the peaceful exploitation of the globe, and the reorientation of social institutions towards 'the moral, intellectual and physical improvement of the poorest and most numerous class'.

The Saint-Simonians believed in the apostolic role of the artist and attempted to enlist writers, artists and musicians to their cause. In about 1830 or 1831, Liszt, Ferdinand Hiller and the tenor Adolphe Nourrit were apparently frequent visitors at the Saint-Simonians' public lectures and soirées in Paris. Berlioz became passionately interested at about the same time; on 28 July 1831 he wrote to the Saint-Simonian leader Charles Duveyrier that, in spite of certain doubts, 'I am today convinced that Saint-Simon's plan is the only true and only complete one, as far as the political reorganization of Society is concerned'. In late 1831 the movement suffered a schism and soon took on a more mystical character, thus alienating many of its former sympathizers (including Berlioz and Liszt).

This new, almost religious emphasis on the nobility of physical labour and on fraternal cooperation attracted several young musicians to Saint-Simonism. Félicien David became a member of the communal 'Famille saint-simonienne' at Ménilmontant, where he improvised at the piano during ceremonies and wrote choruses for the daily ritual. The amateur singers of the 'Family' were trained by Dominique Tajan-Rogé, a former cellist at the Opéra-Comique and a friend of Berlioz. In addition, a number of Saint-Simonian chansonniers wrote propagandistic poems to familiar tunes, and the best known, Vinçard *aîné*, wrote his own melodies.

In 1833, as the result of governmental persecution, many Saint-Simonians left France for Egypt. (The departures were celebrated by a new adherent, Reber, in his 'A l'Orient!'.) The Egyptian mission failed, thus marking the end of large-scale Saint-Simonian activity, but David gathered themes there which he later used in *Le désert* (1844) and other works. Apart from David, only Tajan-Rogé and Vinçard retained close ties with the movement's leaders later in life. But the movement left its mark on those who had attended the soirées of 1830–31 (not least on Liszt and Berlioz in their popular choral works) and it retains interest as one of the earliest social movements to make extensive use of music to propagate its ideas.

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RALPH P. LOCKE

**Saint Sixt.** *See* UC DE SAINT CIRC.

**St Thomas Church, music of the.** *See* SYRIAN CHURCH MUSIC.

**St Trond, Rudolf of.** *See* RODOLFUS OF ST TRUIDEN.

**Sainz de la Maza (y Ruiz), Regino** (*b* Burgos, 7 Sept 1896; *d* Madrid, 26 Nov 1981). Spanish guitarist, teacher and composer. He studied with Daniel Fortea, a student of Tárrega, and was strongly influenced by Llobet Soles. During the 1930s, 40s and 50s he toured extensively in Europe, North and South America, and in some African countries. He also toured Japan in the 1950s. In 1940 Sainz de la Maza gave the première in Barcelona of Rodrigo's *Concierto de Aranjuez*, dedicated to him and written at his instigation. He made the first recording of the work in the 1940s, with the Spanish National Orchestra under Ataulfo Argenta, and gave numerous performances of it in Europe and the Americas. Many other works were dedicated to him by other Spanish composers of the 'Generación del 27', among them Antonio José's 1933 Sonata. Sainz de la Maza's interpretations were admired for their rigour and elegance and a style that was according to Rodrigo, 'as he was: lean, precise [and] to the point'.

Sainz de la Maza was professor of guitar at the Madrid Conservatory from 1935 until his retirement in 1969 and wrote music criticism for the Spanish daily *ABC* from 1939 to 1952. He was elected to the Real Academia de Bellas Artes in 1956. As a composer, he wrote exclusively for the guitar in a stylized idiom that drew heavily on Castilian and Andalusian folksong; some of his works have become popular standards in the guitar repertory.

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RICARDO IZNAOLA

**Saioni** [Saione]. *See* FEDELI family.

**Saitenchöre** (Ger.). *See* COURSES.

**Saitenhalter** (Ger.). *See* TAILPIECE.

**Saito, Hideo** (*b* Tokyo, 23 May 1902; *d* Tokyo, 18 Sept 1974). Japanese cellist. He first studied the piano and at 14 conducted a Mandarin orchestra. In 1920 he attended Jochi University where he met Prince Hidemaro Konoe, a professor and conductor who took him to Germany. He studied with Klengel at the Leipzig Conservatory (1923–7). On his return to Japan he joined the New SO (now the NHK SO), began to teach and became the first Japanese professional cellist to play chamber music. He went back to Germany in 1930 and studied with Feuermann at the Berlin Hochschule für Musik until 1932, after which he returned to Japan to become principal cellist of the New SO; he also took up conducting at this time. In 1948 he founded the Tōhō School of Music, which he subsequently turned into a music university. Many celebrated musicians were his pupils: Seiji Ozawa, Nobuko Imai and Tsuyoshi Tsutsumi all owed their musical education to Saito and played in the Tōhō Chamber Orchestra, which Saito took on tours of the USSR and the USA. He was a member of the jury at the Marguerite Long-Jacques Thibaud Competition in 1973, and the same year was awarded the San Ford Prize from Yale University. (*CampbellGC*)

MARGARET CAMPBELL

**Saitta, Carmelo** (*b* Stromboli, Sicily, 23 Jan 1944). Argentine composer of Italian birth. After having moved to Argentina in 1951 he studied at the Municipal Conservatory with Enrique Belloc, José Ramón Maranzano, Francisco Kroepfl and Gerardo Gandini. He is vice-president of the Agrupación Nueva Música and head of the training section of the Recoleta Cultural Centre's music research laboratory. As well as teaching at the National Conservatory, the Municipal Conservatory and the Fine Arts Faculty of La Plata University, he has taught courses at Goethe Institute and other organizations. He won the Buenos Aires Municipal Prize (1989) and the second prize at the Bourges Festival in France (1990) for *La maga o el ángel de la noche*. He has published a large number of articles and is the author of *Creación e iniciación musical* (Buenos Aires, 1978) and *El luthier en el aula* (Buenos Aires, 1990).

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Elec: Collage, 1973; 2 estudios electrónicos, 1975–6; Primera composición electrónica, 1977; La maga o el ángel de la noche, 1989

Film score: Rompecorazones, 1991

VALDEMAR AXEL ROLDAN

**Saive.** *See* SAYVE family.

**Saizenay.** *See* VAUDRY, JEAN ETIENNE.

**Sakač, Branimir** (*b* Zagreb, 5 June 1918; *d* Zagreb, 29 Dec 1979). Croatian composer. He graduated in music at the Zagreb Academy in 1941, having studied composition with Franjo Dugan, and remained on the staff there (1941–6). Following this, he was conductor of the Radio Zagreb Orchestra (1946–8), chief of the music division of Radio Rijeka (1949–50) and professor at the state music school in Zagreb (1951–61). He founded and directed the Zagreb Fonoplastički Atelje-Theater, which worked in sound, light, movement and space, and which first performed at the Zagreb Biennale in 1967. From 1971 he was artistic director of the Annual Review of Yugoslav Music in Opatija (now the International Music Festival Opatija), and director of the Zagreb Biennale.

Breaking away from a conventional romantic style, Sakač first attracted attention with his Expressionist and sometimes violent *Simfonija o mrtvom vojniku* ('Symphony on a Dead Soldier', 1951), created from incidental music to the radio play *Without a Title* by Norman Corwin; the work's dramatic content was later realized in a powerful ballet. His *Tri sintetske poeme* ('Three Synthetic Poems', 1959) for tape marked a new departure in using *musique concrète* for programmatic purposes, an approach repeated in the vivid *Jahači apokalipse* ('Horsemen of the Apocalypse'). However, a later work, *Prostori* ('Spaces', 1965) dispenses with a programme and successfully combines sound transformations on tape with live orchestra. Fundamental to Sakač's development and his conversion to the avant garde was the outstanding large-scale orchestral work, *Episodes*, which demonstrated the composer's complete command of contemporary instrumental and compositional techniques, including the dramatic use of spatial notation. Another aspect of his later style is the use of novel vocal techniques, notably in *Omaggio* (1969) and in *Umbrana* (1971), in which 12 solo singers use the clusters, unusual vocal techniques and textures familiar in works of the Polish school.

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**Sakadas of Argos.** *See* SACADAS OF ARGOS.

**Sakellarides, Joannes Theophrastos** (*b* Litochoros, Olympus, ?1853; *d* Athens, 15 Dec 1938). Greek cantor, teacher and composer. He received his first musical training from his father, a priest, who sent him to secondary school in Thessaloniki, where he also took private tuition in chant and Arabo-Persian music. After enrolling at the University of Athens, he secured his first cantorial position and embarked on the study of Western music theory at the recently founded Athens conservatory. He was soon to regard the received tradition of Byzantine chanting as rife with Turkish influence, judging its melismatic repertories to be formless and disdaining its performing practice, which he described as *rhinophōnia* ('nasal singing'). Following this aesthetic reorientation, he was to devote his life primarily to the reformation of Byzantine chant along Western lines, advocating Westernized vocal technique, equal-tempered tuning, congregational singing and the introduction of simple harmonies, justifying the latter by dubious references to ancient texts. Bitterly opposed by traditionalists, he promoted his reforms while occupying a series of influential teaching and cantorial posts in Athens. In 1903 he visited Munich with his family to perform and lecture on Greek music. His teaching of the received chant tradition to H.J.W. Tillyard in 1904 decisively influenced Western study of Byzantine music.

As part of his reforming activities Sakellarides proffered a 'purified' post-Byzantine repertory in which most melismatic chants were radically simplified or eliminated, and less florid melodies were recast according to his classicizing rhythmic and metrical theories. His first collection of reformed chants, *Chrēstomatheia ekklēsiastikēs mousikēs,* was published in Byzantine neumes in Athens in 1880. Further publications in both neumatic and staff notation followed over the next 50 years, including *Oktōēchos* (1883), *Asmata ekklēsiastika* (1884–7), *Hagiopolitēs* (1905), *Hiera hymnōdia* (1902, 2/1914, 3/1923) and *Hymnoi kai ōdai en harmonikē triphōnoi symphōnia* (1930). He also composed patriotic songs, wrote music for three ancient dramas (including the *Antigone* of Sophocles, 1896) and made a controversial transcription of a medieval Byzantine acclamation. Although his reformed chant fell out of favour in late 20th-century Greece, it remains popular in the Greek diaspora and forms the basis for most Greek-American polyphony.

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ALEXANDER LINGAS

**Sakellaridis, Theofrastos** (*b* Athens, 7 Sept ?1883; *d* Athens, 2 Jan 1950). Greek composer and conductor. He probably began his studies with his father Ioannis Sakellaridis, a scholar and composer of church music in the Byzantine style, and is reported to have studied in Germany and Italy. In Athens he built his reputation on the composition of incidental music, operas and revues, but mainly operettas; sometimes he produced original ideas from his research of cabaret tunes (in his revues) and from songs he heard in Gypsy encampments (in the opera *Perouzé*). For seven years, 1907–13, he adapted, composed and conducted the music of the popular yearly *Panathenaea* revues, which pungently satirized Greek society. From about 1910 he was, along with Hadjiapostolou, the most prominent operetta composer in Greece, exerting particular influence as conductor (1908–21) of the Elliniki

(Hellenic) Operetta company, which staged many of his operettas. The decline in the popularity of operetta in Athens by the late 1930s prompted him to return to writing revues. He died in poverty. Although he emerged as a leading Greek operetta composer (airs from *O vaftistikos*, 1918, are still beloved in Greece today), Sakellaridis, who had a natural gift for stage melody, may come to be regarded as the foremost composer of serious opera between Samaras and Kalomiris.

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(*selective list*)

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Thelo na ido ton Papa/To taxidhi tou mélitos [I Want to See the Pope/The Honeymoon Trip] (3, Sakellaridis), 1920, Papaïoannou, 6 July 1920; Ke ti mia ke tin alli [I Want Both Ladies] (3, ?Sakellaridis), 1922; I glykia Nana [Sweet Nana] 1922; O kapetan Tsanakas [Captain Tsanakas] (folk operetta, 5 scenes), 1922; Kori tis Kataegidos [The Daughter of the Tempest] (3, Sakellaridis), 1923; Miss Sorolop [Miss Happy-go-Lucky] (3, ?D. Zattas), Alhambra, 28 Aug 1924; Rosita (dramatic operetta, 3, S. Potamianos), 1925; Enas kléftis ston Paradisso [A Thief in Paradise] (prol., 3, Potamianos), 1926, Idéal, 18 May 1926; I kori tis maimous [The Monkey's Daughter] (3, M. Filippidis), Papaïoannou, 1 July 1927, lost
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Revues, incid music, film scores

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MSS in *GR-Am*, *Akounadis*, *Aleotsakos*

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GEORGE LEOTSAKOS

**Sakketti, Liberio Antonovich.** *See* SACCHETTI, LIBERIO ANTONOVICH.

**Sakva, Konstantin Konstantinovich** (*b* Usman', Voronezh Province [now Lipetsk Region], 22 Aug/4 Sept 1912; *d* Moscow, 1 Jan 1996). Russian musicologist and critic. In 1937 he completed his studies in the piano class of the Moscow Central School of Music, and later studied music history, graduating from the Conservatory in 1947. From 1946 he was involved in administrative work and held a series of managerial posts in the state and party machinery for directing cultural affairs. He was awarded the title Honoured Representative of the Arts of the RSFSR in 1973. He wrote numerous reviews concerning contemporary musical life and new works by Soviet composers. He wrote the scenario for the ballet *Pervaya lyubov'* ('First Love') to music by Mikhail Ziv. His main musical interest was the work of Mozart. His translation into Russian of Hermann Abert's *W.A. Mozart* (1978–85) contains expansive commentaries and was an important event in Russian Mozart studies.

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ABRAHAM I. KLIMOVITSKY

**Sala, Giuseppe** (*b* *c*1643; *d* 1 Feb 1727). Italian publisher, printer and bookseller. From 1676 he was a member of the Venetian Printers' Guild, and in the same year he began printing thanks to the financial support of the composer Natale Monferrato, *maestro di cappella* of S Marco, publishing his *Salmi concertati a 2 voci con violini e senza* (op.11). He conducted his business, under the sign of King David playing the harp, at S Giovanni Grisostomo in the house of Monferrato. On the composer's death in 1685, Sala became the sole proprietor of the firm. In 1682 he published, anonymously, *L'armonia sonora delle sonate*, an anthology, edited by himself, of 12 sonatas for two violins and basso continuo by various composers.

An *Indice dell'opere di musica sin hora stampate da Giuseppe Sala in Venezia* (?1714) enumerates his output of psalms, motets, cantatas and sonatas, in particular those of Bassani, Monferrato, Giulio Taglietti and Corelli; he published at least 14 editions of Corelli's first five opus numbers. The index also shows that he published psalms by Sartorio, D.F. Rossi, Cazzati and F.M. Benedetti, motets by Legrenzi, G.B. Allegri, Bonporti, G.M. Bononcini and Gasparini, cantatas by Caldara, G.L. Gregori and Albinoni and sonatas by G.B. Vitali, Legrenzi, de Castro, Corelli, Torelli, Ercole Bernabei and Benedetto Marcello. Altogether Sala printed 151 publications between 1676 and 1716.

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STEFANO AJANI/BIANCA MARIA ANTOLINI

**Sala, Josquino della** (*fl* ?1575, 1585–8). Italian composer. He worked at some time in Rome: an eight-part *Missa 'Ave regina'* in manuscript ascribed to 'Jusquinus de Sala' survives there (in *I-Rvat* C.S.). His reputation evidently extended to Venice, where three publications of 1585 each included a work by him: the four-part madrigal *Le belle arcate ciglia* (RISM 1585[29]), the madrigal *Ne si dolce com'hor* (1585[26]) and the five-part motet *Benedicite Dominum* (1585[4]). He later contributed this motet to Gerlach's *Continuatio cantionum sacrarum* (1588[2]). It is an effective, lively work in which he handled the polyphonic texture confidently, fashioned strong, rhythmic points of imitation, and introduced a buoyant, contrasting middle section in triple metre. One further surviving composition may be by Sala: a five-part madrigal *Fuggimi pur crudel*, attributed to 'Josquino Salem', appears in a collection compiled by Bavarian composers and published at Venice (1575[11]). The records of the Bavarian court chapel include no reference to any musician named Sala, but only to a lutenist called 'Josquino' who flourished there about 1575.

RICHARD MARLOW

**Sala, Nicola** (*b* Tocco-Caudio, nr Benevento, 7 April 1713; *d* Naples, 31 Aug 1801). Italian teacher and composer. From 1732 to 1740 he studied at the Conservatorio di S Maria della Pietà dei Turchini, Naples, with Nicola Fago and Leo. While still a *maestrino* there, he seems to have composed the opera *Vologeso* (Fétis claimed to have seen a score of it with an indication, otherwise unconfirmed, that it was performed in Rome in 1737). After the death of Leo in 1744 Sala applied unsuccessfully to succeed him as *primo maestro* of the royal chapel (his test piece, the five-part fugue *Protexisti me* dated 21 April 1745, is printed in his *Regole*). In the 1760s he had three operas as well as several prologues and other occasional works performed at the Teatro S Carlo. In 1783 the senate of Messina petitioned the king to allow them to appoint Sala *maestro di cappella* at the cathedral there without the usual competition, but the king refused.

Sala was most important as a teacher, providing a formative influence on many Neapolitan composers. Early dates are lacking, but he seems to have taught for most of his life at the Pietà dei Turchini conservatory, becoming *secondo maestro* in 1787 and *primo maestro* from 1793 until his retirement on 11 October 1799. His monumental *Regole del contrappunto pratico* (Naples, 1794) presents a complete course of theoretical and practical counterpoint from basic principles to complex manifestations. It seems to have been characteristic of Neapolitan teaching to emphasize practical demonstration rather than theoretical explanation, and the *Regole* follows this method by offering almost no written text to accompany its series of musical models. According to Villarosa, the work was published at government expense through Paisiello's influence. During the Revolution of 1799 the plates disappeared (about half of them were rediscovered in 1860 and are now in the Naples Conservatory), and copies of the work became rare and expensive. Perhaps partly because of that, Sala soon acquired an almost legendary reputation for profound contrapuntal knowledge (previously his name had been little known outside Italy). Choron described Sala's work as 'the most considerable and esteemed of all', and reprinted the second and third volumes of it in his *Principes de composition* (Paris, 1808), adding a large number of Sala's *partimenti*, not included in the *Regole*. Later, Fétis harshly attacked Sala's competence, describing his counterpoint as poorly written and in a bad style, and his fugues as lacking in interest, frequently monotonous, sometimes tonally uncertain and confused as to the difference between real and tonal answers.

Sala's compositions, although inconsequential and mostly pedestrian, have been unjustly treated by some modern writers. In particular, Mondolfi's harsh judgment on his operas is almost entirely directed at characteristics

of the contemporary *opera seria* as a genre, not of Sala's operas exclusively. His greatest weakness was in lyrical melody; some of his arias in an *agitato* or declamatory style are not ineffective. He was better in his church music in a free style, where he could set off operatic solo writing against textures more highly worked and contrapuntal than in the opera. His *Stabat mater* is a worthy upholder of the Pergolesi tradition.

WORKS

DRAMATIC

Vologeso (os, A. Zeno), Rome, Argentina, 1737, or Lisbon, Condes, 1739
La Zenobia (os, P. Metastasio), Naples, S Carlo, 12 Jan 1761, arias in *GB-Lbl*, *I-Mc*, *Nc*, *P-La*
Demetrio (os, Metastasio), Naples, S Carlo, 12 Dec 1762, *La*
Cantata (Giove, Pallade, Apollo), Naples, S Carlo, 1763
Il giudizio d'Apollo (serenata, G. Fenizia), Naples, S Carlo, 1768
Cantata (Erto, Ebone, Arminio), Naples, S Carlo, 1769
La bella eroina (prol), Naples, S Carlo, 13 Aug 1769, *La*
Merope (os, Zeno), Naples, S Carlo, 13 Aug 1769, *I-Nc*, *P-La*
Giuditta, ossia La Betulia liberata (orat, Metastasio), ?Naples, ?Lent 1780, *I-Nc**
Arias in Jommelli: Attilio Regolo, Naples, 1761
Miscellaneous arias in: *B-Bc*, *D-Bsb*, *DS*, *E-Mn*, *I-Mc*, *Nc*

SACRED

Masses: F, 4vv, orch, *I-Mc*, *Nc**; E, a più voci, *Nc*; 4vv, *F-Pc*, *GB-Ob*; Introduzione–Messa, B♭, 4vv, insts, *I-Nc*
Mag, 4vv, *D-Bsb*; Lit, g, 4vv, vns, bc, *I-Nc**; Lit BVM, a, STB, bc (org), *Nc*; Responsori, mercoledi, giovedi, venerdi santo, 4vv, org, *Nc*; 5 Dixit Dominus: 1, 4vv, *F-Pc*, 2, C, E♭, SSATB, orch, both *I-Mc*, 1, D, 4vv, insts, *Nc*, 1, 5vv, insts, *Nc*; 12 Miserere, double choir; 10, *D-Bsb*, 1, *GB-Ob*, 1, c, 1797, *I-Mc*; Justus ut palma, 4vv unacc., *GB-Ob*, *I-Nc*; O quam pulchra, Quem pulchri sunt, Sumunt boni, all Barcelona, Biblioteca musicale de la Diputaciò; In memoriam aeterna, SATB, str, *I-Nc*; Te decet, SATB, str, *Nc*; Stabat mater, 2S, str, bc, *GB-Lcm*; A chi muore per Dio, madrigale, 4vv, 1794, *I-Mc*, *Nc*

DIDACTIC WORKS

Regole del contrappunto pratico (Naples, 1794); partly repr. in Choron: Principes de composition des écoles d'Italie (Paris, 1808)
Principi di contrappunto ... per uso di Ercole Paganini, *GB-Lcm*
Elementi per ben suonare il cembalo, *I-Nc*
Disposizione a 3 per introduzione alle fughe di tre parti, *Nc*
Il modo di disporre a tre sopra la scala diatonica, *Nc*
Il modo di fare la fuga a due voci per li studiosi scolari, *Nc*
Fugues: 5, 2vv (3 dated 19 Nov 1792), 1, 3vv, 5, 4vv, all *Nc*; Fuga, 2vv, segue un sonnetto, *Nc*; 75 canons, 2vv, *Nc*; Canone sopra canone, *D-Bsb*; Solfeggios: B, 1778, *I-Nc*, S, b, *Nc*, *Nf*
Disposizioni imitate a soggetto e contrasoggetto, *Mc*
Fughe con soggetto e contrasoggetto a suono plagale, *Mc*

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U. Prota-Giurleo: 'Musicisti sanniti', *Samnium*, no.1 (1928)

DENNIS LIBBY (text), JAMES L. JACKMAN (work-list)

**Salabert.** French firm of music publishers. It was founded in Paris in 1894 by Edouard Salabert (*b* London, 1 Dec 1838; *d* Paris, 8 Sept 1903); he was paralysed in 1901, and the company was taken over by his son Francis Salabert (*b* Paris, 27 July 1884; *d* nr Shannon, Ireland, 28 Dec 1946). Salabert was among the first to internationalize popular music; his enterprises were diversified and mostly successful, including music from and for films, recordings, music-hall and concert productions, artist management, and publication of arrangements and original versions of all varieties of light music – European, Latin American and American. Salabert himself was responsible for countless arrangements. By 1945 his catalogue comprised some 800 symphonic works, 350 operettas, and 80,000 songs (including such names as Bruant, Henri Christiné, Reynaldo Hahn, Moretti, Vincent Scotto and Yvain). In his heyday, Salabert had four shops in Paris as well as branches in Berlin, New York, Milan, Brussels and Geneva. The Société Phonographique Francis Salabert produced hundreds of 78 r.p.m. records from 1927 to 1935, and under the label Solafilm he produced a collection of recorded mood music. He also established the Studios Salabert in Montrouge, near Paris, for film dubbing.

Salabert's association with serious music began in 1930 when he purchased the catalogue of Mathot, which included works by Alfredo Casella, Milhaud, Ravel and Florent Schmitt. By 1945 he had acquired the catalogues of 50 other publishers, among them Dufresne (1923), Gaudet (1927), Christiné (1937), Rouart-Lerolle (1941), Senart (1941) and Deiss (1946), becoming the publisher of compositions by Chausson, Henri Duparc, Honegger, Koechlin, Magnard, Mompou, Poulenc, Rivier, Satie and Sauguet, as well as of Alfred Cortot's editions of classical piano works.

In 1968 a catalogue of the *Jeune école contemporaine* was initiated; it contains hundreds of compositions by young composers, many of them avant-garde.

Under Mica Salabert, Francis's widow, Salabert continued as a leading publisher of contemporary music in particular of Xenakis and Takemitsu as well as Boucourechliev, Marius Constant, N.T. Dao, De Pablo, Guézec, Landowski, Malec, Méfano, Niculescu and very many younger composers including Aperghis, Dusapin, Lévinas and Murail. In 1981 Madame Salabert retired (*d* 1991) and was succeeded by Nelly Boufathal who continued a highly active policy of publication, notably taking on the bulk of Giacinto Scelsi's production. A record collection featuring mainly contemporary works from the Salabert catalogue was started in 1988. In 1991 the composer Marcel Landowski took over as managing director. In recent years particular efforts have been made to develop the light music catalogue.

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ROBERT S. NICHOLS/JEREMY DRAKE

**Salabue, Ignazio Alessandro Cozio di.** *See* COZIO DI SALABUE, IGNAZIO ALESSANDRO.

**Ṣalāḥ al-Dīn, Muḥammad** (*b* Cairo, 7 Jan 1917; *d* Cairo, 8 July 1965). Egyptian music theorist and composer. He began his career as an inspector of music and later taught in Cairo. He was deeply impressed by the Western theory of musical temperaments, and tried to find a similar application within the Arab theory of music. He was a supporter of equal temperament and the division of the octave into 24 quarter equal tones. At first in his writings, he emphasized the problems raised by *taṣwīr* (transposition), and in 1947 he invented the *al-būṣulah al-mūsīqiyyah* (musical compass), which demonstrated that the transposition of any Arabic maqām was possible according to the circle of 5ths. As a composer he devoted himself to the composition of *anāshīd* (anthems), and pieces for children, chiefly printed in the Cairo journal *al-Mūsīqá wa-al-Masraḥ*.

WRITINGS

'Adhān al-Ṣalāt' [The call to prayer], *al-Majallah al-Mūsīqiyyah*, no.94 (1940)
*al-Anāshīd al-Islāmiyyah* [Islamic hymns] (Cairo, c1946)
*al-Būṣulah al-Mūsīqiyyah li-Taṣwīr al-Maqāmāt al-'Arabiyyah* [The musical compass for transposing Arab melodies] (Cairo, 1947)
'Fawdá al-Talḥīn fī Miṣr' [The anarchy of Egyptian composition], *al-Mūṣīqá wa-al-Masraḥ*, no.1 (1947), 27–8
*Miftāḥ al-Alḥān al-'Arabiyyah* [The keys of Arab melodies] (Cairo, 1947, 3/1980)
*Taṣwīr al-Alḥān al-'Arabiyyah* [The transposition of Arab melodies] (Cairo, 1947, 3/1980)
'Uṣūl al-Talḥīn' [The rules of composition], *al-Mūsīqá wa-al-Masraḥ*, no.2 (1947), 53–5, 110–11, 137–9, 173–5, 214–16, 311–13, 351–3
*al-Mūsīqá wa-al-Anāshīd al-Madrasiyyah* [The music of school anthems] (Cairo, 1948–9)
*Mūsīqá al-Ṭifl wa-Aghānīh* [Music and songs of the child] (Cairo, c1949)
*Kurrāsatī al-Mūsīqiyyah* [A booklet of music] (Cairo, 1952)
'Nazariyyāt al-Mūsīqá al-'Arabiyyah wa-Maqamātuhā fī Miṣr' [The theories of Arab music and their maqāmat in Egypt], *Ḥalqah Baḥth al-Mūsīqá fī al-Iqlīm al-Miṣrī* (Cairo, 1959), 39–61
*Qawā'id al-Mūsīqá al-'Arabiyyah wa-Tadhawwuquhā* [The rules of Arab music and its enjoyment] (Cairo, 1960)
'Al-Maqāmāt al-Mūsīqiyyah al-'Arabiyyah Tabsītuhā wa-Adillat Maqāmātiha' [The Arab musical modes: their simplification and the specification of their intervals], *al-Ḥalqah al-Thāniyah li-Baḥth al-Mūsīqá al-'Arabiyyah* (Cairo, 1964), 16–32

CHRISTIAN POCHÉ

**Salama, Gamal** (*b* Alexandria, 5 Oct 1945). Egyptian composer. He took his first music lessons at the experimental music school in Helwan. At the age of 16 he continued his piano studies at the Cairo Conservatory, where he also studied composition with Gamal Abdel-Rahim and the Russian composer Guovany Michaelov. At that time he was already writing music for films and playing Egyptian light music in ensembles. After graduating in 1972 he pursued his musical studies at the Moscow Conservatory with Khachaturian (diploma, 1976). He then joined the Department of Composition and Conducting at the Cairo Conservatory, becoming an assistant professor there in 1997 teaching composition.

Salama's output consists largely of popular music, especially orchestrated popular solo songs. His work in this field enjoys a wide popularity in Egypt and in Arab countries. He also composes for film, stage and television. Among his more serious art works is the opera-ballet *Eyoon Bahia* (1976), which includes harmonizations of melodies using three-quarter tones. For this work he received a prize from the Academy of Arts (1977). Among his concert works are the Fugue for orchestra, some choral music, two suites for piano, two for cello and piano, and some pieces for flute and orchestra. He obtained the state prize in composition for his *Memoires* for orchestra. His style is distinguished by clear Egyptian melodic lines, Arab modality with or without three-quarter tones, and harmonies using parallel 4ths or 5ths or consisting of simple two-voiced polyphony.

WORKS
(*selective list*)

Stage: Eyoon Bahia (op-ballet, R. Rushdy), El Balloon, Cairo, 8 Oct 1976
Choral: Mohammed Rasolo Allah, chorus, orch, perf. 1997; La Elaha Ella Allah, perf. 1978; 7 Songs, S, chorus, orch, perf. 1997
Orch: Fugue, perf. 1972; 'New Egypt' Sym., perf. 1972; Monagah, fl, orch, perf. 1997; Hobak, fl, orch, perf. 1978; Memoires, perf. 1982
Chbr and solo works: 2 suites, pf, perf. 1974–5; 2 suites, vc, pf; 2 suites, vn, pf, perf. 1974–5
Music for films, TV and theatre, 1970–

AWATEF ABDEL KERIM

**Salaman, Charles (Kensington)** (*b* London, 3 March 1814; *d* London, 23 June 1901). English pianist, composer and scholar. His ancestors were of German-Dutch origin. After piano lessons from his mother and S.F. Rimbault, he studied at the RAM, 1824–6, and subsequently with Charles Neate, who became a lifelong friend. In 1828–9 he received lessons from Henri Herz in Paris. He gave annual concerts in London, 1833–7, performed in the Concerti da Camera (the first West End chamber music concerts) in 1835 and held Classical Chamber Concerts at his own home in 1844. He was also active as a composer: in 1830 he was commissioned to write an ode for the Shakespeare commemoration in Stratford-upon-Avon (the work was also performed in London), and in the late 1830s his first sets of songs were published. In 1838 and 1840 Salaman performed in Salzburg, Vienna, Munich and other European cities, and from 1846 to 1848 he lived and worked in Rome, where he was made an honorary member of the Accademia di S Cecilia (1846) and conducted the first Rome performance of Beethoven's Symphony no.2 (1848). His European travels brought him into contact with several famous musicians, among them Robert Schumann, Czerny and Thalberg.

From the 1850s Salaman pursued his scholarly interests in the history of music. He was a fellow of the short-lived Musical Institute of London (1851–3), which promoted academic discourse on music, and in 1855 he began to give 'illustrated' lectures in London and the provinces on the history of the piano and on other musical topics. He was a principal figure behind the establishment in 1858 of the Musical Society of London, serving as its secretary, 1858–65; in 1874 he helped found the Musical Association (secretary until 1877; vice-president, 1877–87) and gave papers at meetings during the organization's early years.

Salaman wrote several single-movement piano pieces and edited piano music by Beethoven, Mozart, Mendelssohn and others, but was best known in his lifetime as a song composer (he produced more than 200 songs, to texts by Horace, Catullus, Metastasio, Byron and others). His popular setting of Shelley's *I arise from dreams of thee* (written in 1836 and published two years later), though flawed by an unconvincing modulation and change of metre before its final sections, demonstrates his skill in writing lyrical vocal melodies and idiomatic piano accompaniments. He also set psalms and composed anthems, many of them for Jewish liturgical use. His book *Jews as they are* (1882, dedicated to Moses Mendelssohn), which sought to remove anti-Semitic prejudice in England, includes a defence of the Mendelssohn family's renouncement of Judaism.

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A.H. King: 'The Musical Institute of London and its Successors', *MT*, cxvii (1976), 221–3

CHRISTINA BASHFORD

**Salari, Francesco** (*b* Bergamo, 1751; *d* Bergamo, 27 Dec 1828). Italian composer. He was probably a boy soprano at the cathedral in Bergamo. He studied with Carlo Cotumacci and Joseph Doll at the Conservatorio di S Onofrio in Naples, later for five years under Niccolò

Piccinni, and from 1776 under G.A. Fioroni in Milan. He then went to Venice, where he gave singing instruction and composed for the theatre. In 1805 he returned to Bergamo to teach singing at the Liceo Musicale and to serve as second *maestro di cappella* at the church of S Maria Maggiore. He gave singing lessons to Donizetti. (A. Geddo: *Bergamo e la musica*, Bergamo, 1958)

WORKS

Operas: Ifigenia in Aulide, Casale Monferrato, 1776, lost; Il marchese carbonaro (dg, F. Livigni), Venice, S Moisè, carn. 1776, lost; L'amor ramingo (A. Piazza), Venice, S Samuele, carn. 1777, *I-Fc*; Le teste deboli (dg, G. Bertati), Venice, S Moisè, carn. 1780, lost; arias in Antigono, *BGc*

Sacred works: Rapida flamma, 1785; Heu miser, 1790; Sic me semper: all *Vc*; other sacred works, *HR-Zha, I-BGc*

Other works: *HR-Zha, I-BGc*

SIEGFRIED GMEINWIESER

**Salas Viú, Vicente** (*b* Madrid, 29 Jan 1911; *d* Santiago, Chile, 2 Sept 1967). Chilean musicologist and music critic of Spanish birth. He studied the piano and theory at the Madrid Conservatory (1928–30), and composition with his brother-in-law, the composer Rodolfo Halffter, and Manuel de Falla. Concurrently he wrote for the Madrid newspaper *El sol*. After settling in Santiago, Chile (1939), he became professor of music history at the National Conservatory, and successively head of publicity, technical secretary (1940–52) and director (appointed 1952) of the Instituto de Extensión Musical of the University of Chile. He founded (1945) and for several years edited the *Revista musical chilena*, the only Latin American music periodical that has managed to survive. When the Instituto de Investigaciones Musicales was founded in 1947 he was appointed its director. His publications include articles for the Santiago *El mercurio*, numerous scholarly articles on Chilean 20th-century music and a valuable and informative book, *La creación musical en Chile 1900–1950*.

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GERARD BÉHAGUE

**Salas y Castro, Esteban** (*b* Havana, 25 Dec 1725; *d* Santiago de Cuba, 14 July 1803). Cuban composer. The son of natives of the Canary Islands, he received his earliest music instruction while a boy chorister, from 1734, in the leading Havana parish church of S Cristóbal (now the cathedral). At the age of 15 he enrolled at the local seminary, S Carlos, to study for the priesthood, but was forced to withdraw after his father's premature death. He supported his mother and siblings from his earnings as organist and choir director at S Cristóbal, where he attracted the attention of the bishop, Pablo Agustín Morell de S Cruz, who appointed him music director of Santiago de Cuba Cathedral. Arriving at his new post on 8 February 1764 he took over paid musical forces that included 14 musicians, among whom were the mulatto organist José Nicolás de Villavicendo, two tenors, two male altos, three *tiples* (trebles), two violinists and a harpist. As early as 2 November 1764 Salas petitioned the cathedral chapter for a bigger budget to allow salary increases for the musicians. On 15 March 1769 he completed an inventory of the cathedral music archive and instruments. After the disastrous earthquake of 1766, manuscripts were stored in the S Basilio el Magno diocesan seminary, where Salas resided. These included ten masses, eight *Salve regina* settings (six for double-choir) and other Latin church works. Salas also introduced works by Melchor de Montemayor, Sebastián Durón and Francisco Courcelle. His own earliest extant Latin work is a four-voice *Ave maris stella* with *bajo* (1764), after which he composed over 90 liturgical pieces, more than half of which survive in the archive, though most with incomplete parts. From 1783 he composed a large number of villancicos, cantatas and pastorelas, which were used during the Christmas season; for most of these he wrote his own texts. Although not ordained priest until 20 March 1790, Salas taught philosophy and theology at S Bâsilio seminary from 1784 until his retirement in 1798. In 1796 he was asked by the chapter to repay the costs of the musicians' salary increases granted in 1785. He only escaped ruin when a royal cedula (dated 27 November 1801) arrived cancelling the unpaid debt and granting him a prebend, requested by the chapter, to alleviate his penury in old age.

WORKS

*MSS in Santiago de Cuba Cathedral*

Ave maris stella, 4vv, bajo, 1764; 7 masses, 5 hymns, 7 seqs, 12 ants, 5 pss, 8 Lamentations, 2 lits, 3 Mag, 4 Passions, 41 other Lat. works

31 villancicos, 2 ed. P. Hernández Balaguer in Stevenson (1996); 18 cants., 2 ed. P. Hernández Balaguer in Stevenson (1996); 4 pastorelas

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ROBERT STEVENSON

**Salaverde, Bartolomé de Selma y.** *See* SELMA Y SALAVERDE, BARTOLOMÉ DE.

**Salazar, Adolfo** (*b* Madrid, 6 March 1890; *d* Mexico City, 27 Sept 1958). Spanish writer on music and composer. He studied history at Madrid University but abandoned the course to concentrate on music; he was later a pupil of Pérez Casas and Falla in Madrid and Ravel in Paris. He co-edited (with Villar, 1916–17) the *Revista musical hispano-americana* from 1914 to 1918 and was music critic of the Madrid daily *El sol*, 1918–36. With Falla and M. Salvador y Carreras, he founded the Sociedad Nacional de Música (created to encourage the performance of contemporary Spanish chamber music) and served as secretary, 1915–22. In 1918 he was made vice-president of the music section of the Ateneo in Madrid, and in 1922 he replaced Pedrell as a member of the executive committee of the IMS at The Hague; he was also secretary of the Spanish section of the ISCM (1923) and a founder-member of the Société Française de Musicologie (1925). At the Residencia de Estudiantes in Madrid during the 1920s he was one of the influential group that included Falla, Turina, Sainz de la Maza, García Lorca, Buñuel and Dalí. He was also Spain's delegate to the annual festivals of the ISCM and to the Congress of Arabic Music in Cairo (1932). After winning a three-month fellowship in 1933 from the Junta de Ampliación de Estudios to pursue research he abandoned composition and devoted himself to writing.

Soon after the Civil War began Salazar sought exile and was appointed cultural attaché to the Spanish Republican Embassy in Washington. He then moved to Mexico City and taught at the Colegio de México (from 1939) and the Mexico National Conservatory (from 1946); he also gave a lecture series ('Music in Cervantes') at Harvard University (1947). In 1949 he was made a corresponding member of the Hispanic Society of America and of the Instituto Español de Musicología in Spain and was awarded a Guggenheim fellowship.

For the best and most informative reports concerning Spain's musical life from the end of World War I to the beginning of the Spanish Civil War, one must turn to Salazar's essay-like columns in *El sol* (many of which were incorporated in his early books). Using his knowledge of musical currents throughout Western Europe together with his staunch support for contemporary music, he prepared a new generation, nurtured on Romantic-nationalistic music, to accept modern trends. The embodiment of his aesthetic metamorphosis can be seen in his earlier support of Pedrell, F.A. Barbieri and Falla; by 1950, however, Salazar had come to re-evaluate Pedrell's nationalism as 'theoretical' and misleading, and to reappraise Falla as a 'petit maître' who stood at the end of a blind alley. In addition to being a prolific writer, Salazar was a brilliant polemicist, whose published arguments were highly regarded in intellectual and political circles. His essential premise was his view of music as part of an evolving society: he saw the need to search for 'the internal motives (acoustic and aesthetic)' rather than a description of musical works (the 'results') in themselves. Among his later published works, *La música en la sociedad europea* (1942–6), *La música de España* (1953) and *La música en Cervantes y otros ensayos* (1961) are his most important, of which the first comprises a historical overview of European music from the point of view of a Spanish humanist. Yet in each, Salazar took particular care to point out Spain's contributions to the musical world. His studies on musical instruments are most informative. He took an active interest in public affairs as shown, for example, in his opposition to national opera (1924) or his ambitious plans for a central, governmental body to sponsor the major aspects of Spain's musical life; he was embittered by the cool reception his plans received (Sopeña, 179–88).

Salazar's compositions have yet to be properly assessed. While his musical output progressed from 'Spanish-style' nationalism (*Estampas*, *Jaculatoria*) to impressionism (*3 preludios*, *Trois Chansons de Paul Verlaine*, *Rubaiyat*) and modernism (*Deux infantines*, *Paisajes*), Salazar came to realize by the close of the third decade that a new generation of composers in Spain and abroad were already fulfilling the high expectations he had for contemporary music.

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*Sinfonía y ballet (idea y gesto en la música y danzas contemporáneas)* (Madrid, 1929)

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*El siglo romántico: ensayos sobre el romanicismo* (Madrid, 1936, 2/1955)

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*Las grandes estructuras de la música* (Mexico, 1940)

*La rosa de los vientos en la música europea: los conceptos fundamentales en la historia del arte musical* (Mexico, 1940, enlarged 2/1954 as *Conceptos fundamentales en la historia de la música*)

*Forma y expresión en la música: ensayo sobre la formación de los géneros en la música instrumental* (Mexico, 1941)

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*En torno a Juan Sebastián Bach: una introducción a la vida y a la obra del gran músico* (Mexico, 1951)

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'La saeta', *Nuestra música*, vi (1951), 29–41
'La música en la edad homérica', *AnM*, vi (1951), 107–54; repr. in *La música en la cultura griega* (Mexico, 1954), 45–103
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'La *guitarra*, heredera de la *kithara* clásica', ibid., vii (1953), 159–71; repr. in *La musica en Cervantes* (1961), 277–87
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WORKS

Estampas, orch, 1914; Jaculatoria, 1915; 3 poemas de Rosalía Castro, 1915; 3 chansons (P. Verlaine), 1v, pf, 1916; 3 preludios, pf, 1916; Arabia, str qt, pf, 1923; Chanson de Fortunio, 1923; La convertie y melancolie, 1923; Rubaiyat, str qt, 1924; 3 petites pièces, 1925; 4 canciones (Sp. poetry from 16th and 17th centuries), 3vv, 1927; 2 infantines, 1927; Str qt, b, 1929; Pieza en homenaje al 40 centenario de la muerte de D. Luis Don Juan en los Infiernos, orch; Rivières, pf; 4 vocal settings (M. de Cervantes); 3 danzas para combinación antigua; 2 nocturnos, Mez, fl, str qt, pf; 3 piececillas, fl, ob, bn, tpt, va, gui, xyl; When I am dead, my dearest; La jeune à la cruche; Las rosas de Saadi; Canción del poeta; Zarabanda, fl, bn, va

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JACK SAGE/ISRAEL J. KATZ

**Salazar, Alvaro (Rodrigues)** (*b* Oporto, 2 March 1938). Portuguese composer and conductor. He studied at the Lisbon Conservatory with Armando José Fernandes, and also took a degree in law. He later continued his musical studies in France with Amy, Dervaux and Swarowsky, and completed the conducting course at the Ecole Normale. In 1987 he founded the group Oficina Musical, with whom he has performed much contemporary music and given many first performances. He was conductor of the Estoril Festival Chamber Group (1979–85). He is president of the Portuguese Music Council and an executive member of the Sociedade Portuguesa de Autores. He teaches at the Escola Superior de Música e de Artes do Espectáculo in Oporto and at the Lisbon Conservatory.

He was one of the first composers in Portugal to make a specific study of electronic music. As a composer, he has written principally for chamber groups. Although frequently labelled a serialist, he does not use these principles; nevertheless, his music is serially influenced and strictly atonal.

WORKS
(*selective list*)

Orch: Glosa e fanfarra sobre uma fantasia de António Carreira, 1975; Tropos primeiro – in memoriam Webern, orch, 1993–5; Erosão, 1994
Vocal: Palimpsestos III, spkr, 1v, chbr ens, 1965–74
Chbr and solo inst: Palimpsestos I, pf, 1965–74; Palimpsestos II, fl, 1965–74; Ludi officinales, chbr ens, 1978–9; Intermezzi I–V, various ens, 1983–98; Tropos segundo – in memoriam Jorge Peixinho, ens, 1996; Sérénade âpre et féroce, a sax, ens, 1998

CHRISTOPHER BOCHMANN

**Salazar, Antonio de** (*b* Puebla, *c*1650; *d* Mexico City, 25 March 1715). Mexican composer. According to Estrada, he (or someone of the same name) sought admission to the *capilla* of Mexico City Cathedral as a player of the *bajón* in November 1672. He was turned down, but may have been appointed to the post at some later date. On 20 June 1679 Salazar applied for the position of *maestro de capilla* at Puebla Cathedral, identifying himself as a resident of Puebla. After a rigorous examination in every facet of performance and composition, he was appointed *maestro de capilla* on 11 July. His duties included giving a daily one-hour lesson in polyphonic music to the entire cathedral music staff, and he was also ordered to deposit copies of his compositions in the cathedral archive. At the same time the authorities offered him remuneration of 64 pesos for villancicos and *chanzonetas* already composed.

At Puebla Salazar composed Latin motets and hymns as well as many villancicos for special feasts, including five sets to texts by Sor Juana Inés de la Cruz for the feasts of Christmas 1678 and 1680, St Peter the Apostle 1680 and 1683 and the Assumption 1681. In August 1688 he entered the competition for the post of *maestro de capilla* at Mexico City, and after demonstrating his abilities in plainchant, counterpoint and the composition of a motet and a villiancico, he was appointed on 3 September, receiving more than twice as many votes as the nearest of his four rivals for the position. His annual salary was 500 pesos with the opportunity to earn more for extra duties. He was also given the services of a copyist and a quantity of music paper. His place at Puebla was taken by Miguel Dallo y Lana.

In Mexico City Salazar found the cathedral music archive to be in a lamentable state, with many works missing altogether, and he set about reorganizing it. In 1692 he also helped to supervise the installation of a new organ built in Madrid by Jorge de Sesma; it was placed on the Epistle side of the cathedral. A significant number of Salazar's villancicos remain. They include movements based on popular dance and song forms such as the folía, *jácara*, *kalenda*, *negro*, *ensaladilla* and *juguete*. In the 1691 villancicos for the feast of St Peter, attributed to Sor Juana Inés de la Cruz, there are references to many instruments – *clarín*, *trompeta*, *sacabuche*, cornett, organ, *bajón*, violin, *chirimía*, trumpet marine, *cítara*, *violón*, *tenor*, vihuela, *rabelillo*, bandurria and harp – and it is possible that some of these were included in Salazar's scores. Salazar's villancicos to texts by Sor Juana for Mexico City Cathedral include those for St Peter the Apostle 1690 and 1692 and for the Assumption 1690. The *ensalada* that concludes the 1690 villancicos for the Assumption includes a *juguete* and quotes the popular tune *Yo voy con todo la artillería* in the *jácara*. In his two-voice *negro Tarara tarara qui yo soy Antoniyo* and other

vernacular works Salazar demonstrated his ability at writing popular semi-theatrical pieces in black dialect.

Salazar's sacred Latin works show a mature command of counterpoint. His double-choir *O sacrum convivium* uses imitation, antiphonal writing and rhythmic vitality to fine effect, and in *Quis Deus magnus* the contrasting of major and minor modes and the use of initial upbeats are distinctive. In the six-part *Inveni David* a tenor soloist alternates with four-part chorus and two continuo lines (probably played on one or two organs, dulcians and possibly harp).

Salazar's compositions were disseminated throughout New Spain, and are found today in archives in Guatemala, Mexico City, Morelia, Oaxaca, Puebla and Tepotzotlán. Many of his villancicos survive in Mexico City Cathedral and in the Sánchez Garza Collection in the Centro Nacional de Investigación y Documentación Musical 'Carlos Chávez', Mexico City, which originated in the music archive of the Convento de la SS Trinidad in Puebla. The parts for *Angelicos coros con gozo cantad* name the nuns who originally performed the music. Male teachers and musicians were sometimes called in to examine or instruct nuns and novices. In 1712, in the Convento de S Jerónimo, Salazar examined and attested to the musical abilities of Josepha de Torres Moctezuma on the harp and organ. Stevenson (1996, pp.23–37) has suggested that Salazar, Francisco López Capillas and Joseph de Agurto y Loaysa gave Sor Juana Inés de la Cruz musical instruction at the Convento de S Jerónimo. Salazar's other pupils included José Pérez de Guzmán, who became *maestro de capilla* at Oaxaca Cathedral, and Manuel Francisco de Cárdenas from Guadalajara, who remained in Mexico City as a singer.

In 1710 the cathedral authorities agreed to Salazar's petition to cease his duties as teacher of counterpoint and *canto figurado* to the choirboys since, at the age of 60, he was almost blind and in poor health. During his illness his pupil Manuel de Zumaya deputized for him as director of music at the cathedral, and also collaborated with him in composing four Latin hymns (in *MEX-Mc* Choirbook V), Salazar writing the first parts of *Egregie Doctor Paule*, *Christe sanctorum decus* and *Miris modis repente liber* and the second part of *O crux ave spes unica*.

Salazar died intestate on 25 March 1715 in his house on Calle Tabuca, leaving his widow Doña Antonia de Cáceres. In recognition of his importance he was buried in Mexico City Cathedral. Zumaya succeeded him as *maestro de capilla*.

WORKS

LITURGICAL

Missa sine nomine, 5vv, Morelia, Colegio de las Rosas

Oficio de difuntos, 4vv, bc, *MEX-Pc*

Mag, 5vv, *Pc*; Mag, 8vv, Oaxaca Cathedral; Mag toni octavi, 12vv, Oaxaca Cathedral

Lits: Letania a Maria SS nuestra señora, 5vv, bc, *Pc*; Letania a 6, *Pc*; Letania de nuestra señora de Loreto, 1690, Mexico City, Colección Sánchez Garza

Motets etc.: Benedicamus Patrem et Filium, *Mc*; Benedictus Dominus Deus a 8, *Mc*; Dixit Dominus, 5vv, bc, *Pc*; Euge serve bone a 8, *Mc*; Exurgens Ioseph a somno fecit, 4vv, *Pc*; Hic est Michael Archangelus, 8vv, tpts, vns, *Pc*; Hodie concepta est BVM, 8vv, *Mc*; Inveni David a 6, 1703, *Mc*; Joseph fili David noli temere, 8vv, Oaxaca Cathedral; Missus est Gabriel angelus, 4vv, *Pc*; Motete de Señor S Joseph, 8vv, Oaxaca Cathedral; O sacrum convivium, 8vv, Tepotzotlán, Museo del Virreinato; Quis Deus magnus, *Mc*; Salve regina, 8vv, *Pc*; Stabat mater dolorosa, 4vv, *Pc*; Tibi laus, *Mc*; Vidi Dominum, *Mc*

Hymns: Christe sanctorum decus (collab. M. de Zumaya), *Mc*; Egregie Doctor Paule (collab. Zumaya), *Mc*; In Assumptione Virginis ad Laudes, 4vv, *Pc*; In festo Petri et Pauli ad Laudes, 4vv, *Pc*; In festo Petri et Pauli ad Matutinum, 5vv, *Pc*; In festo S Jacobi Apostoli ad Vesp., 4vv, *Pc*; In festo S Joseph Conf., 4vv, *Pc*; Miris modis repente liber (collab. Zumaya), *Mc*; O crux ave spes unica (collab. Zumaya), *Mc*

VILLANCICOS AND CHANZONETAS

*MSS in Mexico City, Colección Sánchez Garza, unless otherwise stated*

A celebrar, 1714, *Mc*; A coger las floras, 4vv, bc, *MEX-Pc*; A coronarse reyna de los cielos, *Mc*; A de la nave, 1708, *Mc*; A de la zentinela, 1707, *Mc*; A del cielo, a de la tierra,1699, *Mc*; A el portal sagalejos, 1707, *Mc*; A el ver nazer entre pajas; Aguas, tierras, fuego, vientos, 1703, *Mc*; A la estrella que borda los valles, 2vv, bc, doubtful; Al agua marineros, 1708, *Mc*; A la lid que sea presta, 1713, *Mc*; A la mar, 1705, *Mc*; A la palestra a la lied, 1714, *Mc*; Alarma toquen, 1713, *Mc*; Al ayre fragrancias despidan las flores; Albrisias, 1714, *Mc*; Al Campo, 1713, *Mc*; Al son que dos clarines, *Mc*; Angelicos coros con gozo cantad, a 8; Arde afable hermosura, 1693, *Mc*; Atension, atension, 1698, *Mc*; Atencion del aire y del fuego, a 8; Aves flores, luces fuentes, a 11, 1704, Oaxaca Cathedral; Ay, ay de quanta fragrancia, a 6; Ay que el sol de toledo, 1710, *Mc*; Ayresillos, 1713, *Mc*; Ciega la fe los sentidos, a 8; De Pedro sagrado, *Mc*; Despertad, despertad, 1968, *Mc*; Detente, tu firmesa, *Mc*; Digan, digan, 1701, *Mc*; Digan quien vio tal; Escuche lo nenglo que vamo a belen; Escuchen que en este día, Oaxaca Cathedral; Guachi pelos alanbeque, a 6; Guarda la fiera, 1691, ed. in Saldívar (1934); Las campanas, 1712, *Mc*; Los clarines resuenen, 1706, *Mc*; La culpa y el amor, 1712, *Mc*; Marinero, marinero a la playa, *Mc*; Mi Dios si llorais, 2vv, bc, *GCA-Gc*; No es sino que el Auror, 1702, *Mc*; No me tengais pastores, 1700, *Mc*; Nora buena vengais Anton, 3vv; Oid, aprended, 1699, *Mc*; Oigan la xacarilla; Oigan un vexamen, 5vv, ed. in Saldívar (1934); Ola hao marineros, 1710, *Mc*; Ola, ola principes sacros, 1702, *Mc*; Oygan, *Mc*; Oygan que de un sirculo brebe, 4vv; Oy que Maria, 1710, *Mc*; Pajarillos garsotas del ayre bajad a mi accento, *Mc*; Paloma soverana, 1709, *Mc*; Pastores del valle, 1712, *Mc*; Pedro aunque el mar, 1709, *Mc*; Plantas, flores, 1710, *Mc*; Primores amanyes, *Gc*; Pues el alva aparese, 1694, *Mc*; Que alegre la tierra, 1712, *Mc*; Repiquen alegres, 1714, *Mc*; Resonad, 1711, *Mc*; Si el agravio Pedro, 4vv, bc, 1710, ed. in Orta Velázquez, *Mc*; Sobre el primero, 1720, *Mc*; Suenen, suenen clarines alegres, 1703, *Mc*; Tarara qui yo soy Anton ninglito, negro, S, S, bc; Tierra, tierra, 1713, *Mc*; Toquen a fuego, a 4, Oaxaca Cathedral; Toquen los clarines, 1709, *Mc*; Un ciego que contravajo canta, a 2; Va de vejamen y de fiesta y de chansa, 1701, *Mc*; Vaya otra ves, 1706, *Mc*; Vengan corriendo, A, T, bc, *Gc*; Vengan, vengan que llama, *Mc*; Villancico a nuestro padre S Pedro, 2vv, bc, Oaxaca Cathedral

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JOHN KOEGEL

**Salazar, Diego José** [Joseph] **de** (*d* Seville, 25 June 1709). Spanish composer. After being a choirboy at Seville Cathedral he became *maestro de capilla* at the nearby village of Estepa. He was recalled to Seville on 26 November 1685 to succeed Alonso Xuárez (probably his teacher) as cathedral *maestro de capilla.* He wrote a requiem for Carlos II's wife María Luisa de Orleáns (*d* 12 February 1689) that was used for many later important funerals. He died of the plague, aged about 50.

When catalogued in 1904 the music archive at Seville Cathedral contained an orchestral mass, a Credo, four motets, Lamentations, 23 folders of miscellaneous works and three books of elaborated accompaniments by Salazar; in addition Choirbook CXV contained his hymn for SS Justus and Pastor, *Appetunt cursus et inde*. At least seven instrumentally accompanied villancicos, for one to eight voices, attesting to his picaresque wit and keen sense of drama, were housed in Latin American archives during the late 1960s (see Stevenson). Printed texts of his villancico suites are contained in 23 booklets in the Biblioteca Nacional, Madrid.

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ROBERT STEVENSON

**Salbinger** [Salblinger], **Sigmund.** *See* SALMINGER, SIGMUND.

**Saldívar y Silva, Gabriel** (*b* Jiménez in Tamaulipas, 5 Sept 1909; *d* Mexico City, 18 Dec 1980). Mexican musicologist, music collector and historian. Self-taught in music and with an interest in all aspects of Mexican music and history (he was a noted historian of his home state of Tamaulipas), Saldívar made his greatest contribution to Mexican musical scholarship with the book, written in collaboration with his wife Elena Osorio Bolio, *Historia de la música en México (épocas precortesiana y colonial)*. This work of lasting importance was the first history of music in Mexico to be based upon extensive archival study. His monograph *El jarabe*, besides presenting a documentary history of this important Mexican dance form, includes valuable facsimiles of early *jarabes* in manuscript and printed form, taken mostly from the Saldívar Collection, which he formed together with his wife. This is one of the largest private music collections in Latin America and consists of an important group of musical manuscripts, as well as a significant collection of Mexican sheet music and publications relating to Mexican music and music in Mexico. It has provided the impetus for important study, most notably Russell's edition and study of the Santiago de Murcía manuscript of Baroque guitar music. The *Códice Saldívar no.2*, a *Método de Cítara* copied by Sebastián de Aguirre in Puebla around 1650, is also of special interest. Saldívar's *Bibliografía mexicana de musicología y musicografía* serves as a preliminary guide to his extensive collection, with many annotated entries from the 16th–20th centuries.

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with E. Osorio Bolio: *Historia de la música en México (épocas precortesiana y colonial)* (Mexico City, 1934/*R*)
*El jarabe: baile popular mexicano* (Mexico City, 1937)
'Mariano Elízaga y las canciones de la Independencia', *Boletin de la sociedad mexicana de geografía y estadística*, lxiii (1947), 643–56
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C.H. Russell, ed.: *Santiago de Murcia's 'Códice Saldívar no.4': a Treasury of Secular Guitar Music from Baroque Mexico* (Urbana, IL, 1995)

JOHN KOEGEL

**Saldoni (y Remendo), Baltasar** (*b* Barcelona, 4 Jan 1807; *d* Madrid, 3 Dec 1889). Spanish composer and musicologist. A choirboy successively at S María del Mar in Barcelona, the chapel of S María del Pino and the Escolanía at Montserrat, Saldoni studied the piano and organ in his native city with Mateo Ferrer and composition with Francisco Queralt. His early compositions included short religious pieces and an operetta, *El triunfo del amor* (1826). In 1829 he moved to Madrid where he was encouraged by a fellow Catalan, Ramón Carnicer, who secured his appointment as a teacher at the Royal Conservatory on its foundation in 1830. He wrote several works on vocal technique which were praised in Spain and France. Among his operas in the Italian tradition, his greatest success was with *Ipermestra* (1838). His creative career declined after 1840, but in 1848 he was appointed musical director of the Teatro del Príncipe and encouraged Barbieri, Gaztambide, Inzenga and Oudrid at the beginning of their careers. Disappointed by public indifference to his work, he finally abandoned the theatre and devoted his last years to the compilation of his *Diccionario biográfico-bibliográfico de efemérides de músicos españoles*, which in spite of its faults is enormously important for the history of Spanish music. In this extensive work entries are ordered chronologically rather than alphabetically; its biggest defect is the inclusion of too many relatively unimportant figures, which crowd the text. Nonetheless, it contains many facts which cannot be found elsewhere, and its use is greatly facilitated by the modern index.

WORKS

Stage: El triunfo del amor (opereta, 1, J. Alegre), private perf., Barcelona, 1826; Los enredos de un curioso (melodrama lírico, 1) Madrid, Conservatorio, 6 May 1832, collab. Carnicer, M.A.P. Albéniz and Piermarini; Saladino e Clotilde (os, 2), excerpts, Madrid, Cruz, 1833; Ipermestra (os, 2, ?Pasini, after P. Metastasio), Madrid, Cruz, 20 Jan 1838; Cleonice, regina di Siria (os, 2, after Metastasio: *Demetrio*) Madrid, Cruz, 24 Jan 1840; Boabdil, último rey moro de Granada, 1844 (os, 3, M. González Aurioles); El rey y la costurera, 1853 (zar, 3, V. Brusola); Guzmán el Bueno, 1855 (os, 3, O. Aracri); La corte de Mónaco (zar, 1, R. Navarrete), Madrid, Zarzuela, 16 Feb 1857; Los maridos en las máscaras (zar, 2, W. Ayguals de Izco), Barcelona, Campos Elíesos, 26 Aug 1864

Sacred: 3 Misa de gloria, 2 Miserere, 2 Stabat mater, 2 Salve regina, 5 Lamentations, other liturgical pieces; motets, villancicos and other pieces for vv, org/pf

WRITINGS

*Reseña histórica de la escolanía ó colegio de la Virgen de Montserrat en Cataluña desde 1456 hasta nuestros días* (Madrid, 1856)

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CARLOS GÓMEZ AMAT

**Sale** (*fl c*1400). This enigmatic name appears at the head of an illegible three-voice composition with the incipit 'O . . .' in the fragments *NL-Lu* 2720, a Dutch or Flemish manuscript containing both French and Dutch secular songs in the polyphonic style of the Ars Nova.

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GILBERT REANEY

**Salé** [Salle], **Adrien Trudo** [Trudon] (*b* St Truiden, Limburg, bap. 6 June 1722; *d* Averbode, Brabant, 19 March 1782). Flemish organist and composer. He entered the Premonstratensian monastery of Averbode on 2 February 1745 and was ordained priest there in 1748, later becoming librarian and Kantor; his manuscripts indicate that he was also probably the organist there. A few years later he studied theology at the Premonstratensian college at Leuven, after which he returned to Averbode and became a provisor, later an abbot and finally the vicar-general for the district of Brabant. He was probably better known as a performer than as a composer. He wrote some rather primitive accompaniments to plainsong and may have written only the accompaniments to the other compositions associated with his name, three masses and two motets, all in manuscript at the Abbey of Averbode.

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JACQUES VAN DEUN

**Sale** [Salec], **François** [Franz]. *See* SALES, FRANZ.

**Sales** [Sale, Salec, Saletz], **Franz** [François] (*b* Namur, ?*c*1540; *d* Prague, 15 July 1599). Dutch composer. In his 1589 publication he stated that he was the son of 'Hans Saletz von Namur', and that he left 'Belgia nostra' because of the religious conflicts. There is no proof supporting the suggestion that he was a pupil of Lassus. After two unsuccessful attempts in 1579 and 1580 to obtain an appointment at the court chapel in Stuttgart, he served at the courts of Hechingen and Munich in 1580. By 1 November 1580 he was already employed as a tenor at the court chapel in Innsbruck, where he remained until 1587. From 1587 to 1591 he held the post of Kapellmeister at the collegiate foundation for ladies of noble families at Hall in Tirol. Subsequently he served from 1 May 1591 until his death as a tenor in the imperial court of Rudolf II at Prague under Philippe de Monte.

His compositions, many of which were published, are mainly sacred choral works; sacred and secular songs of his also appeared in printed collections published between 1585 and 1604. His importance lies largely in his writing of Mass Propers. His cyclic treatment of the introit, alleluia and communion, based on the plainsong cantus firmi, constitute, together with works by Johannes de Cleve, Christian Erbach and Johann Knöfel, the last great Renaissance collection of Mass Propers in Germany. Like Cleve, Sales adhered to strictly conservative principles and wrote much music in an intricate and richly polyphonic style. Like Cleve also he wrote simple 'song' masses. The *Missa 'Exultandi tempus est'* is such a work; it is in triple time throughout, and is based on the composer's own chanson motet of the same name, which has melodic links with the Christmas song *Resonet in laudibus*. Both the model and the mass contain directions setting out the ways in which the versicles are to be divided between the performers. The pastoral mass, of which this is an early example, later became very popular.

WORKS

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Officia quaedam domini N.J. Christi necnon B.V. Mariae et aliquorum sanctorum (Munich, 1589)
Patrocinium musices: missarum solenniorum ... primus tomus, 5, 6vv (Munich, 1589)
Sacrarum cantionum ... liber primus, 5, 6vv (Prague, 1593)
Tripartiti operis officiorum missalium, quibus introitus, alleluia et communiones, liber primus, 5, 6vv (Prague, 1596; probably a repr.)
[Tripartiti operis] Officiorum missalium ... liber secundus 5, 6vv (Prague, 1594)
[Tripartiti operis] Officiorum missalium ... liber tertius et ultimus, 5, 6vv (Prague, 1596)
Patrocinium musices: in natalem ... mutetum, 'Exultandi tempus est' et missa ad eius imitationem composita, 5vv (Munich, 1598)
Dialogismus de amore Christi sponsi erga ecclesiam sponsam, 8vv (Prague, 1598)
Oratio ad SS B.V. Mariam, Wenceslaum, Adalbertum, 6vv (Prague, 1598)
Salutationes ad B.V. Mariam, 4–8vv (Prague, 1598), lost
Canzonette, Vilanelle, neapolitane per cantar'et sonare con il liuto et altri simili istromenti, a 3 (Prague, 1598)

Several pieces in $1585^{17}$, $1604^{7}$
MSS of sacred works, *A-Wn*, *D-Bsb*, *Kl*, *Mbs*, *Z*, *PL-WRu*

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HELLMUT FEDERHOFER/RUDOLF FLOTZINGER

**Sales, Nikolaus** (*b* ?Namur, before 1550; *d* Stuttgart, 5 April 1606). Dutch singer and composer, brother of Franz Sales. He served first as an alto and then as a tenor in the court chapel in Stuttgart from the end of 1565 until his death, with only one short interruption in 1581. There is evidence that he was employed for part of that year in the court chapel at Innsbruck. His only known work is a *Komposition des Gesangs wider den Türken*, but this has not survived.

For bibliography *see* SALES, FRANZ.

HELLMUT FEDERHOFER

**Sales** [de Sala], **Pietro Pompeo** (*b* Brescia, 1729; *d* Hanau, 21 Nov 1797). Italian composer. After the early death of his parents in an earthquake he went to Innsbruck, entered the service of Baron Pircher and studied at Innsbruck University. In 1752 he composed a school drama for the Jesuits. Two years later he became conductor of an Italian opera troupe, with which he visited Cologne, Brussels, Lille and other cities. In 1756 he took charge of the court chapel of Prince-Bishop Joseph, Landgrave of Hesse-Darmstadt, in Augsburg and Dillingen an der Donau. He travelled widely as a performer and composer, becoming a member of the Bologna Accademia Filarmonica (1758) and composing an oratorio for Mannheim (1762) and operas for Munich (1765) and Padua (1767). After the landgrave's death in 1768, Sales, taking with him some of the Augsburg musicians, moved to the court of the Trier Elector Clemens Wenzeslaus (who had succeeded to the title of Prince-Bishop of Augsburg) at Ehrenbreitstein am Rhein. There he headed the court chapel, one of the largest in Germany, although he was not appointed court Kapellmeister until 1787, after the death of Konrad Starck. He maintained his connection with the Munich court by composing the carnival operas in 1769 and 1774. In 1774 he married the court singer Franziska Blümer. In 1776 he appeared in London as a viol player (according to Choron and Fayolle: *Dictionnaire historique des musiciens*, Paris, 1810–11/R, this was his second visit), and in 1777 he performed a Passion in Frankfurt. In 1786 he moved with the elector's court to the newly built castle at Koblenz, which the court had to abandon twice (in 1792 and 1794) during the wars of the French Revolution. In 1797 he again had to flee the French and died before he could return.

Sales was a versatile composer in the current Italian style, but the care with which he wrote also reflects developments in Germany. He was well regarded as a composer in his lifetime, but a promise he had made to the elector not to publish prevented any wider distribution of his work. Schubart thought highly of Sales, although he expressed some reservations about his work in the *Ideen zu einer Ästhetik der Tonkunst*. It must be assumed that many of his compositions are lost. His most important surviving works are his oratorios, particularly *Betulia liberata*.

WORKS

Stage: Massinissa, oder Die obsiegende Treu (Jesuit drama), Innsbruck 1752; Le cinesi (componimento drammatico, 1, P. Metastasio), Augsburg, carn. 1757; L'isola disabitata (azione teatrale, 1, Metastasio), Augsburg, 1758, *D-Rtt*, *US-WC*; Le nozze di Amore e di Norizia (os, Giunti), Munich, 1765, *D-Mbs*, *F-Pc*; Antigona in Tebe (os), Padua, nuovo, 1767, *P-La*; L'Antigono (os, 3, Metastasio), Munich, Residenz, carn. 1769, *D-Mbs**, *F-Pc*; Achille in Sciro (os, 3, Metastasio and A. Savioli), Munich, Residenz, carn. 1774, *D-Mbs*, *F-Pc*, *US-BEm*; Il re pastore (os, 3, Metastasio), *D-Dl*

Orats: Oratorio per la festa del Santo Natale (Metastasio), Augsburg, 1756, *D-As*; Die Leiden unseres Herrn Jesu Christ, Augsburg; Giefte (M. Verazi), Mannheim, 1762; La Passione di Gesù Christo (Metastasio), Ehrenbreitstein, 1772; Heu quid egisti, Munich, Palm Sunday 1774, *D-BAR*; Isacco figura del redentore (Metastasio), Ehrenbreitstein, 1778; Giuseppe riconosciuto (Metastasio), Ehrenbreitstein, 1780, *D-Mbs*; Gioàs, re di Giudia (Metastasio), 1781, *Mbs*; La Betulia liberata (Metastasio), Ehrenbreitstein, 1783; Affectus amantis, Ehrenbreitstein, 1784; S Elena a Calvario (Metastasio), Ehrenbreitstein, 1790

Sacred: Missa solemnis, C, *A-ST*, Mass, C, *D-BNms*, *Bsb*; Mass, F-D (Ky, Gl), *CH-E*; Missa solemnis, D, *D-Bsb*, *TRb*, *As*, *HR*; 2 Litaniae lauretanae, *TEG*, *Mbs*; Currite accedite, off, *WEY*; Ecce panis angelorum, off, *HR*; Ave maris stella, *I-Baf*; Mi deus ego amo te, *D-OB*; Salutis humani, *HR*; Tantum ergo, *Mbs*; Salve regina, *Mbs*

Orch: Sym., D, *Rtt*; Sym., D, *CH-E*; Sym., F, *D-WEY*; Sym., G, *I-Rdp*; Sym., G, *MAav*; Serenata, *GB-Lbl*; Fl Conc., D, *D-Rtt*; Hpd Conc., C, *Bsb*; Hpd Conc., F, *Mbs*; Hpd Conc., G, *As*; Conc., 2 hpd, G, *Bsb*; ?Partita, *A-ST*, doubtful, also attrib. Christian Cannabich

Other works: Hpd Sonata, in Raccolta musicale, iv (Nuremberg, 1962), ed. G. Benvenuti in Cembalisti italiani del Settecento, x (Milan, 1926); Trio, G, Hpd, vn, vc, *Bsb*; Notturno, 2 vn, vc, *Mbs*; arias in *Journal de littérature et choix de musique* (Saarbrücken, 1783–), vii, xxi and in *Dl*, *TRb*, *S-Skma*; duets, *I-BGc*, *S-Uu*

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ADOLF LAYER/STEPHAN HÖRNER

**Saletz, Franz.** *See* SALES, FRANZ.

**Saléza, Albert** (*b* Bruges, Pyrénées-Atlantiques, 28 Oct 1867; *d* Paris, 26 Nov 1916). French tenor. He studied with Saint-Yves Bax and Louis-Henri Obin at the Paris Conservatoire, and made his début at the Opéra-Comique in 1888 as Mylio in Lalo's *Le roi d'Ys*. After singing at Rouen, Bordeaux and Nice, he was first heard at the Paris Opéra in 1892 as Mathôs in Reyer's *Salammbô*; he also sang Sigurd and Siegmund (1893). At Monte Carlo in 1894 he appeared in the first performance of Franck's

posthumous opera *Hulda* (4 March) and in Berlioz's *La damnation de Faust*. At the Opéra that year he sang in the première of Lefebvre's *Djelma* and the first Paris performance of Verdi's *Otello*. He made his Covent Garden début in 1898 in Gounod's *Roméo et Juliette*, and his Metropolitan début, again as Romeo, in the same year. He sang Rodolfo at the first Metropolitan performance of Puccini's *La bohème* in 1900, evoking 'a frenzy of enthusiasm' (Krehbiel). His repertory included Tannhäuser, Gounod's Faust, Raoul (*Les Huguenots*), Edgardo (*Lucia di Lammermoor*), John of Leyden (*Le prophète*), Masaniello, and the Duke in *Rigoletto*. He made a final appearance at the Opéra-Comique in 1910 as Don José. Doomed to suffer comparison with Jean de Reszke in many of his roles, he had, according to Henderson, 'a pure, mellow tenor voice of admirable quality . . . elegant diction . . . [and] the finish of the Gallic school' in his phrasing.

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ELIZABETH FORBES

**Salgado (Torres), Luis Humberto** (*b* Cayambe, 10 Dec 1903; *d* Quito, 11 Dec 1977). Ecuadorian composer, pianist and music critic. He first studied with his father Francisco Salgado, himself a composer, then entered the Quito Conservatory in 1910. His first attempts at composition dated from 1913. As a teenager he played the piano in silent-film theatres. He graduated in piano in 1928 and in 1934 was appointed professor of solfège and harmony at the Quito Conservatory (director for two periods, beginning in 1952). Besides directing the group Camara Voz Andes, he founded and directed the symphonic ensemble of the Casa de la Cultura Ecuatoriana and conducted the orchestra and chorus of the conservatory. For many years he was the music critic of the daily *El comercio*, and he contributed to the Spanish journal *Ritmo*.

Salgado is generally considered the leading composer of his generation. He was a prolific composer, mostly of a musical nationalist persuasion, as his numerous symphonies, tone poems, concertos and operas bear witness. He also cultivated typical Ecuadorian popular genres, such as the sanjuanito and pasillo. His *Sanjuanito futurista* (1944) for piano combines elements of that popular genre with 12-tone technique. Many of his works are based on indigenous themes (with the omnipresent pentatonic scale) and refer to national history. His opera *Cumandá* (1940, revised in 1954) is set in the Amazonian provinces of Ecuador and its libretto, adapted from a novel by Juan León Mera, concerns indigenous characters.

WORKS
(*selective list*)

Stage: 4 ops, incl. Cumandá (after J.L. Mera), 1940, rev. 1954; 3 ballets, incl. El amaño, 1947
Vocal: Canto de libertad, 1936; Aidita (Salgado), lullaby, 1961
Inst: Suite 'Atahualpa o el ocaso de un imperio', band, 1933; Sanjuanito futurista (Microdanza), pf, 1944; Homenaje a la danza criolla, sym. poem, orch, 1959; Atahualpa, sym. suite, orch; Pasillo-Intermezzo, dance, orch; Sismo, sym. poem, orch; 8 syms, 7 concs., chbr works, org pieces, pf sonatas

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GERARD BÉHAGUE

**Salicet** [Salcional]. *See under* ORGAN STOP.

**Salicus** (from Lat. *salire*: 'to leap'). In Western chant notations a neume signifying three notes, of which the second is an ORISCUS. Usually the first and second notes are of the same pitch and the third is higher; but sometimes the three notes are of different pitches, in ascending order. As with all neumes that include the *oriscus*, there is doubt as to the exact significance of the *salicus*. The fact that the neume usually ends on F, B♭ or C has led to the suggestion that it served to orientate a melody tonally (Lipphardt). Wagner did not regard the second note as an *oriscus*, and interpreted its shape to mean an extra dip of a semitone before the final step upwards (four notes in all); he also suggested that the *salicus* ending on other degrees of the scale was suppressed when staff notation was introduced and the interval of a semitone between second and final note essential to the *salicus* was no longer, theoretically, available. Lipphardt saw the central element of the *salicus* in *F-LA* 239 as a letter 'a' (= *altius*), a belief not shared by other writers. (For illustration *see* NOTATION, Table 1.)

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DAVID HILEY

**Salieri, Antonio** (*b* Legnago, 18 Aug 1750; *d* Vienna, 7 May 1825). Italian composer, mainly resident in Vienna. A major contributor to and shaper of Viennese musical life from 1770 to 1820, he also composed successful operas in Italy and Paris, and won admiration from German operagoers as a composer who, in the words of one contemporary critic, 'could bind all the power of German music to the sweet Italian style'.

1. LIFE. Born in Legnago in the Veneto, Salieri studied violin and keyboard with his brother Francesco and with a local organist, Giuseppe Simoni. After the deaths of his parents between 1763 and 1765 he was taken to Venice, where his musical education continued. The Viennese composer F.L. Gassmann, in Venice to oversee the production of his opera *Achille in Sciro* in 1766, noticed Salieri's talent and ambition and took the youth back to Vienna with him. Under Gassmann's direction he began an intensive programme of musical training. Described by his student Anselm Hüttenbrenner as 'the greatest musical diplomat', Salieri won the friendship of people who could help him build a career. Having earned Gassmann's paternal affection, he developed close relations with Metastasio, Gluck and Joseph II. Opportunities

to write operas soon offered themselves to Salieri. When Gassmann was in Italy in 1769, Salieri set a libretto originally intended for Gassmann, *Le donne letterate*. Having proved himself a talented composer of *opera buffa*, he turned to serious opera. *Armida*, on a libretto by Marco Coltellini, was performed in June 1771. Salieri's ability to deal effectively with this Gluckian music drama would later, in the 1780s, make him a leading successor to Gluck as a composer of serious opera for Paris.

Salieri's success in Vienna owed much to the support of Joseph II, who was also helpful to him in Italy and France through his influence with his brothers Leopold (Grand Duke of Tuscany) and Ferdinand (governor of Lombardy) and his sister Marie Antoinette. As early as 1771 Joseph sent a copy of *Armida* to Leopold, reporting that it had been performed with great success in Vienna. The following year he asked Leopold about the possibility of Salieri writing an opera for Florence. When Gassmann died in 1774 Joseph appointed Salieri his successor as *Kammerkomponist*, an appointment that led to his also being made, at only 24 years of age, Gassmann's successor as music director of the Italian opera in Vienna. With Giovanni di Gamerra, the newly appointed theatre poet, he collaborated on two operas for the court theatres; the comedy *La finta scema* (1775) and the Gluckian spectacle *Daliso e Delmita* (1776). Neither was well received.

Joseph's reorganization of the court theatres in 1776, with its shift of emphasis to spoken drama, left Salieri with little opportunity to compose operas in Vienna, and he turned his attention to Italy. Between 1778 and 1780 he wrote five operas for theatres in Milan, Venice and Rome: these were comic operas, except for *L'Europa riconosciuta*, commissioned to celebrate the opening of La Scala in Habsburg-ruled Milan. Of the comic operas



*1. Antonio Salieri: portrait by an unknown artist (Gesellschaft der Musikfreunde, Vienna)*

by far the most popular was *La scuola de' gelosi*, on a libretto by Caterino Mazzolà (Carnival 1779, Venice), a work that did more than any other to spread Salieri's fame throughout Europe. In 1780 Joseph II commissioned him to write a Singspiel to be performed by the Nationaltheater's German troupe: one of only two operas in German by Salieri, *Der Rauchfangkehrer* (1781) enjoyed considerable success until it was overshadowed by Mozart's *Die Entführung aus dem Serail*.

Salieri's exploration of operatic genres continued in 1782. Gluck, too weak to undertake the composition of a work commissioned by the Paris Opéra, handed the commission to Salieri. Armed with a letter of recommendation from Joseph, he went to Paris for the first time to oversee the production of *Les Danaïdes* (1784). Its success led to commissions for two more French operas, and during the rest of the decade Salieri divided his time and energy between composing *tragédie lyrique* in Paris and *opera buffa* in Vienna. The second of his French operas, *Les Horaces*, failed when it was given in 1786, but the following year he achieved one of his greatest operatic triumphs with *Tarare*, on a libretto by Beaumarchais.

In 1783 Joseph replaced his German troupe with one specializing in *opera buffa*. The new company made its début on 22 April with *La scuola de' gelosi*, heavily revised for a cast that included Nancy Storace and Francesco Benucci. Returning to Vienna in 1784 after the première of *Les Danaïdes*, Salieri busied himself with composing and directing Italian comic operas at the Burgtheater. Joseph's practice of commissioning operas from some of Europe's leading composers, Paisiello and Martín y Soler as well as Mozart, meant that Salieri faced competition that must have threatened and inspired him. Lorenzo da Ponte, recently engaged as house librettist, was his principal collaborator; he also worked with G.B. Casti. Salieri insisted on extensive revisions of Da Ponte's first libretto, *Il ricco d'un giorno*, including the introduction of several ensembles, the reduction of recitative and the alteration of poetic metres within aria texts. By working so closely with this inexperienced poet, he probably contributed to the strength of the librettos that Da Ponte later wrote for Mozart. His collaboration with Casti resulted in the two-act comedy *La grotta di Trofonio* (1785; fig.2) and a one-act satire that incorporates music of Sarti and Tarchi, *Prima la musica e poi le parole* (1786).

When Salieri returned to Vienna from Paris after the production of *Tarare* in 1787, Joseph commissioned him to prepare an Italian version of the opera for Vienna. *Axur re d'Ormus*, with a libretto by Da Ponte, follows the general outline of *Tarare* but omits much of Beaumarchais' political allegory. Much of the music is derived from *Tarare*, but more often than not diverges from the model. Performed in 1788 to celebrate the marriage of Archduke Franz to Princess Elisabeth of Württemberg, *Axur* was presented 100 times in the Viennese court theatres between 1788 and 1805.

In February 1788 Joseph granted the position of Hofkapellmeister to Salieri, who had frequently acted in that capacity since 1775 for the ailing Giuseppe Bonno. Salieri succeeded Bonno in March 1788. He remained in this office until his retirement in 1824, his tenure the longest in the history of the Hofmusikkapelle. The appointment began a new phase in Salieri's career – in the next decade he devoted himself increasingly to the




*2. Title-page, showing a scene from Act 2, of the score of Salieri's 'La grotta di Trofonio' (Vienna: Artaria, 1786): engraving by Mansfeld*

administration of the court chapel and to the composition of church music.

After the death of Joseph II (20 February 1790) and with the accession of Leopold II, rumours circulated that Salieri was to be dismissed or had submitted his resignation as Hofkapellmeister. What Salieri seems to have asked for, and received, was relief from the daily chores of rehearsing and conducting opera, in exchange for which he agreed to compose a new opera each year for the court theatres. His duties in the opera house were assigned to his pupil and protégé Joseph Weigl. The 1790s left Salieri without the steadfast patronage of Joseph II, without the opportunity to write operas for Paris (cut off from him by the Revolution), without the theatrical talent of Da Ponte and without the stimulating rivalry of Mozart. In 1794 he renewed his contact with De Gamerra and together they wrote three operas for the court theatres: *Eraclito e Democrito*, *Palmira regina di Persia* and *Il moro*. The first and third were only moderately successful (with fewer than 20 performances in the court theatres), but *Palmira* achieved the greatest success of any of Salieri's late operas. His last Italian collaborator, C.P. Defranceschi, provided him with librettos for three operas performed in 1799 and 1800, including *Falstaff* (1799). Salieri's last complete opera, *Die Neger*, was given to sparse applause in 1804.

As Hofkapellmeister, Salieri attended closely to the selection of new instrumentalists and singers, filling such posts as organ builder, overseeing the acquisition of instruments and keeping the music library in good order. Hofkapelle records for the period from 1820 to Salieri's retirement in 1824 show that for regular services under his direction he most frequently chose masses by Albrechtsberger, Joseph and Michael Haydn, Georg Reutter the younger, Eybler, Leopold Hofmann and Mozart. He served as president of the Tonkünstler-Societät (founded by Gassmann to support musicians' widows and children), directing many of its concerts. In 1815 he was responsible for planning and directing musical events for the Congress of Vienna.

Salieri, who benefited so much from his teachers and mentors, devoted much of his energy to teaching, especially after retiring from operatic composition. As a teacher of singers he specialized in the development of brilliant coloratura sopranos; Catharina Cavalieri and Therese Gassmann (Florian Gassmann's daughter) were among his pupils. With Beethoven, Schubert and many other young composers who came to him for lessons he emphasized the setting of Italian poetry (especially that of Metastasio) to music.

2. WORKS. Salieri's operas, the product of over 30 years' work in Vienna, Italy and Paris, are extraordinarily rich and varied, revealing him as a composer of great versatility, vivid theatricality and considerable musical talent. As might be expected of a pupil of Gassmann and a protégé of Gluck, most of his early Italian operas fall into two categories: light, comic operas along the lines of Gassmann's settings of Goldoni's librettos and serious operas strongly influenced by *tragédie lyrique*. In *La fiera di Venezia* (1772), the most widely performed of his early comedies, he showed himself a skilful depicter of comic situations and amusing characters. This opera also documents the young Salieri's love of high coloratura soprano lines and elaborate concertante solos (Calloandra's aria 'Vi sono sposa e amante' features solos for flute, oboe and bassoon). In *Armida* and *L'Europa riconosciuta* he responded to adventurous librettos with lively, dramatic music and followed Gluck's precept (expressed in the preface to *Alceste*) that the overture should anticipate the drama; in both operas he gave a significant dramatic role to the chorus and demonstrated skill in the composition of accompanied recitative. A cast of virtuosos was assembled for the inauguration of La Scala, and in *L'Europa riconosciuta* Salieri took full advantage of their outstanding skills, writing several bravura arias of exceptional brilliance.
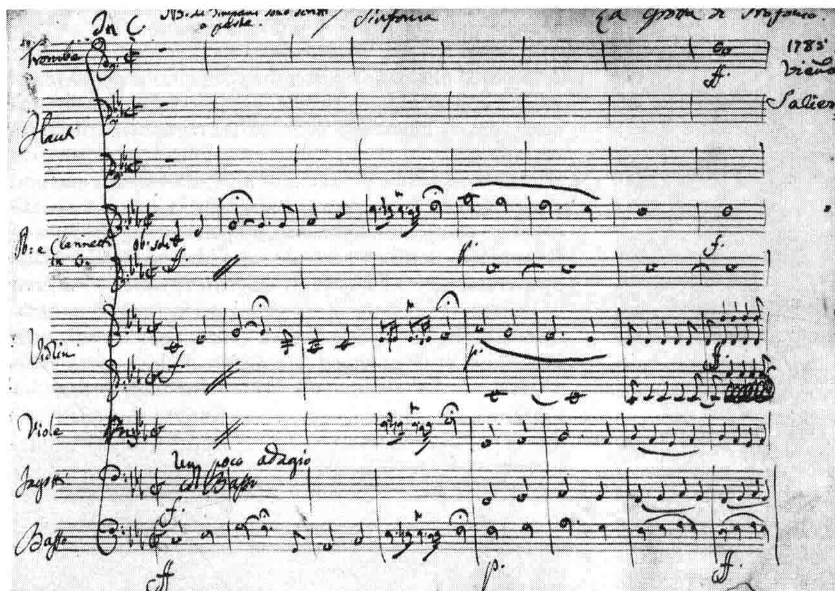
Salieri's two most important French operas differ greatly from one another. *Les Danaïdes*, to a libretto inspired by one by Calzabigi, is a gothic tale of horror and violence; *Tarare* is a mixture of exoticism, comedy, political allegory and romance. The music for *Les Danaïdes* is suitably dark, coloured with diminished 7th chords, tremolo and the sound of trombones; that for *Tarare*, humorous, sentimental and tragic by turn, captures the exotic spirit of Beaumarchais' libretto. Salieri handled the demands of *tragédie lyrique* with equal skill and craftsmanship in both operas, moving fluently between accompanied recitative, choruses, arias, ensembles and instrumental numbers. The love duets for Hypermnestra and Lynceus in *Les Danaïdes* are suffused with a lyricism as intense and moving as that which depicts the love of Astasie and Tarare. The brutal rage of Danaus is evoked as vividly as that of Atar, the tyrannical oriental king in *Tarare*. With *Les Danaïdes* Salieri established himself as a leading successor to Gluck in the

genre of *tragédie lyrique*; with *Tarare* he helped to transform the genre.

Salieri's Viennese operas of the 1780s show that he was inspired by the same conditions that inspired Mozart during the same decade. *Der Rauchfangkehrer*, like *Die Entführung*, exemplifies the cosmopolitan character of German opera during the short life of Joseph's Singspiel company, combining elements of *opera buffa*, *opéra comique* and North German opera. In *La grotta di Trofonio* and *La cifra* Salieri expertly manipulated *opera buffa* conventions, using many of the singers who shaped Mozart's vocal writing in *Le nozze di Figaro* and *Così fan tutte*. The colourful and expressive solo parts for clarinets, english horns and other instruments in *La grotta di Trofonio* show that Salieri, like Mozart, made good use of the Burgtheater's fine orchestra (fig.3). He skilfully combined serious and comic elements, endowing Eurilla in *La cifra*, for example, with a nobility of character and musical style that enhances the richness and complexity of the entire opera.

Among the most successful of Salieri's Viennese operas is *Axur re d'Ormus*. To this five-act *dramma tragicomico* Salieri brought all that he had learnt as a composer of *tragédie lyrique*, *opera seria* and *opera buffa*. *Axur* has the fluidity of form characteristic of French opera, with extensive use of accompanied recitative and short, arioso vocal numbers. The music of the hero Atar and the heroine Aspasia has the kind of passionate, noble simplicity that we expect of Gluckian tragedy; but the charming *commedia dell'arte* scene staged in Act 4 has the lightness and wit of *opera buffa*.

Salieri's late operas are uneven in quality; some of the most successful, such as *Palmira*, look to the past, as if he were trying, near the end of his operatic career, to




30 Il mio parere sopra la musica di questa mia opera di stile Magico-buffo

nel principio della Sinfonia ho pensato dare subito un'idea dello stile dell'opera, il restante è
tutto allegro come lo è tutta l'opera
L'Introduzione - Mie care figliuole - ha un carattere di bontà paterna ma allegra, e di obbedienza
figliale amorosa. qualche segno lascio scorgere del naturale diverso delle due figlie, una seria per
natura, l'altra per natura allegra.
Il picciolo Terzetto - Orsù, già compresi il vostro desio - è un seguito dell'Introduzione.
L'aria a Rondò - D'un dolce amor la face - ha un carattere filosofico, che conviene al per=
sonaggio che la canta, e comincia sviluppare sempre più il naturale diverso delle due sorelle.
Il quartetto - Il diletto che in petto mi sento - è un continuo contrasto di allegria e di filosofica se=
rietà, che spiega, unitamente a quello delle done, il naturale dei due giovani, destinati sposi ad esse.
L'aria - Da un fonte sgorga ha nel principio un accompagnamento di grandissimo effetto. Il res=
tante ha bisogno d'esser detto con molta finezza, e l'aria allora comincia e finisce bene.
Il Duetto - Nello stato conjugale - non ha bisogno che d'esser graziosamente recitato
e sostenendo il naturale allegro delli due personaggi, si attira applauso.
L'aria - Spiriti invisibili - con cori in fine, è puramente magica, e mi sembra che la musica ne ab=
bia il giusto carattere. La voce che la canta però, per l'effetto, deve essere di gran forza e te=
nebrosa.
L'aria - Di questo bosco ombroso - ha tutto il suo interesse nell'accompagnamento, e ciò
deve essere perché pinge il sentimento delle parole, o ciò che s'intende in esse.

3. *Autograph score of the opening of the Sinfonia from Salieri's 'La grotta di Trofonio', 1785 (A-Wn); below are some of the composer's comments on the opera written into the score*

recapture his earlier triumphs. Much in the spirit of *Axur*, *Palmira* mixes exoticism with comedy, spectacle with sentiment; its tender love duets, stirring marches and solemn choruses of priests delighted audiences in Vienna and throughout Germany for several years. Instrumental arrangements of the *a cappella* quartet 'Silenzio facciasi' made this number familiar to many of Europe's music lovers.

Salieri's sacred music consists of about 100 settings of Latin liturgical texts, including four orchestral masses, one *a cappella* mass, a Requiem, about 45 graduals and offertories, three *Te Deum* and two *Magnificat* settings, and psalms, hymns, litanies, introits and miscellaneous motets. Each of the major works seems to have been intended for a special event. The first orchestral mass (1788), which coincided with his appointment as Hofkapellmeister, was meant to honour the emperor's return from the Turkish war. The Mass in C (1799), a festive, double-chorus score, was performed on 8 December 1804 at the ceremony whereby Francis II became Francis I of Austria. Earlier that year, Salieri composed a Requiem that he designated for his own funeral. Unlike his operas, Salieri's sacred music was not widely disseminated, partly because the composer himself declared it to be 'for God and my emperor'. As the presiding musician for Habsburg religious ceremony, he upheld the liturgical ideals of comprehensibility and simplicity articulated by the church in the papal encyclical *Annus qui* (1749) and reinforced in Joseph's reforms of 1783 and 1786. His liturgical music avoids the vocal virtuosity and operatic contrafacta that had invaded church music in the late 18th century. The mature works (after 1788) stress a dramatic, lyric and declamatory role for the chorus, modest use of the solo voice, a diminishing place for the still traditional contrapuntal styles and growing influence of modern symphonic techniques. Certain of Salieri's offertories and graduals became staples of the Hofkapelle repertory: *Populi timete* (1778), *Liberasti nos Domine* (1799), *Veni Sancte Spiritus* (1805) and *Confirma hoc Deus* (1809) were performed there regularly throughout the 19th century and into the 20th.

Salieri's instrumental music comprises a small part of his output, mostly composed early, and dominated by smaller genres (serenades, suites, marches) and featuring wind ensembles. During the 1770s he wrote several concertos, including one for flute and oboe which has become familiar through many recordings, and one symphony. His last major instrumental work is a set of 26 colourfully orchestrated variations on *La folia* (1815). Many of his opera overtures circulated as independent symphonies, and a number of three-movement sinfonias consist of movements from different overtures recombined by unknown hands.

## WORKS

### OPERAS

WB – *Vienna, Burgtheater*
WK – *Vienna, Kärntnertortheater*

La vestale, Vienna, 1768, unperf.

Le donne letterate (commedia per musica, 3, G.G. Boccherini), WB or WK, carn. 1770, *A-Wn*

L'amore innocente (pastorale, 2, Boccherini), WB or WK, 1770, *Wn**, *D-Dl*

Don Chisciotte alle nozze di Gamace (divertimento teatrale, 2, Boccherini, after M. de Cervantes), WK, carn. 1771, *A-Wn*

La moda, ossia I scompigli domestici (2, P. Cipretti), Vienna, 1771, *Wn** (only pt of Act 2), *D-Bsb*

Armida (dramma per musica, 3, M. Coltellini, after T. Tasso: *Gerusalemme liberata*), WB or WK, 2 June 1771, *A-Wn**, *Wst*, *B-Bc*, *CH-Zz*, *D-Bsb*, *Wa*, *F-Pn* (Leipzig, 1783)

La fiera di Venezia (commedia per musica, 3, Boccherini), WB or WK, 29 Jan 1772, *A-Wn**, *B-Bc*, *D-Bsb*, *Dl*, *Mbs*, *MÜs*, *Rp*, *F-Pn*, *Po*, *H-Bn*, *I-Bc*, *Fc*, *MOe*, *Tf*, *US-Bp*

Il barone di Rocca antica (int, 2, G. Petrosellini), WB or WK, 12 May 1772, *A-Wn**, *I-Fc*

La secchia rapita (dramma eroicomico, 3, Boccherini, after A. Tassoni), WK, 21 Oct 1772, *A-Wn**, *D-Dl*, *Mbs*, *Wa*, *GB-Lbl*, *H-Bn*, *I-Bc*, *Fc*, *Gl*, *MOe*, *Nc*

La locandiera (dg, 3, D. Poggi, after C. Goldoni), WK, 8 June 1773, *A-Wn**, *D-Rtt*, *F-Pn*

La calamita de' cuori (dg, 3, Goldoni), WK, 11 Oct 1774, *A-Wn**, *D-Bsb*, *US-Wc*

La finta scema (commedia per musica, 2, G. De Gamerra), WB, 9 Sept 1775, *A-Wn**, *Ssp*

Daliso e Delmita (azione pastorale, 3, De Gamerra), WB, 29 July 1776, *Wn**

L'Europa riconosciuta (dramma per musica, 2, M. Verazi), Milan, Scala, 3 Aug 1778, *Wn** (inc.), *D-Bsb*, *F-Pn*, *I-Mc*, *P-La*

La scuola de' gelosi (dg, 2, C. Mazzolà), Venice, S. Moisè, carn. 1779, *A-Wn**, *D-Dl*, *Rp*, *Rtt*, *F-Pn*, *H-Bn*, *I-Fc*, *MOe*

La partenza inaspettate (int, 2, Petrosellini), Rome, Valle, carn. 1779, *A-Wn**, *D-Dl*, *F-Pn*

Il talismano [Act 1] (dg, 3, Goldoni), Milan, Cannobiana, 21 Aug 1779 [Acts 2 and 3 by G. Rust]; rev. (L. da Ponte), WB, 10 Sept 1788; *A-Wn**, *Wgm*, *B-Bc*, *D-Dl*, *F*, *Mbs*, *Rp*, *Wa*, *F-Pn*, *I-Fc*, *MOe*, *US-Wc*

La dama pastorella (int, 1, Petrosellini), Rome, Valle, 1780, *A-Wn**

Der Rauchfangkehrer, oder Die unentbehrlichen Verräther ihrer Herrschaften aus Eigennutz (musikalisches Lustspiel, 3, J.L. Auenbrugger), WB, 30 April 1781, *A-Wn** (*R*1986: GOB, xiv), *D-DS*

Semiramide (dramma per musica, 3, P. Metastasio), Munich, Residenz, carn. 1782, *A-Wn**, *D-Mbs*

Les Danaïdes (tragédie lyrique, 5, Du Roullet and Tschudi, after R. de' Calzabigi), Paris, Opéra, 26 April 1784, *A-Wn**, *F-Po* (Paris, 1784)

Il ricco d'un giorno (dg, 3, Da Ponte), WB, 6 Dec 1784, *A-Wn**, *I-MOe*

La grotta di Trofonio (opera comica, 2, G.B. Casti), WB, 12 Oct 1785, *A-Wgm*, *Wn**, *D-Bsb*, *CZ-Bm*, *H-Bn*, *I-Fc*, *MOe* (Vienna, *c*1786)

Prima la musica e poi le parole (divertimento teatrale, 1, Casti), Vienna, Schönbrunn Orangerie, 7 Feb 1786, *A-Wn**, *I-PEsc*

Les Horaces (tragédie lyrique, 3, N.F. Guillard, after P. Corneille), Versailles, 2 Dec 1786, *A-Wn**, *CZ-Bm*, *F-Po*, *US-Wc*

Tarare (opéra, prol., 5, P.-A. Beaumarchais), Paris, Opéra, 8 June 1787, *A-Wn** (inc.), *F-Lm*, *Po*, *US-NYp*, *Wc*; ed. R. Angermüller (Munich, 1987)

Axur re d'Ormus (dramma tragicomico, 5, Da Ponte, after Beaumarchais: *Tarare*), WB, 8 Jan 1788, *A-Wn**, *Wst*, *CZ-Bm*, *D-Bsb*, *Dl*, *DT*, *F*, *Hs*, *HR*, *LEm*, *Mbs*, *MÜs*, *Wa*, *E-Mc*, *Mn*, *F-Pn*, *GB-Lbl*, *H-Bn*, *I-Fc*, *Mc*, *Nc*, *PAc*, *Rsc*, *US-Wc*

Cublai gran kan de' Tartari, 1788 (dramma eroicomico, 2, Casti), unperf., *A-Wn**

Il pastor fido (dramma tragicomico, 4, Da Ponte, after B. Guarini), WB, 11 Feb 1789, *Wn**, *CH-Bu*, *D-Dl*

La cifra (dg, 2, Da Ponte, after Petrosellini: *La dama pastorella*), WB, 11 Dec 1789, *A-Wn**, *B-Bc*, *D-Bsb*, *Dl*, *F*, *Mbs*, *F-Pn*, *I-Fc*

Catalina, 1792 (2, Casti), unperf., *A-Wn**

Il mondo alla rovescia (dg, 2, Mazzolà, after *L'isola capricciosa*), WB, 13 Jan 1795, *Wn**, *D-Bsb*

Eraclito e Democrito (commedia per musica, 2, De Gamerra), WB, 13 Aug 1795, *A-Wn**, *D-DS*, *I-Fc*

Palmira regina di Persia (dramma eroicomico, 2, De Gamerra, after Voltaire: *La princesse de Babylone*), WK, 14 Oct 1795, *A-Wn**, *CZ-Bm*, *D-Bsb*, *Dl*, *F*, *Hs*, *Mbs*, *GB-Lbl*, *I-BGc*, *Fc*, *PAc*, *Tf*, *US-Wc*

Il moro (commedia per musica, 2, De Gamerra), WB, 7 Aug 1796, *A-Wn**, *I-Fc*

Falstaff, ossia Le tre burle (dg, 2, C.P. Defranceschi, after W. Shakespeare: *The Merry Wives of Windsor*), WK, 3 Jan 1799, *A-Wn**, *D-Bsb*, *F*, *I-Fc*

Cesare in Farmacusa (dramma eroicomico, 2, Defranceschi), WK, 2 June 1800, *A-Wn**, *B-Bc*, *Br*, *CZ-Bm*, *D-Bsb*, *Dl*, *F*, *Rtt*, *I-Fc*, *PAc*

L'Angiolina, ossia Il matrimonio per sussurro (ob, 2, Defranceschi, after B. Jonson: *Epicoene*), WK, 22 Oct 1800, *A-Wgm*, *Wn**, *D-Bsb*, *F*, *F-Pn*, *I-Fc*, *PAc*, *US-Wc*
Annibale in Capua (dramma per musica, 3, A.S. Sografi), Trieste, Nuovo, April 1801, *A-Wn*, *I-Fc*
La bella selvaggia, 1802 (ob, 2, G. Bertati), unperf., *A-Wn**
Die Neger (Spl, 2, F. Treitschke), Vienna, Wien, 10 Nov 1804, *Wn**, *F-Pn*
Frags.: Così fan tutte (Da Ponte, 2 nos., 1 containing vocal pts only), *A-Wn**; I tre filosofi (2, De Gamerra), 1797, *Wn**; Die Generalprobe, lost; Das Posthaus, lost
Arias and ensembles: over 30 arias, most 1770–8, mostly *Wn**; 2 finales, *Wgm**, *D-MÜs*
Incid: ov., 9 choruses, 4 inst pieces for Kotzebue: *Die Hussiten vor Naumberg*, WK, 2 March 1803, *A-Wn**

SACRED

*most written in Vienna; thematic catalogue in Nützlader (1924), 112ff*

Orats and cants.: La passione di Gesù Cristo (Metastasio), 1776, *A-Wgm*, *Wn*, *US-Wc*; Le jugement dernier, Paris, 1787, *F-Pc*, *A-Wn**; Davidde, 1791, frag., *Wgm**; Gesù al limbo, 1803, *CZ-Bm*; Saulle, frag., lost
Masses: Missa stylo a cappella, 12 Aug 1767, *A-Whk**, ed. O. Biba (Altötting, 1987), ed. J.S. Hettrick (Vienna, 1993); D, 1788, *A-Wn**, *Wn*, *Ee*, *H*, *KR*, *CZ-Bm*, ed. in RRMCE, xxxix (1994); C, 1799, *A-Wn**, *Wn*, *Ee*; Requiem, c, Aug 1804, *CZ-Bm**, *Bm*, *A-Wn*, ed. J. Wojciechowski (Frankfurt, 1978); d, July 1805, *Wn**, *CZ-Bm*, ed. in RRMCE (forthcoming); B♭, 11 May 1809, *A-Wn**, ed. in DTÖ, cxlvi (1988); Ky, C, 22 Sept 1812, *Wn**; Requiem, C, inc., *Wn**; d, frag., *Wgm**
Grads (*A-Whk** unless otherwise stated): Vox tua mi Jesu, Aug 1774; Liberasti nos Domine, 1799, *Whk**, *Ee*, *CZ-Bm*; Venite gentes, 1799, *A-Whk**, *Whk*, *Ee*; Veni Sancte Spiritus, 25 Jan 1800; Veni Sancte Spiritus, Dec 1805, *Whk**, *KN*, ed. L. Dité (Milan, 1959); Confirma hoc Deus, July 1809, *Whk**, ed. Dité (Milan, 1959); Magna opera Domini, 28 May 1810; A solis ortu, July 1810, *Whk**, *CZ-Bm*; Tres sunt qui testimonium dant, before 13 June 1813; Spiritus meus attenuabitur, 20 July 1820, *A-Whk**, *Wn**; Ad te levavi animam meam, *Whk**, *Ee*; Benedicam Dominum, *Whk**, *Ee*; Improperium; Justorum animae, *Whk**, *Wn*, *CZ-Bm*, ed. C. Rouland (Vienna, 1930)
Offs (*A-Whk** unless otherwise stated): Benedixisti Domine, ?1767, *Whk**, *Wn**, *Wn*, *S-Skma**, *D-MÜp**; Salve regina, 1768, *A-Wn**; Populi timete, 1778, *Whk**, *Whk*, *Wn*, *Ee*, *KN*, *L*, *M*; Cantate Domino, 1799, *Whk**, *Ee*; Miserere nostri, g, Dec 1805, *Whk**, *Ee*; Salvum fac populum, 1805, lost; Excelsus super omnes, Jan 1806; Tui sunt coeli, E♭, Jan 1806; Si ambulavero, May 1809, *Whk**, *CZ-Bm**; Audite vocem magnam dicentem, June 1809, *Whk**, *Wn*, *KN*, *KR*, *CZ-Bm**, *Bm*, *D-Dl*; Magna et mirabilia, June 1809; Gloria et honor, July 1809; O altitudo divitiarum, July 1809; Laudate Dominum, Oct 1809; Lauda Sion Salvatorum, July 1810, *A-Whk**, *CZ-Bm*; Assumpta est Maria, Dec 1811, *A-Whk**, *KN*; Magna opera Domini, 12 Sept 1812; Domine Dominus noster, 1812; Salve regina, D, 3 Nov 1815; Beatus vir qui non abiit, *Whk**, *Whk*; Bonum est (with all), *Wn*; Desiderium animae, *KR*; Dum corde pio, *KR*; Jubilate Deo, *Whk**, *Ee*; Justus ut palma, *KR*; Miserere nostri, E♭, *Whk*; O quam bonus; Salve regina, Ger. text; Salve regina, B♭, *Wgm*, *Whk*, *Wn*, *KN*; Sub tuum praesidium; Tui sunt coeli, C
Introits (most *c*1817, all *A-Whk**, *Wn*): Tu cognovisti, 3 July 1817; Avertisti captivitatem Jacob; Beata gens; Beati immaculati; Concupiscit et deficit; Dico ego; Domine exaudi vocem meam; Et justitiam tuam; Et psallere; In civitate Dei; Inductus est Dominus; In mandatis ejus; Jubilate Deo in voce; Jubilate Deo Jacob; Laetentur insulae; Ne quando taceas; Neque zelaveris; Quam admirabile est
Psalms (all *A-Whk**): De profundis, g, Dec 1805; Lauda Jerusalem, Nov 1815; Beatus vir, 1815; Confitebor tibi Domine, 1815; De profundis, f, 1815; Dixit Dominus, 1815; Laudate pueri Dominum, 1815
Other works: Tantum ergo, F, 1768, *A-Wn**; Alleluja, D, 1774, *F-Pc**; Alleluja, D, 15 Oct 1780, *A-Wn**; TeD, D, 1790, *Wn**, ed. J. Wojciechowski (Frankfurt, 1977); Litania per il Sabbato Santo, ?1795, *Whk**, *Wn*; TeD, D, 1799, *Wn**; Mag, C, 1815, *Whk**, *Whk*, *Wgm*, *Wn*, *Ee*, *CH-E*; Mag, F, 1815, *A-Whk**, *Whk*, *Wn*, *KN*, *KR*; In te Domine speravi, fuga a 3, 12 Sept 1817, *Wgm**, *Wn**; TeD, C, July 1819, *Wn**; Coelestis urbs Jerusalem, hymn, *Whk*; Cor meum conturbatum, motet, *KN*; Domine ecce enim veritatem, *Wn**, *Wn*; Litaniae Laurentaneae, *Whk**, *Wn*; Dona nobis pacem, *Whk**; Quae est illa, motet, *KN*; Tantum ergo, C, *Whk*, *Wn*; Tu es spes mea, motet, *H*

SECULAR VOCAL

*for further details see Angermüller (1985), 48–77*

Cants.: Il trionfo della Gloria e della Virtù, Vienna, 1774, *A-Wgm*; La sconfitta di Borea, Vienna, 1775, *Wn*; La riconoscenza, Vienna, 1796, lost; Der Tyroler Landsturm (J.F. Ratschky), Vienna, 23 May 1799, *Wn** (Vienna, 1799); La riconoscenza de' Tirolesi, Vienna, 1800, *Wgm*; L'oracolo, Vienna, 1803, lost; Habsburg, Vienna, 1805, *Wgm*; Die vier Tageszeiten, Vienna, Sept 1819, *Wgm**; Du, dieses Bundes Fels, *Wgm**; Lasset uns nahen alle, *CZ-Bm**; Wie eine purpur Blume, *F-Pc*
Choruses (3–4vv, pf/insts): Bei Gelegenheit des Friedens, 1800, *CZ-Bm*; Der Vorsicht Gunst beschütze beglücktes Österreich, Vienna, 11 Nov 1813, *A-Wn** (Vienna, 1814); Schwer lag auf unserm Vaterlande, 1813, *Wgm*; An den erwünschten Frieden, 1814, *CZ-Bm*; An die Religion, 1814, *A-Wgm** (n.d.); Do re mi fa, Vienna, 19 April 1818, *Wgm**; Beyde reichen dir die Hand, frag., *Wgm*; Del redentor lo scempio, *S-Skma**; Dio serva Francesco, *I-Vs*; Es schallen die Töne, *A-Wgm*; Friede reich am Hail, *CZ-Bm**; Die Fuge gut zu singen, *A-KR*; Geführt von liebevollen Händen, *Wgm*; Hinab in [den] Schoss der Amphitrite, *Wgm**; Il piacer la gioja, *Wgm*; Ogni bosco, ogni pendice, *Wgm*; Schweb herab o holder Seraph Friede, *Wgm*
Other works: over 180 canons, most for 3vv, mostly 1800–19, incl. 25 in Scherzi armonici vocali (Vienna, 1795), 15 in Continuazione de' Scherzi armonici (Vienna, n.d.), others mostly *A-Wgm**; *c*20 qts, most unacc., mostly *Wgm**; over 70 trios, 3vv, most unacc., incl. 5 in 28 divertimenti vocali (Vienna, 1803), others mostly *Wgm**; over 50 duets, 2vv, most unacc., incl. 9 in 28 divertimenti vocali (Vienna, 1803), others mostly *Wgm**; *c*45 songs, 1v, pf (texts in It., Fr. and Ger.), incl. 14 in 28 divertimenti vocali (Vienna, 1803), others mostly *Wgm**

INSTRUMENTAL

Concs. (only solo insts listed): D, vn, ob, vc, 1770, *A-Wn**, ed. J.Wojciechowski (Hamburg, 1963); B♭, kbd, 1773, *Wn*, ed. G.C. Ballola (Milan, 1981); C, kbd, 1773, *Wn**, ed. Ballola (Milan, 1981); C, org, 1773, *Wn**, ed. J.S. Hettrick (Vienna, 1981); C, fl, ob, 1774, *Wn**, ed. Wojciechowski (Frankfurt, 1962), ed. R. Sabatini (Vienna, 1963); Concertino, G, fl, str, 1777, *Wn**, ed. R.J. Koch (Padua, 1977), ed. Ballola (Milan, 1983)
Other orch: Sym. 'Il giorno onomastico', D, Aug 1775, ed. in The Symphony 1720–1840, ser.B, ii (New York, 1983); 26 variations on 'La Folia di Spagna', Dec 1815, *Wn**, ed. P. Spada (Rome, 1978); composite syms., arr. from op. ovs., incl. 2 syms., D, D, ed. in The Symphony 1720–1840, ser.B, ii (New York, 1983); op ovs.
Chbr: pf sonata, C, *Wn** (Vienna, ?1783); 6 petites pièces, gui (Vienna, 1801); Scherzi istrumentali a 4, *Wn*, ed. R. Sabatini (Vienna, 1963); Fuge, str qt, *Wn**; 4 Stücke, org, *Wgm**, transcr. O. Biba (Vienna, 1994); fugues, *Wgm**
Wind: Armonia per un tempio della notte, E♭, 2 ob, 2 cl, 2 hn, 2 bn, *Wn*, ed. W. Rainer (Vienna, 1989), ed. G.C. Ballola (Milan, 1981); Cassazione, C, 2 ob, 2 eng hn, 2 hn, 2 bn, *Wgm*; Marsch für die Landwehre (1809), *Wgm*; 3 minuets, B♭, G, D, 2 ob, 2 hn, str, *Wn**; Parade Marsch für Harmoniemusik, *Wn**; 11 marches, different combinations of 2 fl, 2 ob, 2 cl, 2 hn, bn, dbn, 1–8 tpt, 3 trbn, 2–6 timp, perc, str, *Wn**, 8 ed. L. Kappel (Vienna, 1994); Serenade, B♭, 2 cl, 2 hn, 2 bn, vle, *Wn**, ed. Ballola (Milan, 1981), rev. and arr. as Serenade, C, 2 fl/cl, 2 ob, 2 hn, 2 bn, *Wn**, *D-Rtt* (inc.), ed. Ballola (Milan, 1985); Picciola serenata, B♭, 2 ob, 2 hn, bn, 1778, *A-Wn**, ed. R. Angermüller (Vienna, 1977), ed. P. Spada (Milan, 1982), as Quintetto, *F-Pc**; 4 suites (Ballettmusik) of 41 movts, different combinations of 2 fl, 2 ob, 2 cl, 2 hn, bn, 2 tr, timp, str, *A-Wn**

PEDAGOGICAL WORKS

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Scuola di canto, in versi, e i versi in musica, 4vv, bc, *Wgm**

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JANE SCHATKIN HETTRICK, JOHN A. RICE

**Salii** (Lat.: 'dancers'). Company (*sodalitas*) of priests in ancient Rome and other Italian cities responsible for certain rites, especially those of Mars. Two such companies existed at Rome, the Salii Palatini and Salii Collini, each with 12 members. On certain prescribed days in March and October they held a procession, with stations at which they performed *tripudia* (ritual dances characterized by threefold stamping) and sang the *carmen saliare* or *axamenta* probably in responsorial fashion. It was an archaic ritual hymn, unintelligible even in Republican times. Fragments of its text survive but do not permit a reconstruction of the original.

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GEOFFREY CHEW/THOMAS J. MATHIESEN

**Salimbene de Adam** [Salimbene da Parma] (*b* Parma, 1221; *d* 1288). Italian chronicler. A Franciscan, he lived at various places in central Italy and made several journeys to France. His *Chronicle* narrates historical events from 1167 to 1287 in a lively style, and also contains autobiographical details, some of which are of particular interest for the history of music in Italy in the mid-13th century. Salimbene had been taught singing by two brother friars, Fra Enrico da Pisa and Fra Vita da Lucca. He quoted the first lines of many poems written and set to music by Fra Enrico, and recalled Fra Vita's skill in adapting a *contracantus* to a *cantus* – that is, in composing polyphonic music. In the course of the work he mentioned the musical talent of a number of people, for example Emperor Frederick II, of whom he said that he could sing and compose *cantilene* and *cantiones*, and Fra Guidolinus Ianuarius da Parma, who he said sang secular songs very well. There are also descriptions of musical performances. During Carnival at Reggio people sang and danced in the street ('in strata publica choreiçando cantabant'). A group of young people performed in a courtyard at Pisa:

'Both the men and the women held *vielle* and *cythare* and other sorts of instruments in their hands, and they made sweet melody ['modulos'] with them and made appropriate gestures. There was no noise, and no one spoke; all listened in silence. The song they sang was very unusual and beautiful, both in its words and in the variety of voices and the way of singing, so that our hearts were exceedingly delighted'.

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F. ALBERTO GALLO

**Salinas, Francisco** [Franciscus] **de** (*b* Burgos, 1 March 1513; *d* Salamanca, 13 Jan 1590). Spanish theorist and organist. Son of a treasury official for Emperor Charles V, Salinas became blind as a child and was given organ and singing lessons to provide him with a means of livelihood. Once proficient, he gave organ lessons to a young woman in exchange for Latin lessons and later studied philosophy, Greek and liberal arts at the University of Salamanca. He was probably a pupil of Hernán Núñez, who taught Greek and rhetoric there between 1523 and 1548.

About 1537, interrupting university studies because of his family's finances, he entered the service of Pedro Gómez Sarmiento de Villandrando, Archbishop of Santiago de Compostela (elevated to cardinal on 18 October 1538). Salinas accompanied the cardinal to Rome, where he embarked on a study of music theory, dedicating himself particularly to the ancient Greek authors and Boethius. He must have employed an assistant who could read and write Greek and Latin for him. Lowinsky (1961) suggested this was Gaspar Stoquerus, a German pupil and later assistant of Salinas at the University of Salamanca. In the preface to his book, *De musica libri septem*, Salinas related that he had studied manuscript versions of the *Harmonics* by Claudius Ptolemy in the Vatican Library, Porphyry's commentary on them (from the library of the Cardinal of Carpi), two books of the *Harmonic Elements* of Aristoxenus, two books by Nicomachus (probably the *Arithmetic* and the manual on music), whom, he correctly said, Boethius followed, a book by Bacchius, three by Aristides Quintilianus and three by Manuel Bryennius, the latter transcribed for him from the library of S Marco in Venice through the Cardinal of Burgos. Salinas elsewhere also cited the treatises of Euclid and Cleonides (both as works of Euclid), the introduction by Gaudentius and the *De musica* then attributed to Plutarch.

After the death of Cardinal Sarmiento (13 October 1541), Salinas was supported by several other cardinals, among them Rodolfo Pio di Carpi and Francisco de Mendoza. Salinas was ordained priest during this time, and on 31 January 1544 was awarded a benefice of 40 gold ducats a year in S María in Ubeda and another in the parish of S Esteban del Collado, both in the diocese of Jaén; in May 1546 he received an additional benefice at the abbey and church of S María in the diocese of Burgos. While in Rome he became friendly with Francesco da Milano and Bartholomé de Escobedo. Pope Paul III (*d* 1549) named him abbot of S Pancrazio de Rocca Scalegna in the kingdom of Naples. From 1553 to 1558 Salinas was organist of the viceregal chapel at Naples under Diego Ortiz.

On 7 January 1559 Salinas was elected organist at Sigüenza Cathedral. On 5 May 1563 he was offered 90,000 maravedís a year to be organist of the cathedral of Léon. After negotiating a higher salary, he accepted and held the position until 1567. That year, after an open competition, he was appointed on 21 January to the chair of theoretical and practical music at the University of Salamanca. Salinas was awarded the Master of Arts degree there on 7 November 1569. He retired from his university position in 1587 but continued to teach.

What Boethius had set out to do in the 6th century and Franchinus Gaffurius in the 15th, Salinas proposed to accomplish for his century in the *De musica*: to sum up the knowledge of the theory of music communicated by the best authors of the ancient past and recent times. Whereas Boethius and Gaffurius accepted the principle that music was subordinate to mathematics – for them the only means by which the truth could be known and demonstrated – Salinas demanded that the findings of mathematics be verified by the sense of hearing. Another difference is that Boethius and Gaffurius communicated uncritically the theories of others, while Salinas subjected them to a rigorous critique and found some of them deficient. Unlike Glarean, who applied bits and pieces of ancient Greek theory to modern musical systems, Salinas sought to understand the Greek theoretical systems on their own terms.

Salinas's treatise is exceptional for his time because beyond the first book, which is on number, proportion and proportionality generally, the remaining books are evenly divided between harmonics and rhythmics (books 2–4 on harmonics, 5–7 on rhythmics). More specifically, book 2 is on intervals, 3 on the genera and divisions of the monochord, and 4 on the modes. Book 5 is on rhythm, 6 on metre, and 7 on verse. Salinas limited himself to *musica theorica*, offering no instruction in counterpoint or composition. Nevertheless, he aimed to serve the practising musician, and this is particularly evident in his treatment of instrumental tuning and temperament.

Salinas regarded the ancient authors as authorities rather than as theorists operating within particular

historical contexts. Thus, if they did not support the modern view of consonance or the tuning of the scale, they must be seen as committing error. For example, the Pythagorean division of the tetrachord, which produces a major 3rd in the ratio 81:64 rather than the 'just' one of 5:4, was not simply archaic but mistaken. Like Fogliano and Zarlino before him, Salinas preferred the 'just' size of the major and minor 3rds and 6ths. Similarly, Salinas criticized Aristoxenus and Ptolemy for leaving a gap in their chromatic tetrachords, as in the series B, D, E♭, E♮. His solution was to make the entire tetrachord dense with semitones; his enharmonic is divided into microtones throughout.

Salinas was the first clearly to differentiate in a printed work between the modes of plainchant and the Greek system of *harmoniae* and *tonoi*. The modern modes, he believed, were analogous to the ancient *harmoniae*, which were essentially species of octave, that is distinctive arrangements of tones and semitones. The *tonoi*, however, were constitutions of notes that remained the same whether sung at a higher or lower pitch level (bk 4, ch.12, p.198).

Salinas's books on rhythmics have received the greatest attention because of the more than 50 popular Castilian songs cited to illustrate various metres, constituting an important anthology of 16th-century folklore. The transmission of the songs was incidental to Salinas's purpose, which was to treat the neglected discipline of rhythmics in the most concrete way possible. Salinas distinguished metre from rhythm by saying that metre is to rhythm as mode is to melody. A metre contains a determinate number of feet, whereas a rhythm results from joining an indeterminate number of feet. Both are combinations of long and short durations. The application of the ancient metres to poetry that was not quantitative but rather measured through stress accent and syllable count, was a conscious transference of the dynamics of long and short syllable length to that of strong and weak accent. Salinas's principal sources for rhythmic theory were Aristides Quintilianus's *De musica* [*Peri mousikēs*], Terentianus Maurus (*De litteris, syllabis et metris*), Victorinus (*Ars grammatica*), Bede (*De arte metrica*), and most of all Augustine (*De musica*). Among the modern sources was Antonio de Lebrixa's *Grammatica de la lengua castellana* (Salamanca, 1492).

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CLAUDE V. PALISCA

**Salinger, Conrad** (*b* ?1900; *d* BelAir, CA, ?17 June 1962). American orchestrator and composer. Part of lyricist Arthur Freed's production unit at MGM, Salinger orchestrated some of the greatest film musicals released during the 1940s and 50s. The unit's first project was *Meet Me in St. Louis* (1944) directed by Vincente Minnelli, with songs by Hugh Martin and Ralph Blane. Salinger orchestrated the score within musical adaptation by Roger Edens and musical direction by George Stoll and Lennie Hayton. The musical featured songs that were integrated into the narrative fabric, rather than following the show-stopping Broadway tradition: Salinger shared producer Freed's desire to blend the timbre of the songs with that of the soundtrack as a whole. He used about 36 musicians instead of the 100-strong orchestra usually employed for film musicals. He also worked on other classic film musicals such as *The Wizard of Oz* (1939), *Easter Parade* (1948), *Seven Brides for Seven Brothers* (1954) and *Gigi* (1958), and he received an Academy Award nomination, with Adolph Deutsch, for his musical direction of *Show Boat* (1951). Salinger was also involved in the 1952 remake of David Selznick's 1937 film *The Prisoner of Zenda*. He used the principal themes from Alfred Newman's original score, but critics have described his re-orchestration and placement of the melodies as more dramatically effective than the original.

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*(selective list)*

*directors in parentheses*

*composer (film and television scores)*

The Unknown Man (R. Thorpe), 1951; Washington Story (R. Pirosh), 1952; Dream Wife (S. Sheldon), 1953; The Last Time I Saw Paris (R. Brooks), 1954; Tennessee Champ (F.M. Wilcox),

1954; The Scarlet Coat (J. Sturges), 1955; Bachelor Father (E. Bellamy and others), 1957 [television series]

Orchestration (all film scores): Le Lieutenant Souriant (E. Lubitsch), 1931; Carefree (M. Sandrich), 1938; Wizard of Oz (V. Fleming), 1939; Lady Be Good (N.Z. McLeod), 1941; For Me and My Gal (B. Berkeley), 1942; Meet Me in St Louis (V. Minnelli), 1944; Yolanda and the Thief (Minnelli), 1945; Centennial Summer (O. Preminger), 1946; Till the Clouds Roll By (R. Whorf), 1946; Easter Parade (C. Walters), 1948; The Kissing Bandit (L. Benedek), 1948; Summer Holiday (R. Mamoulian), 1948; The Barkleys of Broadway (Walters), 1949; In the Good Old Summertime (R.Z. Leonard), 1949; On the Town (S. Donen and G. Kelly), 1949; Three Little Words (Thorpe), 1950; An American in Paris (Minnelli), 1951; Royal Wedding (Donen), 1951; Show Boat (G. Sidney), 1951; The Belle of New York (Walters), 1952; The Prisoner of Zenda (Thorpe), 1952; Singin' in the Rain (Donen and Kelly), 1952; The Band Wagon (Minnelli), 1953; Brigadoon (Minnelli), 1954; Seven Brides for Seven Brothers (Donen), 1954; High Society (Walters), 1956; Funny Face (Donen), 1957; Gigi (Minnelli), 1958

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KATE DAUBNEY

**Salinis, Hymbert** [Hubertus] **de.** *See* HYMBERT DE SALINIS.

**Salisbury.** City in England. The foundation stone of the present cathedral was laid in 1220, and building was completed in 1266. Until the Reformation, the form of liturgy in the cathedral was known as Sarum Use (*see* SALISBURY, USE OF) and was widely adopted throughout England. Among post-Reformation organists may be mentioned the John Farrants, elder and younger, and Michael Wise, and there are local connections with the Lawes family and Adrian Batten.

It was to hear music that George Herbert walked twice weekly into Salisbury and afterwards took part in private music meetings. The 'Society of Lovers of Musick' celebrated St Cecilia's Day in the cathedral in 1700 and probably annually thereafter. In 1740 the society subscribed to Handel's 'Twelve Grand Concertos' op.6, and St Cecilia's Day was celebrated 'as usual' with a concert at the Assembly Room in New Street (replaced in 1750 by one in the High Street). A *Te Deum* and two anthems by Handel were performed in the morning in the cathedral. Handel oratorios were given at virtually every festival from 1748. The festivals, held over two days from 1748, and three from 1768, took place annually until 1789 when the closure of the cathedral led to their suspension until 1792. Further festivals took place in 1800, 1804, 1807, 1810, 1813, 1818, 1821 and 1824. A four-day festival in 1828 terminated this event.

The Musical Society also organized regular concerts throughout the year, when musicians from London appeared and the newest music was performed. Mainly owing to its director James Harris, it was the finest society outside London, and performers included Mr Charles, the first named performer on the clarinet in Britain (1743), Signora Avoglio (1746), Abel (1759), Elizabeth Linley (from 1769), Nancy Storace (first in 1773, aged seven), J.C. Bach (1773), Crotch (aged eight, 1783) and Bridgetower (1794). Handel's librettist Thomas Morell was probably present at a performance of *Jephtha* in 1760, 'never play'd before out of London'. Salisbury musicians contributed a great deal to the concerts, providing first-class singers from the cathedral, and in 1784 the orchestra was said to be 'filled from this city alone'. William Mahon was first violin from about 1786 until 1816. Thomas Norris (*c*1741–90), a chorister from 1752, became the finest English tenor of his day.

The society declined after the deaths in 1780 of both James Harris and John Stephens, cathedral organist from 1746. Disputing factions, supporting his successor, Robert Parry, and the society's elected conductor, Joseph Corfe, disrupted musical life in the city. The end of the festivals also marked the end of the Musical Society.

Salisbury remains a minor regional music centre and makes much of its own music, despite the absence of a concert hall. In 1991 Salisbury Cathedral was one of the first in England to establish a girls' choir, which participates regularly in choral services. Together with Winchester and Chichester, Salisbury has taken part since 1904 in the Southern Cathedrals Festivals.

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BETTY MATTHEWS

**Salisbury** ['Sarum']**, Use of.** The customs, liturgy and chant of the medieval cathedral of Salisbury ('Sarum' is an incorrect expansion of the contracted form of 'Sarisburia', the Latin name for Salisbury). Sarum chant and liturgy were paramount in later medieval England, and much English sacred polyphony of the period was performed within its context. The modern fame of the Use of Sarum is to a great extent an accidental product of the political and religious preoccupations of 19th-century English ecclesiastics and ecclesiologists. The Use certainly deserves attention and respect as an outstanding intellectual achievement, but it is far from unique, and the fascination that it has exerted still threatens to limit rather than increase our understanding of the medieval English Church.

1. Definition of 'Use'. 2. History of the Salisbury Use: (i) Origins (ii) Development: the ordinal, consuetudinary and customary (iii) Dissemination. 3. Service books and chant. 4. Polyphony.

1. DEFINITION OF 'USE'. A Use is a body of custom sufficiently distinctive and defined to be identified with a particular ecclesiastical foundation or group of foundations such as a cathedral church and its diocesan churches or with a religious order such as the Cistercians or Dominicans. Though not confined to the later Middle Ages, the concept of Use was thoroughly exploited during this period because it was well attuned to contemporary attitudes and conditions: the prominent role of the Church; the elaborateness of the liturgy; the desire to

create and codify minutely ordered systems; and the strength of regionalism.

A medieval Use typically involved three aspects of a religious community's existence: its constitution (its operation as a corporate body, and the duties and privileges of its members); its liturgy (the ritual and ceremonial, or content and conduct, of its worship); and the repertory of chant to which its liturgy was sung. These aspects were interrelated: the main purpose of most religious foundations was to perform the liturgy on behalf of the rest of society; the intricate liturgy demanded a high degree of expertise if it was to be performed in a manner worthy of its object; and the liturgy exploited the music of the chant subtly, thoroughly and resourcefully.

2. History of the Salisbury Use.

*(i) Origins.* Although the diocese of Salisbury was a post-Conquest creation, its roots lay in Anglo-Saxon England. In 635 St Birinus converted Cynegils, king of Wessex, to Christianity and became the first bishop of the West Saxons, establishing his see at Dorchester-on-Thames and subsequently founding several other churches, including one at Winchester. It may have been the threat of Mercian intrusion that prompted Cynegils' successor Cenwalh to make Winchester the seat of a second diocese; in about 660 Dorchester itself ceased to be a bishopric, leaving Winchester as the sole see of the West Saxon kingdom. The westward expansion of Wessex soon made it impossible for its church to be administered from a single centre. In 705 a western diocese was founded at Sherborne, and in 909 three more bishoprics were created, at Crediton, Ramsbury and Wells; Ramsbury was united with Sherborne in 1058. In 1075 William the Conqueror moved the see of Sherborne to Old Sarum, where he transformed an ancient hill-fort into a stronghold and administrative centre. Less than a century and a half later, however, the settlement was transferred to a more favourable site beside the River Avon two miles to the south, which became known as New Sarum or Salisbury. Here a new cathedral was built between about 1220 and 1266. Its diocese corresponded roughly to the counties of Berkshire, Dorset, and Wiltshire.

The observable history of the Use of Salisbury begins with the appointment of Bishop Osmund in 1078. Osmund was more than just another of the foreign ecclesiastics chosen by William to bring the English Church into conformity with Norman models: he was a Norman aristocrat, son of the Count of Sées; he was William's own nephew and had accompanied him to England in 1066; he had been his chaplain and, since 1072, his chancellor. He quickly proved himself an energetic and effective bishop. By 1089 Osmund had converted his cathedral church from a Benedictine monastery into a house of secular canons, and in 1091 he provided the community with a written constitution. Such steps had ample precedent; radical reform had been taking place in the English Church since the appointment of Lanfranc to Canterbury in 1070, and in 1090 two of Osmund's compatriot bishops, Thomas of Bayeux and Remigius of Fécamp, had enacted similar constitutional legislation at York and Lincoln.

Osmund's ordinances for his new cathedral, preserved in two documents known as the *Charta Osmundi* and the *Institutio Osmundi*, are almost entirely concerned with its finances and the duties of its senior clergy. Since the earliest surviving service book from Salisbury (the unnotated gradual *GB-SB* 149) postdates Osmund by about a century, and the earliest chant books postdate him by half as long again, his contribution to the cathedral's liturgy and chant is a matter for conjecture. He must surely have been an innovator, for the replacement of a monastic community with a secular chapter was bound to have liturgical consequences. Revisions were certainly being made to the liturgies of other English churches, such as Canterbury, where Lanfranc imported customs from Bec. If liturgical changes were made, they may, but need not, have been accompanied by the adoption of new chant and/or methods of chanting. At Glastonbury, Abbot Thurstan of Caen caused a riot by introducing Norman chant or chanting, whereas at Canterbury pre-Conquest versions of at least some of the chants evidently continued to be used within Lanfranc's revised liturgy.

The origins of Sarum liturgy and chant and the evolution of the Use during the 12th century are thus very obscure. Presumably Osmund's written constitution was amplified from time to time, the liturgy was established and developed and perhaps recorded in outline, and the chant was sung and transmitted in versions considered authentic and definitive. *GB-SB* 149 shows that the Mass liturgy was already formed half a century before the first extant chant books. When they are encountered in documents of the early 13th century, both the liturgy and the chant show close connections with Norman models, particularly with Rouen, but the extent (if any) to which they retain pre-Norman elements is unknown.

*(ii) Development: the ordinal, consuetudinary and customary.* The resettlement at New Sarum coincided with major developments in the Use. By this time there was evidently a need for a detailed and orderly description of the cathedral's liturgical customs. This was supplied by Richard Poore, a zealous organiser who, as dean of Salisbury from 1197 to 1215 and bishop from 1217 to 1228, presided over the move to the new site and the beginning of work on the new cathedral. It was probably during his deanship that Poore, perhaps in emulation of northern French practice, provided his cathedral with two treatises that constitute the earliest comprehensive account of the Salisbury liturgy: the ordinal and consuetudinary. Although these overlap, they are essentially complementary: the ordinal is a directory of the services, listing their constituent items and describing the method of service day by day; the consuetudinary is an analysis of ceremonial, prescribing basic liturgical conduct and departures from it on particular occasions, and setting out the duties of the participants according to the type of service and grade of feast. These are not service books, but reference books for the precentor. The ordinal quickly came to be considered part of the essential equipment of every parish church in the diocese, being frequently mentioned in visitation records from the 1220s onwards.

The Sarum ordinal and consuetudinary were periodically revised in response to such factors as the adoption of new feasts, changes in liturgical fashion and the need for greater precision. Alterations were often made piecemeal by addition or small-scale emendation, but occasionally more radical revision was necessary. In about 1246 the consuetudinary was restructured on a chronological basis and its ceremonial material was greatly amplified. As the basic handbook to the services, the ordinal was subject to greater alteration than the consuetudinary; by the mid-14th century it had reached such a state of

confusion that a wholesale revision, known as the new ordinal, was produced. The new ordinal then became the main source for the rubrics in later Sarum service books. Unlike the ordinal, the consuetudinary seems to have fallen into disuse early in the 14th century, doubtless because much of its contents applied only to the cathedral and a great deal of the rest was duplicated in the ordinal. With its constitutional content abbreviated, its material on general liturgical deportment kept and its instructions about the Divine Office expanded, it was turned into a new reference book known as the customary; this seems to have been intended for parish churches, and it was often copied as a supplement to the ordinal.

During the 15th century the revised ordinal was itself criticized for its complexity, and the authorities at Salisbury were accused of not understanding their own liturgy. Particularly cogent and influential criticism came from Clement Maydeston, a monk of Syon, in three treatises: *Directorium sacerdotum* (*c*1440), *Defensorium directorii* (*c*1448) and *Crede michi* (*c*1452). The first of these resolved contradictions and clarified obscurities in the standard ordinal; the second reinforced the *Directorium* by exposing discrepancies between the ordinal and contemporary interpretations of it; and the third went into further detail and revealed the inadequacy of replies made by the canons of Salisbury to liturgical questions asked of them. The *Directorium* and its supplementary tracts seem quickly to have been accepted as authoritative, circulating in manuscript and being printed at least four times between 1487 and 1495; a revision by William Clerke, precentor of King's College, Cambridge, was then printed a further seven times between 1497 and 1508, before being made redundant in 1509 by the incorporation of its rubrics into the breviary itself.

*(iii) Dissemination.* During the later Middle Ages the Use of Salisbury became influential both within and occasionally also outside the British Isles. Its diffusion began in the 12th century, when the cathedral's reputation for good constitutional practice prompted Lincoln, Chichester, Lichfield and probably Wells to introduce legislation based on the *Institutio Osmundi* or on amplifications of it. The advent of the ordinal and consuetudinary (perhaps also the production of service books) encouraged further borrowing and shifted the emphasis from constitution to liturgy. During the 13th century the Sarum liturgy was adopted either partly or wholly, and often with the retention of local elements, by St Patrick's (Dublin), St David's, Elgin and Wells, and also by some collegiate foundations in dioceses whose cathedrals were monastic. It also left its mark on the revision of the Dominican rite carried out in 1244–6. The process of dissemination continued in the 14th century: Exeter and to a lesser extent Hereford borrowed from Salisbury, and Sarum Use became standard for household chapels and academic colleges. It even travelled to Portugal when Philippa of Lancaster, daughter of John of Gaunt, married João I in 1387, and some features were retained in the Use of Braga for a considerable time. During the 15th century the Use was accepted by London and Lichfield, and early in the 16th Exeter adopted it in its entirety. The only diocese largely untouched by Salisbury was York. Hereford's claim to independence is weakened by its ordinal and even more by its missal and breviary. By the early 1500s Salisbury Use had been adopted by most of the southern and Midlands dioceses, and in 1542 it attained the zenith of its influence when Canterbury Convocation imposed it upon the entire southern province of the English Church. Seven years later, however, it was replaced by the English liturgy of the first Book of Common Prayer. It was briefly reinstated by Mary (1553–8), but the Elizabethan religious settlement of 1559 brought about its final abandonment, although it continued to be used by members of the English College at Douai until about 1577.

The ascendancy of the Use of Sarum was at least partly fortuitous. The cathedral churches of several English dioceses, including Canterbury, the mother church of England, and Winchester, leader of the late Saxon ecclesiastical revival, were Benedictine priories, and their monastic liturgies were unsuitable for their diocesan churches. Organized so thoroughly and so early, Salisbury was well able to fill the gap; once begun, colonization created its own momentum. Other explanations of Salisbury Use's success, such as its adoption by household chapels and chantry and academic colleges, and the ability of copyists and booksellers to supply Salisbury service books on demand, are more likely to be results than causes.

3. Service books and chant. The fact that the earliest surviving manuscripts of Sarum chant, such as the graduals *GB-Lbl* 12194 and *Ob* Rawl.lit.d.3 and the antiphoner *Cu* Mm.2.9, date from the second quarter of the 13th century may imply that Poore's work on the ordinal and consuetudinary was part of a larger project to codify the cathedral's liturgical heritage. Like the ordinal and consuetudinary, the service books were subject to revision in response to liturgical evolution. Among additions and changes which may help to date a manuscript are: the Deposition and Translation of St Edmund of Abingdon (1246 and 1247); the octave of the Nativity of the Blessed Virgin (1252); the transference of the Feast of Relics from 15 September to the Sunday following the Translation of St Thomas (1319); St Anne (1383); Sts David, Chad and Winifred (1415); St Osmund and his Translation (1456 and 1457); the Name of Jesus (1457); the Visitation of the Blessed Virgin, the Transfiguration, St Etheldreda and St Frideswide (1480). The absence of Corpus Christi is no guarantee that a Sarum book predates the feast's promulgation by Pope Urban IV in 1264; Salisbury seems not to have adopted it until about 1317, when Pope John XXII renewed the attempt to establish it.

Salisbury service books reflect liturgical developments in other ways too. Some early manuscripts, such as *GB-Mr* lat.24, include the Kyrie prosula *Rex virginum amator* and the Gloria trope *Regnum tuum solidum*, which are not found in later sources. This noted missal also gives the melodic phrases of the troped Kyries twice over, once with the prosula text and once as a melisma, reflecting an early method of performance in which each phrase was sung with the words of its prosula by soloists and repeated melismatically by the choir, as in the proses attached to some Matins and processional responsories. Most graduals, for example, the manuscripts *Cq* Horne 16(28), *Lbl* 17001 and Lansdowne 462, *Llp* 7, *Ob* Hatton 3 and all four printed editions, include the offertory verses sung on ferias during Advent and from Septuagesima to Maundy Thursday, whereas some of the earliest manuscript graduals, including *Lbl* 12194 and *Mr* lat.24, omit them; still other early sources, such as *EXcl* 3515, have them as marginal additions. Variation may also indicate the use

of a Sarum book in another diocese: an antiphoner still belonging to its original owner, the parish church of St Helen, Ranworth, Norfolk, has as an appendix the fully notated Office of its patron saint, who is not even mentioned in the Sarum calendar.

Surviving Sarum chant books naturally use fully developed staff notation. They are generally accurate, most of their melodic and textual variants occurring in traditionally ambiguous contexts. In certain respects the notation is conservative: liquescence is regularly indicated, even in the printed sources, and in the manuscripts the *pes stratus* occurs frequently, although the *quilisma* is not used. There is some confusion between the liquescent *clivis* and the doubling or lengthening of a note by adding a descending right-hand stem to it (a procedure perhaps suggested by the breve and long of mensural notation); this may explain the treatment of the liquescent *clivis* as a single note of doubled value in many polyphonic works based on monorhythmic chant cantus firmi. There is considerable variation and some family grouping between manuscripts in the choice of compound neumes for the notation of melismas. The compound neumes used in printed books appear to have been chosen partly for technical reasons; for example, the *podatus* on adjacent pitches is largely avoided.

Salisbury possessed a full range of chant books characteristic of the later Middle Ages. The processional may have been an addition to the original corpus; material for the processions is commonly included in early graduals and antiphoners but omitted from later copies, and the earliest extant examples of the processional itself date from the mid-14th century. The late 14th-century processional *Lbl* 57534 contains illustrations of the standard and special processions which may be the originals of the woodcuts found in most of the printed processionals. In view of the evident desire to keep service books up to date, it is surprising that some copies of the processional describe a route for the Palm Sunday procession that must have applied to the cathedral at Old Sarum, with its cloisters to the north of the church, not to the new cathedral at Salisbury, with its cloisters on the south. Since every church adapted the processional routes to suit its own layout, this anachronism need not have caused trouble. The Sarum tonary or tonal, in which the chant melodies are classified according to mode and melodic type, is particularly thorough and well organized.

Manuscript and printed copies of Sarum service books, and of books of Hours claiming to follow Sarum Use, survive in relatively large numbers. Printers and publishers found Sarum books so profitable that editions appeared with astonishing frequency; between 1487 and 1558 there were, for example, about 60 printings of the missal, 50 of the breviary and 250 of the Hours. The chant books were printed less often, but during the same period the processional was printed at least 25 times, the hymnal eight times and the much more voluminous gradual four times (1508, 1527, 1528 and 1532). The antiphoner was printed only once (in two parts, 1519 and 1520), but this monumental undertaking is one of the major achievements of early printing. Relatively few of these editions, and particularly few of the chant books, were printed in England. The antiphoner and all four editions of the gradual were printed in Paris, and over three-quarters of the editions of the missal and breviary were printed there or in Rouen. The processional and hymnal, however, were printed more often in Antwerp than anywhere else. The only Sarum book to be printed more often in England than abroad was the book of Hours or primer, but even here continental editions supply nearly 40% of the total.

Like virtually every other Use of medieval Europe, that of Salisbury was liturgically and musically a dialect of the Romano-Frankish *lingua franca*; its local feasts and liturgical peculiarities were superimposed on a foundation that was the common property of the Western Church. When new feasts were adopted at Salisbury, their texts and music were often taken from the existing *Commune sanctorum* (as for St David and St Chad) or imported ready-made (as for Corpus Christi). Sarum chant cannot claim any great originality; very little of it was peculiar to Salisbury, and although the Sarum versions of widely disseminated chants may show variance in pitch, underlay or degree of elaboration, the variants are insufficiently large, systematic or stable to constitute a recognizable dialect. Among the very small corpus of chant evidently unique to Salisbury is a rhymed Office *Suscipe cum gaudio* for the Translation of St Osmund, perhaps composed for the translation ceremony of 1457. This Office may have been confined to the cathedral itself, for it survives in a single incompletely notated manuscript, and the printed Sarum antiphoner of 1519–20 prescribes that both of Osmund's feasts should be celebrated with material from the *Commune*. The text of the Office mingles goliardic metre with classical hexameters, and the chant has the aimless floridity and lack of balance characteristic of late medieval examples. Even if it were possible to identify a sizable body of chant specifically composed at or for Salisbury, this would almost certainly not allow the identification of a local idiom; late medieval West European chant is simply not distinctive in this way.

Comparison of the three secular Uses whose autonomy was recognized in later medieval England – those of Salisbury, York and Hereford – does, however, reveal numerous but mainly small differences. The text of an item on a particular day may vary: for instance, in the mass for Ember Wednesday in September the three Uses have the graduals *Venite filii audite me*, *Domine refugium factus es* and *Propitius est Domine* respectively. Independence in the choice of sequences is common: for example, Salisbury's Mass of St Thomas of Canterbury has *Solemne canticum hodie*, York's has *Spe mercedis et coronae* and Hereford's has *Mundo Christus oritur*. The series of alleluias for the Sundays after Trinity also differ, as on the seventh Sunday when Salisbury's *Te decet hymnus* contrasts with York's *Omnes gentes plaudite manibus* and Hereford's *Eripe me de inimicis*. Similar discrepancies also occur in the Divine Office, so that, for example, at Salisbury the seventh responsory at Matins of the Epiphany is *Hodie in Jordane*, whereas at York it is *Videntes stellam magi* and at Hereford it is *Illuminare illuminare Jerusalem*. There are also differences in spoken items and ceremonial, such as the manner of giving the Pax within the Canon: at Salisbury the prayer *Domine sancte Pater* precedes the Pax, but at York and Hereford it follows it; the altar ceremonial differs, and the celebrant gives the Pax with different words. The three secular Uses also differ considerably in their repertories of Kyrie prosulas and their choice of these for particular days.

4. Polyphony. The Use of Salisbury makes little or no formal provision for polyphony, the only possible reference being a remark in the customary to the effect that on

Christmas Day, the four following days and a couple of other occasions *Benedicamus Domino* is to be sung 'dupliciter'. It seems likely that in this context this means 'in two voices' rather than 'by two people', because it would have been obvious that *Benedicamus* should be performed by two singers on such important days as these. Some English Uses, for instance, that of Exeter as revised by Bishop Grandisson in the mid-14th century, make much more explicit and lavish provision for polyphony, either by prescribing which liturgical items may be performed polyphonically or by allowing polyphonic settings of non-liturgical texts to be inserted into services at specified points. Such practices were probably tacitly permitted by Salisbury too.

Despite Salisbury's reticence on the subject, English sacred polyphony of the later Middle Ages was profoundly influenced by the Sarum liturgy and its chant because, whether it was improvised or composed and notated, this polyphony was usually based upon chant melodies and designed for performance within a liturgical context. When setting liturgical texts such as items from the Lady Mass, Matins responsories, Marian antiphons, single movements from the Mass Ordinary, and pieces peculiar to days of special festivity (such as *Dicant nunc Judei*, the verse of the Easter processional antiphon *Christus resurgens*), composers habitually incorporated the chant to which the text was normally sung, either quoting it fairly literally in the middle of the texture or ornamenting it in the highest voice. Most English cyclic masses, such as Power's *Alma Redemptoris mater* and Tallis's *'Puer natus'*, have as their cantus firmus a Sarum chant presumably chosen for its referential significance. Several 15th- and early 16th-century manuscripts contain collections of polyphony showing a particularly close connection with the Sarum rite; these include *Lbl* 57590 (the Old Hall manuscript, connected with the House of Lancaster), *Lbl* Eg.3307 (perhaps from St George's Chapel, Windsor), *Cmc* Pepys 1236 (probably from the Almonry Chapel in Canterbury Cathedral) and *Lbl* 5665 (associated with Exeter and London).

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NICHOLAS SANDON

**Sallantin** [Salantin, Sallentin], **François (Alexandre)** (*b* Paris, 13 Feb 1755; *d* Paris, 1830). French oboist, teacher and composer. His father was the violinist François Madelaine (1722–83) who played among the 24 Violons du Roi and at the Paris Opéra. In the 1780s François the younger performed concertos at the Concert Spirituel, including his own compositions and works by F.A. Dimmler and Antonio Rosetti. He began playing at the Opéra in 1770, and held the position of first oboist until 1812. In 1785–6 he took a year's leave, which he may have spent in London studying with the oboist J.C. Fischer. In 1802 he wrote to the administration of the Opéra complaining that he was underpaid and mentioned in particular having to arrive early to give the pitch to the first violin. His only compositions known to have been distributed are an oboe concerto (Pleyel catalogue, 1796) and two rondeaux arranged for harp. Works dedicated to him include Gustave Vogt's first oboe concerto (Paris, 1804–10) and three quartets for oboe and strings by Charles Bochsa (opp.5–7). He joined the Musique de la Garde Nationale in 1793, and also taught at the Paris Conservatoire from its establishment. Sallantin was responsible for adding two keys to the oboe to improve the intonation of *c′* and *f*♯. These keys are explained in Vogt's *Méthode* (MS, *c*1816, *F-Pn*), and an oboe by Christophe Delusse owned by Sallantin (but since heavily modified) is preserved at the Musée de la Musique, Paris. A eulogy in the *Revue musicale* indicated that while he produced a very pure tone and possessed a facile technique, his style lacked elegance. By the end of his career, his reputation rested largely on being the teacher of the virtuoso Gustave Vogt.

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GEOFFREY BURGESS

**Salle, Adrien Trudo.** *See* SALÉ, ADRIEN TRUDO.

**Sallé, Marie** ['La Vestale'] (*b* ?1707; *d* Paris, 27 July 1756). French dancer and choreographer. Her father was a minor fairground player, so her early training presumably took place in the inventive atmosphere of the *foires*. She is said to have studied formally with Françoise Prévost and possibly also with Jean Balon of the Paris Opéra. Her first known public appearance was at Lincoln's Inn Fields Theatre, London, with her brother Francis, on 18 October 1716. During this season she was exposed to all the then-current forms of dance. Her repertory included Kellom Tomlinson's *The Submission*, a ballroom dance in the noble style, grotesque or comic dances such as 'The Dutch Skipper' and 'A Scene in the French *Andromach* Burlesqued', as well as entr'acte dances in Handel's *Rinaldo*. The Sallés returned to Paris for the 1717–18 season, performing in their uncle Francisque Moylin's troupe at the Foire St Laurent. The same troupe brought them back to London the following year.

Sallé's life is sparsely documented for the period 1720–25, although we do know that she sometimes performed at the French fairs. She and her brother returned to Lincoln's Inn Fields in autumn 1725, performing leading roles in Galliard's pantomime *Apollo and Daphne, or The Burgomaster Trick'd* and later in his *The Rape of Proserpine, with The Birth of Harlequin*. She returned to Paris in 1727 to perform in Mouret's *Les amours des dieux* at the Opéra. She and Antoine Laval also performed in J.-F. Rebel's suite *Les caractères de la danse*, without the customary masks, the first documented example of her infamous costume reforms. Her return to Lincoln's Inn Fields for the 1730–31 season was marked by a good royal turnout for her benefit and several performances in *The Beggar's Opera*. Upon returning to Paris, she signed a long-term contract with the Opéra in August 1731, but left in December 1732. A project for her to appear with the Comédie-Italienne was abandoned, as she received an order not to appear. Her most successful London season was in 1733–4, when she was able to develop two highly successful innovative dance entertainments, receiving a report in the *Mercure de France* (April 1734). The anonymous correspondent described the first, *Pygmalion*, in detail, vividly recounting the sculptor's adoring 'examin[ation] and observ[ation]' of a lovely statue's contours, upon which she comes to life and takes a dancing lesson from Pygmalion. The second entertainment, *Bacchus and Ariadne*, was even more daring, containing 'expressions and sentiments of the most profound sorrow, fury and humiliation', expressed by the dancer's 'steps, attitudes and gestures'; the report concluded by comparing Sallé with some famous actresses of the day.

Sallé presumably participated in all of Handel's operas at Covent Garden during the 1734–5 season. The text of *Terpsicore*, apparently the first danced prologue appended to a London *opera seria* (*Il pastor fido*), indicates that Sallé, as the muse of dance, was to depict various passions. Her performance as Cupid in *Alcina* was hissed: A.-F. Prévost D'Exiles (*Le pour et le contre*, Paris, 1733–40; vi, letter CCII) stated that this was because her travesty costume did not suit, but speculation has since arisen that the débâcle was engineered by a rival theatrical claque. On another occasion, Sallé's performance in *Alcina* received an encore.

Her reinstalment at the Paris Opéra in summer 1735 was shortly followed by her first Rameau role, as a Rose in the ballet *Les fleurs*, in *Les Indes galantes*. The *livret* for this work indicates she danced an interactive *pas de deux* with Borée; Noverre (3/1803, i, 271) recognized this scene as an early example of the *ballet d'action*. Rameau's music, a mixture of generic and characteristic dances, seems to reflect the different kinds of movement implied in the text. Sallé also danced in his *Castor et Pollux* (1737), *Les fêtes d'Hébé, ou Les talents lyriques* (1739)

and *Dardanus* (1739). Her performance during the fifth entrée of André Campra's *L'Europe galante* (June 1736), in which various women compete for the affections of the Turkish sultan, won praise from Cahusac for her ability to express profound emotions; he considered that her contribution served to embellish the design of the poet (iii, 154–5). The music for this scene, a lengthy *passacaille*, demonstrates shifts of instrumental colour and dynamics that presumably provided Sallé with suitable mimic material.

Despite her early retirement in June 1740, Sallé received a pension from the king and performed occasionally at court. Her first 'retirement' role, in the anonymous *L'Oracle*, involved a scene in which a statue becomes animated by degrees, commencing with a sarabande and concluding with a tambourin. She is said to have had some connection with the Paris Opéra-Comique in 1743. Her last recorded performances, at Fontainebleau in 1752, were less than four years before her death.

Sallé excited considerable interest in literary and artistic circles, and her personal life was subject to much speculation. Her apparent virtue, earning her the sobriquet 'La Vestale', stimulated many poetic tributes, though there was a change in perception shortly after her final return to Paris, when rumours of possible lesbian inclinations surfaced; she is known to have had a female companion, but the nature of their relationship cannot be established. Her personal and artistic independence probably contributed to the difficulties she encountered. She was much admired for the unsurpassable grace, voluptuousness and expression of her dancing and was frequently compared with Marie-Anne Cupis de Camargo, as they were considered to epitomize two different styles of dance. An anonymous tribute in the *Mercure de France* (January 1732) is characteristic:

> De ta danse active et légère,
> J'admire, Camargo, le brillant caractère,
> Mais que ta rivale a d'appas!
> La grâce au sentiment unie
> Exprime en toi, Sallé, l'éloquente harmonie
> Du regard, du geste et des pas.

From observing Sallé at her house, Noverre (1807, p.103), touched by her dancing, remarked on her 'noble, expressive and spiritual' countenance. Her importance in the development of pantomime and the *ballet d'action* has not been fully assessed.

See BALLET, fig.6.

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SARAH McCLEAVE

**Sallentin, François.** *See* SALLANTIN, FRANÇOIS.

**Sallinen, Aulis** (*b* Salmi, 9 April 1935). Finnish composer. He trained first as an elementary school teacher, and then studied with Aarre Merikanto and Kokkonen at the Sibelius Academy (1955–60). He subsequently worked as manager of the Finnish RSO (1960–70), and as a teacher of composition at the Sibelius Academy (1965–76), becoming Artist Professor there in 1976. He received the Nordic Council Award in 1978 for the opera *Ratsumies* ('The Horseman'), and the Sibelius Prize of the Wihuri International Foundation in 1983.

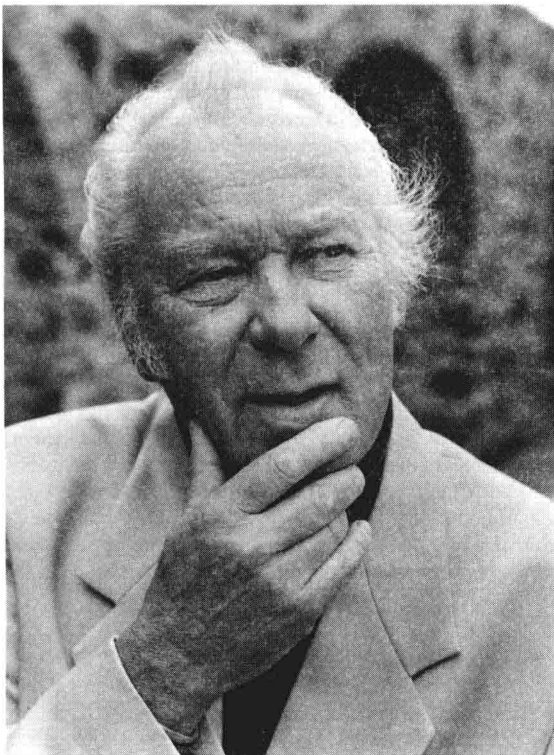
Sallinen's early use of serialism extended only as far as String Quartet no.1 (1958); the Second Quartet ('Canzona') (1960), with its numerous chord repetitions, already looks ahead. The expressive melody of his youth finally burst into flower in the intensive *Elegia Sebastian Knightille* ('Elegy for Sebastian Knight', 1964). However, it is the orchestral *Mauermusik* (1962) with its microintervals, widespread harmonies built out of the interval of the 7th and clusters, which marked the culmination of his modernist period. One of the structural ideas behind this work is the passacaglia; and variation form can be found in a number of other pieces, including the 14 *Juventas* variations for orchestra (1963), the ballet *Variations sur Mallarmé* (1967) and the Third String Quartet, *Aspekteja Peltoniemen Hintrikin surumarssista* ('Some Aspects of Peltoniemi Hintrik's Funeral March', 1971). The examination of the same musical material from different angles is a general feature of Sallinen's work. Another important aspect – the combination of diverse musical styles – is, with the exception of *Chamber Music III* (1986), subtitled 'The Nocturnal Dances of Don Juanquixote', saved for the operas.

Since the early 1970s, Sallinen's music has been characterized by a strong sense of tonality, simple themes, clear forms and above all repetition, already manifest in the motifs themselves and their use. Repeated notes, recurring linear seconds and characteristic rhythmic motifs occupy a central position in his themes, while each motif is repeated many times before moving on to the next. The harmony is dominated by triads often filling out to create clusters. All these features have made Sallinen's music accessible and popular. Notable examples are to be found in the *Kieliopillinen sarja* (1971), *Lauluja mereltä* ('Songs from the Sea', 1972) for children's choir, and in some of his string works – String Quartet no.4 'Hiljaisia lauluja' ('Quiet Songs') of 1971, *Chamber Music I* and *II* (1975–6) – which at times have echoes of Finnish folk music.

Other compositions of this period – such as the *Chorali* for wind orchestra (1970), the one-movement Symphony

no.1 (1970–71) and Symphony no.2 (1972) – are, in places, reminiscent of late Sibelius in their sparse severity; while the Cello Concerto (1976), conversely, is colourful and full of action. The Sibelian suggestions have receded into the background by the Third and Fourth Symphonies (1974–5 and 1979): marches and frequent instrumental doublings in the tutti sections point towards Shostakovich, while the thematic material is stubbornly repeated, and the form is built more out of blocks than of processes. The classic simplicity of the 1970s gives way to a fuller, more versatile mode of expression and a more personal approach to large-scale formal shapes in the 1980s. The Fifth String Quartet, *Mosaikin paloja* ('Pieces of Mosaic', 1983) consists of 16 mainly meditative movements, while Symphony no.5 'Washington Mosaics' (1985), outstrips its predecessor in colourfulness and the Sixth (1990) is a blatantly programmatic account of the New Zealand landscape.

Sallinen is known above all as a composer of operas. These are marked in general by a particularly passionate *melos* (even when compared to Puccini) manifest in the vocal lines of the female protagonists. *Ratsumies* ('The Horseman', 1973–4), his first opera, won the Savonlinna Opera Festival competition, and raised the genre in Finland onto a new level. The work is a ballad-like epic, set in an undefined moment some 300 to 400 years ago, and highlights Finland's position between two major powers, Sweden and Russia. In addition to power, Paavo Haavikko's libretto - a mixture of the archaic and modern - deals with the relationship between man and woman, their basic nature and destiny. *Ratsumies* exemplified a new type of Finnish music theatre, influenced partly by the theatre director Kalle Holmberg, which espoused credibility and honesty. However, Sallinen also tried to create a piece built out of 'symphonic frescoes', his motivic technique ensuring a uniformity that spans at least one scene at a time.



*Aulis Sallinen, 1995*

His next opera, *Punainen viiva* ('The Red Line') reveals a similar kind of 'symphonic' thinking: the meaning of its leitmotifs (e.g. the bear motif) comes more from their placement in the larger structure than from their internal content. The subject matter of the piece is a realistic account of the first Finnish general election, at a time when the population was still fighting hunger and beasts of the forest. The idiom is more tonal, melodic and unified than that of Sallinen's first opera, though the stylizations (folksong, workers' march etc.) are now broader and sharper, with whole melodies rather than phrases in folksong style for example. The work became Finnish National Opera's main touring production of the 1970s and 80s; it has since been staged in Savonlinna (1982–3), and Osnabrück and Dortmund (1985).

*Kuningas lähtee Ranskaan* ('The King Goes Forth to France') was commissioned jointly by the Savonlinna Opera Festival and the Royal Opera House, Covent Garden (first performed in 1984 and 1987, respectively); it has also been produced in Kiel and Santa Fe (1986). Like *Ratsumies*, Sallinen's third opera is an allegorical, collective drama; the large cast is held together by a narrator personified as a scribe-chronicler (the work is subtitled 'a chronicle of the coming of the new Ice Age'). The events begin in the future and proceed 600 years back in time to the Middle Ages, the Battle of Crécy and the siege of Calais. Novel features include a kind of musical sarcasm, the rapid pace of the dramatic unfolding and correspondingly lively tempos, which give the vocal writing a *buffa* air. By contrast the title role of *Kullervo*, a hero of the Kalevala, is a gloomy character whose inevitable fate darkens the whole story. *Kullervo* was originally commissioned for the opening of the Helsinki Opera House but it was given its première in Los Angeles in 1992. Sallinen's most recent opera, *Palatsi* ('The Palace', 1991–3) was another commission for the Savonlinna Opera Festival. The work is similar in spirit to *The King Goes Forth to France*, and deals with the *coup d'état* in Ethiopia and subsequent transfer of power from the splendorous tyranny of Haile Selassie to military rule. Sallinen's use of stylistic allusion here is more extensive than ever.

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DRAMATIC

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Ratsumies [The Horseman] (op, 3, P. Haavikko), 1973–4, Savonlinna Festival, 17 July, 1975

Punainen viiva [The Red Line] (op, 2, Sallinen, after I. Kianto), 1976–8, Helsinki, Finnish National Opera, 30 Nov 1978

Kuningas lähtee Ranskaan [The King Goes Forth to France] (op, 3, Haavikko), 1983, Savonlinna Festival, 7 July 1984

Rauta-aika [The Iron Age] (TV score, Haavikko), 1984

Kullervo (op, 2, Sallinen, after A. Kivi and *Kalevala*), 1986–8, Los Angeles, Music Center, 25 Feb 1992

Palatsi [The Palace] (op, 3, I. Dische and H.M. Enzensberger), 1991–3, Savonlinna Festival, 26 July, 1995

ORCHESTRAL

Kaksi myytillistä Kuvaa [2 Mythical Scenes], 1956; Conc. Chbr Orch, 1959–60; Variations, vc, orch, 1961; Mauermusik, 1962; Juventas, 14 variations, youth orch, 1963; Metamorphosen, pf, chbr orch, 1964; Vn Conc., 1968; Chorali, 32 wind, 2 perc, hp, cel, 1970; Sym. no.1, 1970–71; Sym. Dialogue (Sym. no.2), perc, orch, 1972; Sym. no.3, 1974–5; Chbr Music I, 1975; Chbr Music

II, a fl, str, 1975–6; Vc Conc., 1976; Sym. no.4, 1979; Shadows, 1982; Sym. no.5 'Washington Mosaics', 1985; Chbr Music III 'Don Juan-Quijotten yölliset tanssit' [The Nocturnal Dances of Don Juanquixotte], vc, str orch, 1986; Fanfare, brass, perc, 1985; Koululaisen päiväkirjasta [From a Schoolchild's Diary], 2 children's orch, 1989; Sunrise Serenade, 2 tpt, pf, str orch, 1989; Sym. no.6 'From a New Zealand Diary', 1989–90; Fl Conc., 1995

VOCAL-ORCHESTRAL

Kolme lyyrillistä laulua kuolemasta [3 Lyrical Songs about Death], Bar, male choir, orch, 1962; Kieliopillinen sarja [Suite grammaticale], youth choir, chbr orch, 1971; Neljä laulua unesta [4 Dream Songs] (Haavikko), S, orch/pf, 1972 [from op The Horseman]; Dies irae (A. Turtianen), S, B, male choir, orch, 1978; Suite, S, children's choir, mixed chorus, orch, 1984 [based on TV score Rauta-aika]

OTHER VOCAL

2 Songs, children's choir, pf, 1969; Lauluja mereltä [Songs from the Sea], children's choir, 1972; Kansanlaulun tapaan [In Folksong Style], children's choir, pf, 1978; Simppeli Simme ja Hamppari (Sallinen), mixed choir, 1977 [version for Bar, pf, 1978]; Mies, ei-mikään, ei-kukaan [Man, is-nothing, is-no-one] (Haavikko), 1978; Song around Song (trad. It., Japanese, Finnish, Eng.), children's choir, 1980; The Beaufort Scale (Sallinen), SATB, 1980; Hymni muurahaisille [Anthem for Ants] (Sallinen), children's choir, 1987; En del av det hela [A Part of the Whole] (E. Diktonius), SATB, 1991; Elämän ja kuoleman lauluja [Songs of Life and Death] (L. Nummi), Mez/Bar, SATB, 1995

CHAMBER AND SOLO INSTRUMENTAL

Str Qt no.1, 1958; Str Qt no.2 'Canzona', 1960; Serenade, 2 wind qts, 1963; Elegia Sebastian Knightille [Elegy for Sebastian Knight], vc, 1964; Cadenze, vn, 1965; Quatro per quattro, ob, vn, vc, hpd, 1965; Notturno, pf, 1966; Chaconne, org, 1970; 4 Etudes, vn, pf, 1970; Sonata, vc, 1971; Str Qt no.3 'Aspekteja Peltoniemen Hintrikin Surumarssista' [Some Aspects of Peltoniemi Hintrikin's Funeral March], 1971 [version for str orch]; Str Qt no.4 'Hiljaisia lauluja' [Quiet songs], 1971; Metamorfa, vc, pf, 1974; Canto and Ritornello, vn, 1975; Str Qt no.5 'Mosaikin paloja [Pieces of Mosaic], 1983; Echoes from a Play, ob, str qt, 1990; From a Swan Song, vc, pf, 1991

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MIKKO HEINIÖ

**Salmanov, Vadim Nikolayevich** (*b* St Petersburg, 4 Nov 1912; *d* Leningrad [now St Petersburg], 27 Feb 1978). Russian composer. He began to play the piano when he was six, at first under the guidance of his father. By the age of 18 he had been prepared for entry to the conservatory but was suddenly attracted to geology, which he studied and practised before returning to music in 1935. He then began to compose and in 1936, after preparation under Arseny Gladkovsky, he entered the composition department of the Leningrad Conservatory. There he studied with Gnesin. A developing career as a composer was interrupted by military service in World War II, from which Salmanov returned in 1945 to work with enthusiasm. He produced his First Quartet, a violin sonata, a trio, a piano quartet and songs to poems of Blok and Yesenin, all containing many pages marked by impressions of the war. In the late 1940s Salmanov took up orchestral writing again, producing an important landmark in the First Symphony, in which he used Slav folk melodies. One of his most interesting works, the symphonic suite *Poèticheskiye kartinki* ('Poetic Pictures') on stories by Andersen, appeared in 1955; its distinctive subtlety of sonority and gentle lyricism are characteristic of Salmanov's work at this time. And the oratorio-poem *Dvenadtsat'* ('The Twelve'), an expansive piece in lush evocative colours, was an apotheosis of this largely illustrative style.

Subsequently Salmanov directed his attention mainly to 'pure' instrumental music, and any remaining programmatic features are conventional in character (as in the Second Symphony). It is these later works that have established Salmanov's reputation. The six quartets are models of laconic and disciplined thought, strictly linear, sharply expressive and containing a wealth of device within crystal-clear forms. The four symphonies, together with the Sonata for piano and strings (1962) and the Violin Concerto (1964), show a gravitation towards compression and an endeavour to give new meaning to sonata and symphonic form.

Vocal music also occupies an important place in Salmanov's output, and the romance genre has been a consistent enthusiasm. Here his highest achievements have been settings of García Lorca, Neruda and Rushevich, with melodic lines following speech intonation and accompaniments of richly varied harmony. Salmanov's choral works are distinguished by a subtle mastery that can achieve great effects with slender resources, as in the cycle ... *No b'yotsya serdtse* ('... But the Heart is Beating'). Work on choral pieces re-awakened his interest in folk melodies, and this interest found clear expression in the choral concerto *Lebyodushka* ('The Hen Swan'), which won a Glinka State Prize. Among his many appointments Salmanov was secretary of the RSFSR Composers' Union and a professor of composition at the Leningrad Conservatory.

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(*selective list*)

Stage: Chelovek [Man] (ballet, after E. Mezhelaytis), Leningrad, 1966

Orch: Les [The Forest], sym. picture, 1948; Russkoye kaprichchio, 1950; Sym. no.1, 1952; Slavyanskiy khorovod [Slavonic Round-Dance], 1954; Poèticheskiye kartinki [Poetic Pictures], sym. suite after H.C. Andersen, 1955; Sym. no.2, 1959; Privetstvennaya oda [Greeting Ode], 1961; Detskaya simfoniya [Children's Sym.], 1962; Sonata, str, pf, 1962; Sym. no.3, 1963; Vn Conc., 1964; Nochi bol'shogo goroda [Nights in a Big City], vn, chbr orch, 1969; Velichal'naya [Welcome Song], 1972; Vn Conc. no.2, 1974; Sym. no.4, 1976

Vocal orch: Zoya, 1949; Dvenadtsat' [The Twelve] (orat poem, A. Blok), 1957; Oda Leninu [Ode to Lenin] (P. Neruda), 1969

Choral: Lebyodushka [The Hen Swan] (Rus. trad.), choral conc. no.1; Dobrïy molodets [A Good Lad], choral conc. no.2, chorus, eng hn, accdn; In memoriam, De profundis, S, chorus, org, 1973; many a cappella pieces (A. Pushkin, F. Tyutchev, S. Yesenin and others)

Chbr: 6 str qts, 1945, 1958, 1961, 1963, 1968, 1971; 2 vn sonatas, 1945, 1962; 2 trios, 1946, 1949; Pf Qt, 1947; Vc Sonata, 1963; Monolog, vc, 1970

1v and pf: Vityaz' [Hero] (P. Katenin), song cycle, 1957; Ispaniya v serdtse [Spain in the heart] (F. García Lorca, Neruda), song cycle, 1960; Ochishcheniye [Purification] (T. Rushevich), song cycle, 1966; Pesni ob odinochestve [Songs about Loneliness] (García Lorca), song cycle, 1967; romances (Blok, A. Fet, Tyutchev, Yesenin and others)

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V. Rubtsova: *Vadim Nikolayevich Salmanov* (Leningrad, 1982)

M. ARANOVSKY

**Salmen, Walter** (*b* Paderborn, 20 Sept 1926). German musicologist. He studied musicology at Heidelberg University under Besseler and received the doctorate in 1949 from Münster University with a dissertation on the German Tenorlied. A research assistant at the Deutsches Volksliedarchiv in Freiburg from 1950, he held a scholarship from the Deutsche Forschungsgemeinschaft from 1955 to 1958. He completed his *Habilitationsschrift* in 1958 at Saarbrücken University on the itinerant musician in medieval Europe. He was appointed supernumerary professor at Saarbrücken in 1963 and research fellow in 1964. In 1966 he became full professor and director of the musicology institute of Kiel University and he took up the chair of musicology at Innsbruck University in 1974. He was made honorary professor at Freiburg University in 1996 and has been visiting professor in many countries (including the USA, Israel and Switzerland). He was granted emeritus status in 1992.

Salmen was the editor of the Kieler Schriften zur Musikwissenschaft (1967–74), and the Innsbrucker Beiträge zur Musikwissenschaft (1978–). His musicological research combines aspects of ethnology, social history and iconography. He has written many articles on the music of eastern central Europe as well as on the status, practices and repertory of the itinerant musician in the Middle Ages, and the history of song, folksong, public concerts, chamber music and dance.

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HANS HEINRICH EGGEBRECHT/CHRISTIAN KADEN

**Salmenhaara, Erkki (Olavi)** (*b* Helsinki, 12 March 1941). Finnish composer and musicologist. He studied composition with Kokkonen at the Sibelius Academy in Helsinki, and in Vienna with Ligeti (1963), and musicology at the University of Helsinki, where he was awarded his doctorate in 1970. Between 1966 and 1975 he was a lecturer at the university, and became associate professor there in 1975. He has published a wealth of articles on history, aesthetics and cultural policy, and books on Ligeti, Brahms, Madetoja, Sibelius, the history of Finnish music, new music, and harmony.

Having joined the emergent avant-garde movement in the early 1960s, Salmenhaara has proceeded via experimentalism (Concerto for 2 electric violins, 1980) and web technique to a tonal motif technique. On meeting Ligeti in 1962 he began to study his music and launched the concept of *Tonfeld* in Finland, which in Ligeti's music covers both static timbres and 'micropolyphony', i.e. textures in which details are subordinated to the whole as statistical elements (permeability). Salmenhaara's first two symphonies are marked by melodies which, while athematic, are based on specific interval constructions. His move towards web technique beginning here is most pronounced in *Elegia II* (1963), in which the entire texture is determined according to its breadth, harmonic and rhythmic density, dynamics and timbre. In the Third Symphony (1963, rev. 1964) Ligetian webs are restricted to the finale; in other respects the tragi-expressive polyphony is reminiscent of Kokkonen's dodecaphony.

A stylistic turning-point came with *Le bateau ivre* (1965, revised 1966), inspired by Rimbaud. Its timbres, now associated more with the mixtures of Impressionism than Ligeti, are melodically and harmonically constructed from triads (e.g. juxtaposed C minor, D♭ major and B minor chords). Salmenhaara described his next work, *Suomi-Finland*, as 'neotonal', and as well as the use of ironic-nostalgic quotations (*La fille en mini-jupe*, 1967) the basic features of his work became diatonic melody, triads, bitonality, sequences, a clear pulse and an overall repetitiveness. The small, recurring motifs characteristic of web technique were not superimposed, but became in a way consecutive, in a manner reminiscent of minimalism. His main works in this new style include the opera *Portugalin nainen* ('The Portuguese Woman', 1972). Later in the 1970s Salmenhaara's music became even more concentrated: tonal entities were no longer limited to constantly transposing combinations of a few chords (Fourth Symphony); on the contrary, tonality became so established that key signatures reappeared. The presence of tradition and sense of nostalgia are particularly marked in the First String Quartet (1977) with its echoes of Mendelssohn, and the Cello Concerto (1983–7), which alludes to Franck. The soft harmony of Salmenhaara's music, combined with a steady crotchet beat (as in the Fifth Symphony, 1989), creates a mood that is dream-like and lyrically surrealistic.

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(*selective list*)

Stage: Portugalin nainen [The Portuguese Woman] (op, Salmenhaara, after R. Musil), 1972
Syms.: no.1 'Crescendi', 1962, rev. 1963; no.2, 1963, rev. 1966; no.3, 1963, rev. 1964; no.4 'Nel mezzo del cammin di nostra vita', 1971–2; no.5 'Lintukoto' [Isle of Bliss] (A. Kivi), chorus, orch, 1989
Other orch: Le bateau ivre, 1965, rev. 1966; Suomi-Finland, 1966; La fille en mini-jupe, 1967; Canzonetta, str, 1971; Illuminations, 1971; Hn Conc., 1973; Canzona, small orch, 1974; Poema, vn/va/vc, orch, 1975; Johdanto ja koraali [Introduction and Choral], org conc., 1978; Lamento, str, 1979; Conc., 2 elec vn, 1980; Adagietto, 1981; Adagio, ob, str/pf/org, 1981; Vc Conc., 1983–7; Sinfonietta, str, 1985
Chbr: Sonata no.1, vc, pf, 1960, rev. 1969; Elegia I, 3 fl, 2 tpt, db, 1963; Elegia II, 2 str qt, 1963; Wind Qnt, 1964; 3 scènes de nuit, vn, pf, 1970; Qt, fl, vn, va, vc, 1971; Sonatina, 2 vn, 1972; Str Qt no.1, 1977; Sonatina, fl, gui, 1981; Sonata no.2, vc, pf, 1982; Sonata, vn, pf, 1982; Introduction and Allegro, cl/va, vc, pf, 1985
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MIKKO HEINIÖ

**Salmhofer, Franz** (*b* Vienna, 22 Jan 1900; *d* Vienna, 22 Sept 1975). Austrian composer and conductor. He studied the clarinet, composition and musicology in Vienna. A pupil of Franz Schreker and Franz Schmidt, he was musical director and composer at Vienna's Burgtheater for many years and subsequently director of the Staatsoper and the Volksoper (1945–63). With a conception of music that took Romanticism as its starting point, he was regarded by many at the end of the 1920s as progressive, but not to an extent that would have endangered performances of his works in the 1930s and 40s or that would have forced him to emigrate. Among the most widely performed of contemporary composers, he became known primarily through his operas; *Iwan Tarassenko* (1938) demonstrates the humanistic ideals of the 'good man', and both the ballet *Österreichische Bauernhochzeit* (1933) and the opera *Das Werbekleid* (1943) feature folk elements. His honours include the Austrian State Prize (1937) and the prize of the City of Vienna (1960).

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Ops: Dame im Traum (3, E. Decsey and G. Holm), 1935, Vienna, 25 Dec 1935 [comprises 3 one-act ops: Das allmächtige Gold, Harba and Dame in Traum]; Iwan [Ivan Sergejewitsch] Tarassenko (prol, 1, Salmhofer), 1938, Vienna, 9 March 1938; Das Werbekleid (4, Salmhofer), Salzburg, 5 Dec 1943; Dreikönig (4, Salmhofer), 1945, Vienna, 13 April 1970
Other dramatic: Das lockende Phantom (ballet), 1927; Der Taugenichts in Wien (ballet), 1930; Österreichische Bauernhochzeit (ballet), 1933; Weihnachtsmärchen (ballet, after J. and J. Strauss), 1933; incid music to *c*300 plays, incl. J.W. von Goethe: Faust, pts.i–ii, W. Shakespeare: King Lear, Merry Wives of Windsor, Othello, Romeo and Juliet, Tempest; film scores
Orch: Double Conc., op.7, vn, vc, orch; Sym. Intermezzi, op.8; Märchen, sym. intermezzo, op.10; Der Ackermann und der Tod, sym. ov., op.12, 1922 [after J. von Saaz]; Tpt Conc., op.13, 1922; Heroische Ouvertüre, op.14; Der geheimnisvolle Trompeter, sym. poem, nar, orch, 1924 [after W. Whitman]; Ov., op.16; Kammersuite, op.18; Vc Conc. d, 1950; Sym. Prol., 1966; Eindringling, sym. ov. [after M. Maeterlinck]
Chbr and solo inst: 6 str qts; Pf Qt; Str Trio; Sonata, vc, pf; Sonata, va, pf; 4 Charakterstücke, vn, pf; pf pieces
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SIGRID WIESMANN

**Salminen, Matti** (*b* Turku, 7 July 1945). Finnish bass. He studied in Helsinki and made his début there with the Finnish National Opera in 1966. After further study in Rome, he sang Philip II (*Don Carlos*) with the Finnish National Opera in 1969. He was engaged at Cologne (1972–9), and has also sung at most of the other major European opera houses. He sang Ivan Susanin at Wexford (1973), then made his Covent Garden début (1974) as Fasolt and his Bayreuth début (1976) as Hunding, returning as Daland, the Landgrave, Titurel and King Mark. He made his Metropolitan début (1981) as King Mark, and has subsequently appeared there as Sarastro, Rocco, Hagen, Osmin, Daland and Hunding. His repertory also includes Seneca (*L'incoronazione di Poppea*), the Commendatore, Caspar (*Der Freischütz*), Gremin and many Verdi roles. His magnificently resonant voice, huge stature and dramatic flair are particularly effective in the title role of *Boris Godunov*, which he first sang in 1984 at Zürich and has repeated at Barcelona (1986) and other theatres, and as Ivan Khovansky (*Khovanshchina*), which he first sang in Hamburg in 1994. Salminen has recorded many of his Wagner roles (including a noble, eloquent King Mark under Barenboim), in addition to Seneca, Osmin, the Commendatore, Sarastro, Caspar and the leading bass roles in Sallinen's *The Horseman* and *Kullervo*.

ELIZABETH FORBES

**Salminger** [Salbinger, Salblinger], **Sigmund** (*b* Munich, *c*1500; *d* Augsburg, ?1562/3). German Reform leader, teacher and music editor. Originally a Franciscan friar in Munich, Salminger left the order under the influence of the Reformation, married Anna Hallerin and in 1526 moved to Augsburg. There, both he and his wife joined the Anabaptist movement and were baptized by Hans Hutt in March 1527. Soon afterwards Salminger was chosen by lot to lead the Augsburg group. Imprisoned in September 1527 for his religious beliefs, he remained in gaol throughout the following years of persecution; finally he renounced his ties with the Anabaptist sect in a public confession dated 17 December 1530. After his release he was ordered to leave the city in March 1531, but he petitioned to remain because of ill-health and penury. His activities during the next few years are not known, but by 1537 he had apparently achieved full reinstatement in Augsburg, where he was allowed to teach and even enjoyed the patronage of the powerful FUGGER family. On 4 October 1539 he was granted an imperial copyright for his forthcoming publications.

Salminger's importance in the field of music stems less from his authorship of several hymns and of a treatise on music than from his activities as editor for the printers MELCHIOR KRIESSTEIN and PHILIPP ULHART. His publications include the first complete German psalter with melodies and four collections of motets, important for their many *unica* and first editions of works by leading German and Netherlandish composers, both for the Reformed and for Catholic use.

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(*selective list; publisher's name follows date of publication*)

G. Breuning: Dreü gar nützliche und fruchtbare Lieder, im Ton 'Maria Zart' (Augsburg, *c*1526; Ulhart)
Der gantz Psalter … in gsangweiss gestelt (Augsburg, 1537, 2/1538 as Der new Gesang Psalter; Ulhart)
Selectissimae nec non familiarissime cantiones ultra centum, 2–8vv (Augsburg, 1540[7]; Kriesstein)
Concentus, 4, 5, 6, 8vv (Augsburg, 1545[2]; Ulhart)
Cantiones, 5–7vv (Augsburg, 1545[3]; Kriesstein)
Cantiones selectissimae, 4vv Liber primus [–secundus] (Augsburg, 1548[2]–1549[11]; Ulhart)
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MARIE LOUISE GÖLLNER

**Salmo** (Sp.). *See under* TAMBOURIN DE BÉARN.

**Salmon** [née Munday], **Eliza** (*b* Oxford, 1787; *d* Chelsea, 5 June 1849). English soprano. Her mother was a member of a leading musical family, the Mahons. A pupil of John Ashley, she made her Covent Garden début in the Lenten Oratorios on 4 March 1803. Gifted with a beautiful voice, a charming manner and a face 'of dazzling fairness', she had immediate success; but her attempts to embellish her solo singing were criticized. In 1806 she married James Salmon, organist of St Peter's, Liverpool, but she continued to appear from time to time in London and at the Three Choirs Festival, finding great popularity. In 1823 her husband, in financial difficulties, joined the army and was posted to the West Indies, where he died. Mrs Salmon remained in constant demand, and her professional income in 1823 is said to have reached £5000. But in 1825 she was frequently ill and during the Concerts of Ancient Music in March 1825 her voice collapsed. She never resumed public appearances, and was unable to find pupils. She remarried, but was destitute in her last years.

Mrs Salmon was a high soprano (she could sing *f'''* with ease) and had great vocal agility. Her tone was likened by some to the glass harmonica, by others to the clarinet, and her style was compared with the florid manner of Catalani.

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F.G. RENDALL/GEORGE BIDDLECOMBE

**Salmon, Jacques** (*b* Picardy, *c*1545; *fl* 1571–86). French composer and singer. In 1571 he served among the chamber musicians of François, Duke of Anjou, as a singer. Between 1575 and 1584 he was described variously as 'taille', 'haut-contre' and 'valet de chambre' in the chamber accounts of Henri III, the duke's brother. His chanson *Je meurs pensant en ta douceur* (now lost) won the silver lute prize at the St Cecilia competition at Evreux in 1575. He collaborated with Beaulieu in providing music for Beaujoyeux's *Balet comique de la Royne* (Paris, 1582/*R*; ed. in MSD, xxv, 1971) and in organizing its performance for the wedding of the Duke of Joyeuse on 15 October 1581. A 'Salmon' was listed as a member of the Congrégation de l'Oratoire de Notre-Dame de Vie Saine, established by Henri III at Vincennes in 1584; the statutes required two musicians as 'confrères'. Nothing is known of him after January 1586 when he rented a room at the Ste Chapelle for four months; he may have retired to a canonry he held at St Vulfran in Abbeville. Two of his *airs* (*Baisez o déesses* and *O beau laurier*) were printed by Le Roy & Ballard (RISM 1583[9]). Both are divided into two sections, for four and five voices respectively, using the same melodies as those harmonized by other contemporary composers (Guillaume Tessier, 1582, and Pierre Bonnet, 1585), with the free declamatory rhythm of the new *air de cour. O beau laurier* also appeared in an arrangement for voice and lute by Gabriel Bataille in 1608 (1608[10]; ed. A. Verchaly, *Airs de cour pour voix et luth*, Paris, 1961), and was reprinted with a sacred text (*O Jesus nom doux*) at Valenciennes in 1619.

FRANK DOBBINS

**Salmon, Thomas** (*b* Hackney, London, 24 June 1648; *d* Mepsal [now Meppershall], Beds., bur. 16 Aug 1706). English clergyman, music theorist and amateur musician. He entered Trinity College, Oxford, as a commoner on 8 April 1664, mainly to study mathematics. After graduating MA he became rector of Mepsal, a position he held for the rest of his life. He was a fellow of the Royal Society. Matthew Locke referred him to John Birchensha for music lessons.

Salmon was 24 when his *Essay to the Advancement of Musick* appeared. In it he proposed certain changes in notation that he thought would make music more readily understood by doing away with obsolete complexities. Simple letter names would replace names of notes deriving from the hexachordal system; instead of the multiplicity of clefs then in use a four-line staff would be employed, its bottom line always representing G and its pitch level shown by a prefixed symbol: B (bass), M (mean) or T (treble); lute and other tablatures would be replaced by the new staff notation, and any system of variable tuning (viol tunings, for example) would be replaced by a simpler and constant one.

The *Essay* initiated the most celebrated musical pamphlet war of the 17th century. Locke defended traditional systems in his *Observations upon a Late Book* of 1672. Salmon countered this with his *Vindication*, which in 1673 elicited Locke's *Present Practice of Musick Vindicated*. The dispute was conducted with unbridled abuse and even obscenity, particularly by Locke, but this was typical of the polemics of the time and has been unduly emphasized (see illustration). Locke, who was joined by John Playford and Milton's nephew John Phillips, objected to the proposals because they offered a less precise means of naming notes and did not, with the three prefixes, reduce the clefs or their equivalents but rather made frequent changes of prefix necessary, particularly with a four-line staff. He considered tablature more suitable for complex lute writing, and he censured the reduction in viol tunings since it would greatly restrict the playing of chords.

Certain aspects of notation did change along the lines that Salmon proposed (though he was hardly responsible for the abandonment of hexachordal names, which were falling into disuse anyway). It has been argued that Playford, the most moderate of the disputants, to some extent adopted one of Salmon's principles when he used

[ 4 ]
Augur-hole, or behind the Wanſcot; but I was afraid even to do that too: for if you obſerv'd how archly he tranſpoſes and perverts my words, (*p* 8.)you would take him for a *living Mouſe-trap.*

However, having timely apprehenſions of his coming, I was not out of all hopes to eſcape, did there not go before him a terrible fellow in Buff, an Epigrammatical Poetaſter; this man, Sir, (one would think) dealt only with Pen, Ink, and Paper; but alas! he was arm'd with all the Inſtruments of Cruelty; and heated with ſuch an implacable Malice, that he ſentences me; firſt, To have my Hide taw'd till it was tender; then to have the foreſaid intimate Garment, my Skin, to be fley'd off whilſt I yet remain'd alive: nay further, could he have got a Rime for *defunct* (which it ſeems was the word he deſigned) I muſt alſo have been eaten alive with Pepper and Salt, three days after I had been *defunct.*

But 'twas well for us, his *Pegaſus* was jaded; and ſo, farewel him. Next comes the *Obſerver* himſelf, whoſe remarques were fitter to be contemn'd than

*Page from Thomas Salmon's 'A Vindication of an Essay to the Advancement of Musick from Mr. Matthew Lock's Observations' (London, 1672)*

the treble clef for both soprano and tenor parts in choral music; this became a distinctive feature of subsequent English notation of vocal music and by the use of super- or subscript octave signs attached to a clef was further rationalized and extended to instrumental notation in the 20th century.

The controversy was much discussed. Salmon's proposals were supported by Anthony Wood, John Wallis, Alexander Malcolm and Burney; the Royal Society recommended their adoption; and the theorist J.F. de la Fond (*fl* 1716–25) reiterated them without acknowledgment in 1725. They were opposed by Roger North (*Musicall Gramarian* of *c*1726, *GB-Lbl* Add.32533, ff.44*v*–46*v*) and Hawkins.

Salmon's later work on temperament stemmed from his interest in mathematical acoustics and contributed valuably to investigations made at the time by Wallis and other members of the Royal Society. It was by no means purely theoretical, however: Salmon persuaded the viol players Frederick and Christian Steffkin to fret their instruments so as to produce just intonation by following his mathematical principles. He also became interested in the problem of elucidating ancient Greek enharmonic music but had no time to conduct researches before he died.

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MICHAEL TILMOUTH

**Salmond, Felix (Adrian Norman)** (*b* London, 19 Nov 1888; *d* New York, 19 Feb 1952). English cellist. The son of the singer Norman Salmond, he studied with Whitehouse at the RCM (1905–9), also taking private lessons with Edouard Jacobs in Brussels. He made his début in October 1909, at the Bechstein Hall, accompanied by his mother, a former pupil of Clara Schumann. For several years he toured Britain, giving solo recitals and appearing with the Queen's Hall, London Symphony, Hallé and Royal Albert Hall orchestras. He also toured the USA in a piano quartet with Bauer, Huberman and Tertis. On 21 May 1919 he played at the Wigmore Hall in the public premières of Elgar's Quartet in E minor and Piano Quintet in A minor in an ensemble led by Albert Sammons. On 27 October that year Salmond gave the première of Elgar's Cello Concerto at the Queen's Hall, with the LSO conducted by the composer; its poor reception was largely due not to the soloist but to inadequate rehearsal time. Between 1919 and 1921 Salmond was cellist of the Chamber Music Players, but in 1922 he returned to the USA, making his solo début at the Aeolian Hall, New York, on 29 March; he settled there and made many tours of North America. He visited England several times (last in 1947) and also toured in Europe in 1930. In 1937 he formed the Trio of New York. He earned great appreciation in America, not only as a fine musician and technician but also as a teacher; he was appointed to the Juilliard Graduate School on its inception in 1924, and was head of the cello department of the Curtis Institute, Philadelphia, from 1925 until 1942. His many notable pupils included Orlando Cole, Bernard Greenhouse, Leonard Rose and Daniel Saidenberg. Salmond's repertory showed catholic taste and included works by such contemporary composers as Barber, Bloch and Bridge; he also gave the premières of two compositions by Enescu.

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LYNDA MACGREGOR

**Salò, Gasparo da.** *See* GASPARO DA SALÒ.

**Salomo, Elias** [Salomon, Hélie] (*fl* 2nd half of the 13th century). French theorist. In 1274 he was awarded a canonry in the village of Saint-Astier (diocese of Périgueux) by Pope Gregory X (1271–6). This appointment resulted from a request made to the pope in Salomo's sole surviving work, the *Scientia artis music*e, written in the same year. An inscription in the treatise implies that the author had some connections with the papal court, then in residence at Lyons for a church council. Only a single manuscript of the treatise survives (*I-Ma* D.75.inf.). It was forgotten until published in *GerbertS*, iii (1784), 16–64.

The *Scientia artis musice* consists of 31 chapters covering the fundamentals of chant theory and practice. After lamenting the sorry state of church music, the author takes up such traditional topics as the letter names of the notes and their hexachord syllables, the system of *claves*, the musical hand, the eight modes, staff notation, *falsa musica* (to which he attached a wide range of meanings), and the genres of chant. The treatise also incorporates a tonary with illustrations of the lesson tones (chaps. 11–27). Among the unique features of the treatise is an exposition of strict parallel organum in four voices with practical instructions about how the organum should be rehearsed.

The *Scientia artis musice* stands somewhat apart from the medieval theoretical literature, for it does not obviously borrow from earlier theorists. The treatise is filled with digressions that give evidence both of Salomo's personal manner of teaching and of the qualities that a practical, if somewhat conservative, musician of the 13th century found desirable in performance. Curiously, the treatise has attracted most attention because of a supposed reference to polyphony in parallel seconds practised among the Lombards, though Salomo makes no unambiguous reference to this peculiar custom.

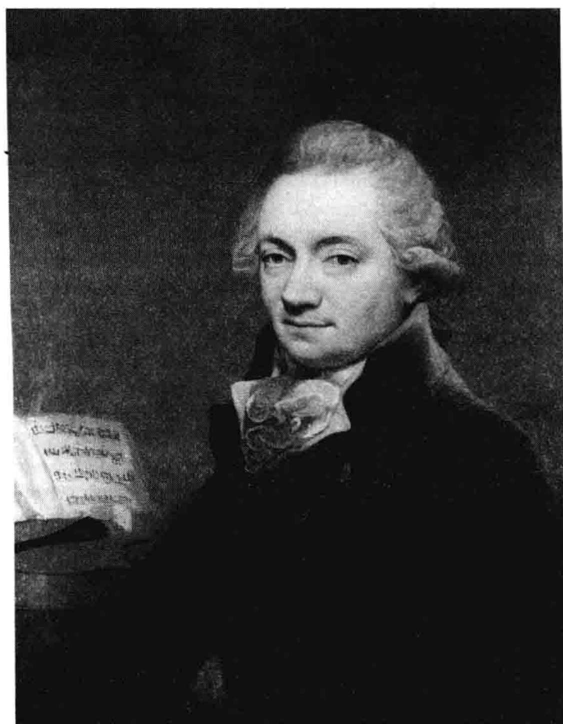
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For further bibliography *see* ORGANUM.

JOSEPH DYER

**Salomon, Johann Peter** (*b* Bonn, bap. 20 Feb 1745; *d* London, 28 Nov 1815). German violinist, impresario and composer, later resident in England. He was the second son of Philipp Salomon, a member of the oboe band and subsequently a court musician in Bonn. On 30 August 1758, at the age of only 13, he was appointed to a salaried position as a musician at the Bonn court. In 1761 or 1762 he went on tour, at first retaining his salary since his father deputized for him. Salomon was probably trying to gain a footing in Dresden, which at that time was the seat of government of Saxony and Poland. By summer 1764 he was at Rheinsberg as musical director to Prince Heinrich of Prussia. At the prince's second household in Berlin Salomon met C.P.E. Bach, and through him became familiar with J.S. Bach's solo violin sonatas and partitas, which he is said to have still performed in exemplary fashion during his years in London. He left Rheinsberg probably in 1780 and went via Paris to London, where he made his first public appearance at Covent Garden on 23 March 1781. Apart from journeys on the Continent, including repeated visits to Bonn, he remained in England for the rest of his life.

Salomon played a leading part in English musical life, not only in London but in the provinces as well. Having made his name as a brilliant violinist, he made progressively fewer solo appearances and turned his attention to conducting and especially promoting concerts. He mounted subscription concerts from 1783, featuring such international artists as the soprano Mme Mara, and his greatest triumph was to secure Haydn's visits to London in 1790–91 and 1794–5, for which the two sets of six 'Salomon' or 'London' symphonies (H I:93–104) were written. Haydn's esteem for his impresario and orchestral leader can sometimes be seen in the symphonies (for example, the phrase marked 'Salomon solo ma piano' in the trio of no.97, and the florid violin part of no.103, second movement); the Concertante in B♭ (H I:105) was composed for Salomon, who played the solo violin part; and the six string quartets opp.71 and 74 (H III:69–74), written between the two London visits in 1793, though dedicated to Count Apponyi, were clearly designed for



*Johann Peter Salomon: portrait by Thomas Hardy, c1791 (Royal College of Music, London)*

the public performances that Salomon's quartet gave in London. Salomon is also said to have had a hand in providing Haydn with the original model for the text of *The Creation*. He was one of the founder-members of the Philharmonic Society and led the orchestra at its first concert on 8 March 1813. He died as a result of a riding accident and was buried in the cloisters of Westminster Abbey.

On 28 February 1816 Beethoven, who had had business dealings with Salomon, wrote to Ferdinand Ries: 'I am greatly distressed at the death of Salomon, for he was a noble-minded man whom I well remember since my childhood'. And Rochlitz in his obituary in the *Allgemeine musikalische Zeitung* remarked: 'Among all purely executant musicians of this age none has had so wide, so decisive and so beneficent an influence as he'. Rochlitz's tribute is a qualification of Salomon's merits as well as an appreciation, however, for it explicitly takes no account of his compositions. As the author of a substantial number of works he is virtually forgotten despite his gift for imaginative and attractive tunes, perhaps because of his limited ability in developing his material.

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STAGE

Les recruteurs (comédie lyrique, 1), Rheinsberg, 1771
Le séjour du bonheur (comédie, 1), Berlin, 5 March 1773
Titus, Rheinsberg, 1774
La reine de Golconde, Rheinsberg, 1776, 1 aria (Leipzig, 1790)
Windsor Castle, or The Fair Maid of Kent (grand masque, 2, W. Pearce), London, CG, 6 April 1795, collab. R. Spofforth, vs (London, 1795)
Scene in Pizarro (R.B. Sheridan) (London, *c*1800)

OTHER WORKS

Vocal: Hiskias (orat, Blum), 1779, *D-Bsb*; Kantate zur Ehrung der Zarin Katharina, lost; Grosser Chor zur Feier der Genesung des Königs, 1789; 6 English Canzonets, 1v, pf (London, 1801); A Second Set of [6] English Canzonets, S/T, pf (London, 1804); 6 Chansons, S, pf (London); glees and songs, 3–4vv, pf, pubd separately (London, 1803–6)
Inst: Vn Conc., D, arr. kbd by G. Masi (London, 1805); 2 caprices, vn, *c*1780, *US-NYp*; 6 sonates, vn, vc (Paris, 1783), as 6 Solos, op.1 (London, ?1783); Sonata, vn, vc, 1780–90, *B-Bc*; 6 Favorite Airs with Variations, vn, vc/pf, ?*c*1800 (London, 1806); Romance, vn, str orch, ?1810, *F-Pn*, ed. in Diletto musicale, cdlxxi (1971); 6 Variationen in Kirnberger: Vermischte Musikalien (Berlin, 1769); vn concs., str trios, str qts, Sonata a 4 for glass harmonica, all lost
Arrs.: J. Haydn: 12 London syms. (HI:93–104) for pf trio (London, n.d.), for fl, str qt, pf ad lib (London, ?1801); 9 other syms. (HI:48, 64, 73, 80, 82, 83, 88, 90, 92) for fl, str qt, pf ad lib; G.B. Viotti: 3 str trios, rev. Salomon (London, 1810)

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HUBERT UNVERRICHT

**Salomon, Joseph-François** (*b* Toulon, bap. 3 April 1649; *d* Versailles, 5 March 1732). French composer and organist. According to La Borde he was a master of the viol and a pupil of Sainte-Colombe. He received his early musical training at the metropolitan church of St Sauveur in Aix-en-Provence, where he was a chorister from 1657 and later sub-deacon (1666) and organist (1669) when G. Poitevin was *maître de chapelle*. He abandoned his ecclesiastical career in 1671 and left Aix-en-Provence. From 1679 he was at court in Versailles as harpsichordist and organist to Queen Marie Thérèse and viol player in the king's chamber music from 1713 (perhaps from 1706) until 1720 or 1727. In 1683 he entered the competition held by Louis XIV to replace Du Mont and Robert as *sous-maître de chapelle* of the royal chapel and got through to the second round. His operas, *Medée et Jason* and *Théonoé*, are in the tradition of Lully and Campra, while his published motets show the influence of Bernier's Italianate style.

A Salomon was *maître de chapelle* of Cahors Cathedral in 1750; a *Magnificat* and a motet by him survive (*F-Pn*), and he may also be the composer of a *De profundis* and an *In te Domine speravi* (*F-LYm*) usually ascribed to Joseph-François.

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Motets, 1–3vv, 2 vn, bc (Paris, 1703)
Medée et Jason (tragédie en musique, prol, 5, S.-J. Pellegrin), Paris, Opéra, 24 April 1713, *F-Pn* (facs. in FO, xviii, 1990) (Paris, 1713)
Théonoé (tragédie en musique, prol, 5, Pellegrin), Paris, Opéra, 3 Dec 1715 (Paris, 1715)
O quam suavis, 2vv, bc, *F-Pn* [attrib. Salomon]

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GUY BOURLIGUEUX

**Salomon, Jules Auguste.** *See* GARCIN, JULES AUGUSTE.

**Salomon** [Shalmon], **Karl** [Kar'el] (*b* Heidelberg, 13 Nov 1897; *d* Jerusalem, 15 Jan 1974). Israeli composer, conductor, singer and keyboard player of German birth.

He studied the organ with Philipp Wofrum and composition with Richard Strauss. From 1920 to 1926 he held the position of conductor at the Hamburg Neues Stadt-Theater, and from 1931 to 1932 was baritone and stage director at the Deutsche Musikbühne. He emigrated to Palestine in 1933, where he was appointed programme director of the newly founded Palestine Broadcasting Service (PBS, later Kol Israel ['The Voice of Israel']), a position he held until his retirement in 1962; he founded the PBS Orchestra (later the Kol Israel Orchestra) in 1938.

Many of Salomon's early works were destroyed. His music from 1933 is tonal with modal inflections, combining European traditions with folk influences to create a light, accessible style. The *Sepharadic Suite* (1961) incorporates Spanish melodies; popular material is also used in the Second Symphony 'Leilot be'Cna'an ('Nights of Canaan', 1949). The second slow movement of the Glockenspiel Concerto is based on the signature tune of Kol Israel. In the 1950s Salomon concentrated on writing vocal works, among them the biblical cantata *Kibbutz ha'galuyot* ('Gathering of Exiles', 1952). His most performed work, *Symphonic Suite on Greek Themes* (1943), received the 1951 Engel prize.

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(*selective list*)

Ops: Nedarim [Vows] (Salomon), 1954–5; David and Goliath (A. Bär), solo vv, chorus, ob, str qt, 1965; Four Times Methuselah: Methuselah Laughs Last (ob, Salomon), 1965–6

Vocal: The Tone (cant., A. Nedel), 1933; Adon olam [Lord of All], T, chorus, org, 1949; Kibbutz ha'galuyot [Gathering of Exiles] (cant., Bible), 1952; Le'ma'an Yerushalayim [For the Sake of Jerusalem] (cant., Bible), 1958; Halo chokhmah tikrah? [Doth Not Wisdom Cry?] (cant., Bible), 1962; Chaye adam [A Man's Life] (cant., Bible), 1967

Orch: Orch Variations 'Aley Be'er' [Strike up, well], 1937 [based on a song by S. Levi-Tanai]; Sym. Suite on Greek Themes, 1943; Pf Conc., 1947; Glock Conc. 'Jerusalem', 1948; Sym. no.2 'Leilot be'Cna'an' [Nights of Canaan], 1949; Youth Sym., 1951; Dalia, dance rhapsody, 1953; Nigun [Aria], vn, orch

Chbr and kbd: Suite on Greek Themes, pf, 2 pf, 1943; Bagatelles 'Am Israel chai' [Israel Lives], pf, 1947; Partita, str qt, 1948; Invention, org, 1954; Sepharadic Suite, 2 pf, 1961

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MICHAL BEN-ZUR

**Salomon Quartet.** British string quartet. It was founded in 1982 by Simon Standage, with Micaela Comberti, second violin, Trevor Jones, viola, and Jennifer Ward Clarke, cello, all of whom have played in such period-instrument orchestras as the English Concert (which Standage led for many years), the London Classical Players and Standage's own group, Collegium Musicum 90. Through its concert appearances in Britain and Europe, and its many recordings for Hyperion, the Salomon has established itself as Britain's leading period-instrument string quartet, its performances distinguished by their cleanness of tone and attack and freshness of response. Its recordings include all the mature Mozart quartets and quintets and an acclaimed Haydn quartet series, in addition to quartets by Gyrowetz and a disc devoted to 18th-century English string quartets. Standage and Comberti play on copies of Stradivari instruments by David Rubio, Jones on a copy of a Stradivari viola by Rowland Ross, and Ward Clarke on a Forster cello of 1791.

RICHARD WIGMORE

**Salonen, Esa-Pekka** (*b* Helsinki, 30 June 1958). Finnish conductor and composer. He entered the Sibelius Academy as a horn student of Fransman in 1973, graduating in 1977. That year he founded the avant-garde Ears Open collective, together with Kaipainen, Lindberg and Saariaho. He was also a founder member of the experimental *Toimii!* ensemble. Private study in composition with Rautavaara and conducting with Jorma Panula followed. He then attended conducting courses in Siena and Darmstadt, and made his professional début in 1979 with the Finnish RSO. His success prompted engagements across Scandinavia, including a remarkable production of *Wozzeck* at the Swedish Royal Opera. In September 1983 he appeared at short notice in Mahler's Symphony no.3 with the Philharmonia Orchestra in London, and gained immediate acclaim; this led to his appointment as conductor of the Swedish RSO in 1985, a post he held until 1994. He was principal guest conductor of the Oslo PO from 1984, and of the Philharmonia from 1985 to 1995. Salonen has also been involved with the New Stockholm Chamber Orchestra, Avanti! Chamber Orchestra and London Sinfonietta. In 1984 he made his American début with the Los Angeles PO; in 1992 he became its music director, and in the same year began a collaboration with Peter Sellars, leading to celebrated productions of works by Messiaen, Hindemith, Debussy and Stravinsky. His programming in Los Angeles has not been without controversy, providing a context for new works by juxtaposing them with acknowledged masterpieces of the early 20th century. Salonen's conducting combines expressive phrasing, clarity of texture and a strong sense of form. His recordings range from Haydn symphonies through works by Berwald, Nielsen and Sibelius to music by Stravinsky, Messiaen, Lutosławski and Saariaho.

Though few in number, Salonen's works are of unmistakable originality. His musical language developed rapidly from a freely tonal neo-romanticism to a multi-faceted modernist language influenced by elements of American minimalism as well as by Stravinsky, Messiaen, Berio and Donatoni. An early interest in instrumental virtuosity yielded the *Yta* series of solo instrumental pieces: other works of that decade, such as the Saxophone Concerto, the radiophonic composition *Baalal* and the spectacular showpiece *Floof* (a prizewinner at the 1992 UNESCO International Rostrum of Composers) demonstrate humour verging at times on the absurd. In the 1990s Salonen turned to the orchestra: works such as *Mimo II* (a reworking of *Second Meeting*), *LA Variations* and the later version of *Giro* are genuinely orchestral in conception, characterized by strength of form and an original world of harmony and timbre.

WORKS

Orch: Sax Conc., 1981, rev. 1983; Giro, 1981, rev. 1997; Mimo II, ob, orch, 1992; LA Variations, 1996; Gambit, 1998; Five Images after Sappho, S, orch, 1999; Mania, vc, orch, 2000

Chbr and solo inst: Yta I, a fl, 1982; Meeting, cl, hpd, 1982; Floof (S. Lem), S, db cl, perc, synth, pf, vc, 1982, rev. 1990; Yta II, pf, 1985; Yta IIb, hpd, 1985–7; Yta III, vc, 1986; Second Meeting, ob, pf, 1992

Tape: Baalal, 1992

Principal publisher: Chester

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CHARLES BARBER, ILKKA ORAMO

**Salonen, Sulo (Nikolai)** (*b* Pyhtää, 27 Jan 1899; *d* Pernaja, 21 May 1976). Finnish composer. He studied the violin and the organ at the Helsinki Church Music Institute, graduating in 1929, and composition at the Helsinki Music Institute (1917–22, 1926–9). Thereafter he was singing master at the lyceum and organist in Jacobstad (now Pietarsaari) (1929–48) and then organist in Sibbo (now Sipoo) (1952–64). His strictly polyphonic music is almost exclusively for the church. One of the best works is the *Missa a cappella*, the first complete mass setting made in Finland and a piece that has been compared with the work of Distler, Pepping and Heiller. The Requiem successfully suits both concert and liturgy; although the music occasionally approaches Stravinsky or Orff, Salonen's individuality dominates.

WORKS
(*selective list*)

Sacred choral: Passionskantat, 1942; Missa a cappella, 1957; Viisauden ylistys [In Praise of Wisdom], cant., 1961; Requiem, solo vv, chorus, orch, 1962; 7 other cants., 29 short motets, 53 gospel motets, other pieces

Secular choruses, 8 solo songs, org pieces

Principal publisher: Fazer

HANNU ILARI LAMPILA

**Salonica.** *See* THESSALONIKI.

**Salpinx.** A trumpet-like instrument of the ancient Greeks (classified as an AEROPHONE). It consists of a straight bronze tube of small diameter, shorter than the Roman tuba (*see* TUBA (ii)), with a bone mouthpiece and ending in a bell whose shape was variable. It was altogether less frequently encountered in Greek musical life than was the tuba in Etruscan and Roman musical life: it was mentioned only twice by Homer and did not become at all common in Greek literature and art until the classical period. It was then depicted on a number of vases, usually being played by a soldier. In some cases the PHORBEIA, a mouthband often employed by AULOS players, was represented (see illustration). The 5th-century tragedians described the salpinx as *tyrrhenos* ('Etruscan') on several occasions. Bronze instruments were certainly important among the Etruscans, but these references cannot be taken as proof of the Etruscan origins of the instrument, since there are scattered references to it before the Greeks had contact with the Etruscans. The 5th-century authors also associated it with war, where its piercing sound made it an ideal signalling device; the same quality enabled it to perform a variety of functions such as summoning a large crowd or beginning a chariot race.



*Salpinx player: detail from a Greek pottery vessel, c520* BCE *(Museo Gregoriano Etrusco, Rome)*

*See also* GREECE, §I, 5(ii)(d).

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JAMES W. MCKINNON

**Salsa.** Urban popular dance genre developed in New York City and Puerto Rico during the 1960s and 70s, based on Cuban dance styles and incorporating Puerto Rican elements and influences from jazz and rock. The term 'salsa' literally means 'sauce', the culinary metaphor of a spicy concoction mirroring the music's hybrid origins and infectious appeal.

In general stylistic terms, salsa closely resembles its Cuban antecedents, fusing West African rhythmic and textural principles with Iberian melodic and harmonic structures. Most salsa compositions derive from the Cuban *son* and related forms such as the upbeat *guaracha*. Songs are based on a two-part formal structure, with verses sung by lead vocalist, followed by a call-and-response section known as the *montuno*. The *montuno* section features driving rhythms, solo improvisation and punchy brass choruses known as *mambos*. A salsa ensemble typically includes vocals, Cuban percussion, piano, bass, trumpets, trombones and saxophone, and usually ranges in size from ten to 14 members. The percussion instruments include small two-headed bongos and the long, cylindrical single-headed *tumbadoras*, more commonly known outside of Cuba as *conga* drums. Other important percussion instruments include timbales, a pair of toms mounted on a stand with accompanying cymbal, cowbells and woodblock; claves, two wooden sticks struck together; maracas (rattles); and *güiro*, a notched scraper of Amerindian origin.

The distinctive feel of salsa is based upon a foundation of interlocking rhythmic ostinati. These rhythms, and also the brass 'punches' and syllabic accents in the lyrics, are governed by a two-measure timeline known as the *clave*, which can be felt as either a 3+2 or 2+3 pattern. Each rhythm instrument has its own part, known as *tumbao* in the *conga* drums, *martillo* in the bongos, *cascará* on the timbales and *montuno* on the piano. The bass line is also notable for its 'anticipated bass' pattern, which emphasizes off-beats rather than the downbeat stress typical of other Latin American and Caribbean popular styles. The piano *montuno* is usually doubled at the octave in the left hand, but pianists can also use chord inversions in the left hand to enrich the harmonic texture (ex.1), a technique

**Ex.1** Salsa rhythmic foundation



that became widespread during the 1990s. Most salsa tunes feature simple four- or eight-bar harmonic progressions (e.g., I–V–V–I or I–IV–V–I or VI–II–V–I); the excerpt in ex.1 has been condensed in order to show typical chord movement over salsa rhythmic patterns.

Given that its proponents in New York City were largely Puerto Rican migrants, it is not surprising that salsa became an emblem of Puerto Rican cultural identity in the 1970s, for both islanders and those living in the United States. Despite the oft-repeated claim that salsa is just 'Cuban music', New York and Puerto Rican salsa differs from its Cuban antecedents in several ways: the style of playing is more strident, with prominent use of trombones; Afro-Puerto Rican rhythms such as *bomba* are used (e.g. for contrast during instrumental interludes); the Puerto Rican *cuatro* (a small ten-stringed lute, shaped like a violin) is incorporated in the ensemble; there is a strong use of jazz harmonies and solo improvisation; and references are made in the lyrics to life in Puerto Rico and in particular to the harsh experiences of the New York Latino *barrio*. Important salsa innovators and performers include Eddie Palmieri, Ray Barretto, Willie Colón, Ruben Blades, Johnny Pacheco, Celia Cruz, Tito Puente, Mongo Santamaría, Louie Ramírez and Larry Harlow.

During the 1960s and 70s, salsa spread to other parts of Latin America, especially urban centres in Venezuela, Colombia and Panama. Venezuelan and Colombian salsa bands have also made their mark on the international scene. In the late 1980s and 90s, a new style called *salsa romanticá* (fusing the pop *balada* with salsa rhythms) helped expand salsa's appeal to Latin American middle-class and upper middle-class audiences. Salsa's popularity in America has been superseded in some sectors by the Dominican *merengue*, but it remains one of the most prominent styles in Latin America and the Caribbean. It is firmly entrenched as a significant transnational musical genre, commanding large audiences throughout the Americas, Europe and Japan.

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LISE WAXER

**Saltando** (It.). *See* SAUTILLÉ.

**Saltarello** (It. 'little hop'; Fr. *pas de Brabant*; Ger. *Hoppertanz*, *Hupfertanz*; Sp. *alta*, *alta danza*). A generic term for moderately rapid Italian dances, usually in triple metre and involving jumping movements.

The earliest known use of the term saltarello occurs in a Tuscan manuscript from the late 14th or early 15th century (*GB-Lbl* Add.29987, facs. in MSD, xiii, 1965), in which 15 textless monophonic pieces are included under the general heading 'Istampitta'. The last seven items of the group include four pieces labelled 'saltarello', along with a 'trotto' and the comparatively well-known dances *La Manfredina* and *Lamento di Tristano*. Like the *estampies* that precede them (*see* ESTAMPIE), the saltarellos consist of several repeated strains, each with a first and second ending (marked 'aperto' and 'chiuso' in the manuscript). Intriguingly the saltarellos do not share a common metre: two may be transcribed in 6/8 (ex.1), one in 3/4, and one in 4/4, leading Sachs (*Eine Weltgeschichte des Tanzes*, 1933; Eng. trans., 1937/*R*) to conclude that only the first three were true saltarellos, the last being assumed an example of the 15th-century duple-metre *quarternaria*, sometimes called 'saltarello tedesco'. His conclusion suggests a link between these four dances and the court dances of the 15th and 16th centuries that, however, has yet to be proved; as no choreographies from before the 1430s are known to survive, there is little evidence that these dances had anything in common with later saltarellos.

In the 15th century the name 'saltarello' was applied to one of the dances of the bassadanza family (*see* BASSE DANSE), the most serious and elegant of contemporary Italian court dances. A number of Italian dancing-masters, including Domenico da Piacenza, Antonio Cornazano and Guglielmo Ebreo, described a method of deriving four progressively faster and more athletic dances from a

**Ex.1** Saltarello, *GB-Lbl* Add.29987

Ex.2 *La Spagna*

tenor

bassadanza (42 *tactus*)

quartermaria (28 *tactus*)

saltarello (21 *tactus*)

piva (14 *tactus*)

single bassadanza cantus firmus; generally, the cantus firmus was written in either black breves or white semibreves, which had no mensural significance, and the musicians accompanying the dance were to 'rhythm' them according to the kind of dance required. For the bassadanza itself each cantus firmus note would be a perfect long, for the *quarternaria* or *saltarello tedesco* each would be an imperfect long, for the saltarello each would be a perfect breve, and for the PIVA each would be an imperfect breve. Ex.2 shows the application of these successive rhythms to the popular basse danse tune *La Spagna*. It is thought that accompanying musicians improvised two or more parts around the bassadanza tenor, but no corroborating sets of polyphonic 'rhythmed' bassadanzas are known to survive.

Little is known about the actual movements of the 15th-century saltarello. Saltarello movements were included in many 15th-century balli (*see* BALLO) as well as in the bassadanza itself, however, and it is from the extant choreographies for these pantomimic theatrical dances that our knowledge of them comes. Domenico da Piacenza's ballo choreography 'Verçepe' (*c*1420), for example, includes a series of saltarello steps at the beginning and end, as well as interspersed elsewhere in the main part of the dance (ex.3).

Ex.3 Domenico da Piacenza: *Verçeppe* (*F-Pn* it.972, 13)

L L R T R R L T L L R T R R L T
step hop step step step hop step step step hop step step step hop step step

T = bring feet together

As early as 1465 Cornazano had explained the mensural relationships of the bassadanza in reverse, using the saltarello as his point of reference; by the early 16th century, in fact, both extremes of the family had fallen into disuse, so that the most common dance group was some variant of the inner *quarternaria*–saltarello pair (*see* NACHTANZ). Although some saltarellos appeared as independent pieces in the growing number of instrumental music collections printed in the 16th century, most surviving examples are afterdances to *paduane*, as in Joan Ambrosio Dalza's *Intabulatura de lauto* of 1508 (*see* PAVAN) or passamezzos (*see* PASSAMEZZO). As afterdances saltarellos usually derived both melodic and harmonic material from their duple-metre partners, depending on them to such an extent that a musical saltarello was often little more than a metrical transformation of its pavan or passamezzo; the resulting dance had regular four-bar phrases and a clear sense of harmonic direction. An important characteristic of the 16th-century saltarello was an ambiguity of metre such that a piece often seems in transcription to alternate between 6/8 and 3/4. Ex.4 shows the beginnings of a passamezzo and its saltarello. Performers should take care to note that all 16th-century saltarellos were intended to be played in triple metre, although many seem to be in duple in the original prints because of the use of *tactus* barring and a mensuration of ¢ (see Heartz's preface to CEKM, viii, 1965).

Numerous choreographies exist for late 16th-century saltarellos by Italian dancing masters such as Fabritio Caroso (*Il ballarino*, 1581/*R*; *Nobiltà di dame*, 1600/*R*, 2/1605) and Cesare Negri (*Le gratie d'amore*, 1602/*R*, 2/1604 as *Nuove inventione di balli*). As Sutton (1986) points out, no identifiable step pattern has emerged, and there is no 'tempo di saltarello'. Rather, certain steps suited to the two-bar units of fast triple meter are found frequently, such as 'breve Reverences', 'broken sequences', 'falling jumps', 'reprises with foot under', 'Sapphic steps', 'paired minim steps' (each to a triple beat or *battuta tripla*) and 'knots' (Sutton, pp.43–4). Some contemporary writers described the saltarello as a faster version of the Italian GALLIARD (Thoinot Arbeau, *Orchésographie*, 1588, 2/1589/*R*) and Thomas Morley (*A Plaine and Easie Introduction to Practicall Musicke*, 1957/*R*). It could be that at some places this was true, though saltarello choreographies by Caroso, Negri and others do not bear much resemblance to the danced galliard with its five-step 'tempi di gagliarda' patterns, alternating variations and walking passages. Both galliards and saltarellos often appeared as an 'afterdance' in which the dance music is a proportionally faster rendition of a previous piece, and frequently a saltarello will follow a galliard in the balletto suites of Caroso and Negri. (*See also* CINQUE PAS.)

The courtly saltarello waned in popularity in the 17th century, although some stylized versions have survived, such as Peter Philips's variation 'in saltarello' included among the ten divisions of the *Galiarda passamezzo* in

Ex.4 Passamezzo and saltarello
from Giacomo Gorzanis: *Intabolatura di liuto*, ii (1562)

(a) pass'e mezo moderno

(b) saltarello del ditto

the Fitzwilliam Virginal Book and Giovanni Picchi's saltarellos in *Intavolatura di balli d'arpicordo* (Venice, 2/1621/*R*). In 1703, Brossard (*Dictionnaire de musique*) described it as 'a kind of movement that is always jumping, which is almost always made in triple metre with a dotted note at the beginning of every bar'. He went on to say that the FORLANA, the SICILIANA and the English jig (*see* GIGUE (i)) were often said to be written 'in saltarello', apparently because of the prevalence of dotted patterns in their characteristic rhythms.

Three choreographies in 6/4 meter are extant in the Beauchamps-Feuillet notation, and may be derived from the saltarello tradition. They are: 'The Saltarella', a couple dance 'made for Her Majesty's Birthday 1708' by Isaac, set to music by James Paisible (Little and Marsh, no.7580); 'La Saltarelle', a ball dance by L.-G. Pécour set to music from André Campra's *Aréthuse* (1701) and *Télémaque* (1704); and 'La Saltarelle Nouvelle', also a ball dance by Pécour, set to forlana music from Campra's *Les fêtes vénitiennes* (1710).

Towards the end of the 18th century, a popular folk-dance called the saltarello began to gain favour, first in Rome, then in the Italian regions of Ciociara (part of Latium), Romagna, Abruzzi and the Marches. This dance in 3/4 or 6/8 was generally danced alone or by one couple, and consisted of increasingly rapid hopping steps around an imaginary semicircle, accompanied by 'violent' arm movements; musical accompaniment was provided by guitars, tambourines, and often by the singing of onlookers (see 'Saltarello', *ES*). The two saltarellos included by Mendelssohn in the last movement in his Italian Symphony were probably based on tunes for the 19th-century folkdance, as were the saltarellos included in J. Perrot's ballet *Catarina ou La fille du bandit* (London, 1846) and in Arthur Saint-Leon's *Il saltarello* (Lisbon, 1854–6).

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MEREDITH ELLIS LITTLE

**Saltato** (It.). *See* SAUTILLÉ.

**Saltellando** (It.: 'skipping along'). A rarely used term; it is found in a treatise of Francesco Rognoni Taeggio (*Selva*, 1620), and may mean a species of slurred staccato, but it is not clear whether the bow leaves the string or stays on it.

**Salter, Hans J(ulius)** (*b* Vienna, 14 Jan 1896; *d* Studio City, CA, 23 July 1994). American composer and conductor of Austrian birth. He studied at the University of Vienna with Guido Adler, Egon Wellesz and Hans Gál, and at the Vienna Music Academy with Schreker. Later, while working as an assistant conductor in Viennese theatres, he studied conducting with Weingartner and composition with Berg. From 1930 to 1933 he composed musicals and drama scores for UFA Studios in Neubabelsberg. He emigrated to Hollywood in 1937.

Originally hired as an orchestrator for Universal Studios, Salter was soon promoted to the rank of composer. With Frank Skinner he wrote music for serials, westerns, dramas, Deanna Durbin musicals and Abbott and Costello comedies. Although he received six Academy Award nominations for his musical comedy and drama scores, he is remembered today chiefly for his contribution to horror films such as *The Wolf Man* (1941), *Frankenstein Meets the Wolf Man* (1943) and *House of Frankenstein* (1944). When he retired in 1967, he had completed scores for over 200 films. He was honoured with lifetime achievement awards from the Society of Horror, Science Fiction and Fantasy Films, and the Society for the Preservation of Film Music. He received an additional tribute at the Viennale Film Festival in 1993.

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PRESTON NEAL JONES

**Salter, Humphrey** (*fl* 1682–?1723). English music publisher, editor and composer. He 'carefully composed and gathered' the music for one of the earliest English recorder tutors, *The Genteel Companion*, which he co-published with Richard Hunt in 1683. 'At the Lute in St Paul's Church-Yard', London, Salter published music alone or in conjunction with Alexander Livingston, Henry Playford, John Walsh, John Young and others until at least 1704. Two children of his were baptized at St Gregory by St Paul, London, in 1682 and 1687. Between 1718 and 1723 a man identified only as 'Mr Salter' was the beneficiary of three concerts at different London venues as well as a performance at the Lincoln's Inn Fields Theatre, with which he may have been associated.

DAVID LASOCKI

**Salter, Lionel (Paul)** (*b* London, 8 Sept 1914; *d* London, 1 March 2000). English harpsichordist, pianist, conductor, writer on music and administrator. He first studied under Yorke Trotter and Stanley Chapple (1923–31). After a year at the RCM he went to Cambridge, where he studied under Edward Dent and Boris Ord (1932–5; BA 1935, MusB 1936); he then had a further year's study at the RCM. He was a pupil of Constant Lambert for conducting

and James Ching and Arthur Benjamin for the piano. He became known as a performer, especially on the radio, and also worked as a music assistant in BBC television. During war service he was guest conductor (1943–4) of the Radio France SO; returning to the BBC in 1945, he became assistant conductor of the BBC Theatre Orchestra and in 1948 music supervisor of the BBC European Service.

After holding various other posts, he moved in 1956 to television as head of music, where he did much to stimulate the television presentation of opera, ballet and concerts and was influential, internationally as well as in Britain, in the establishment of techniques for music programmes. In 1963 he became head of opera (responsible for both sound and television) and in 1967 assistant controller of music and editor (until 1975) of the BBC Music Guides. He retired from the BBC in 1974 and from 1972 to 1976 was opera coordinator and producer for the European Broadcasting Union.

Besides his administrative work, Salter was active as a harpsichordist (he took part in many performances with the Vienna Capella Academica and other ensembles) and writer: his field of knowledge was wide, with Iberian and Latin American music and keyboard music representing his special studies. He contributed chapters to many collective works and wrote regularly in periodicals (including, from 1948, *Gramophone*), earning respect for his clear, forthrightly expressed views and the breadth of his knowledge. He was also active as a conductor (particularly for films and television), lecturer, adjudicator, broadcaster, and composer and arranger (notably of music for radio plays). Salter also made more than 100 opera translations, for publication and for performance, and prepared performing editions of many Baroque works, among them Cavalli's *Erismena*, Lully's *Alceste* and sonatas by various composers.

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STANLEY SADIE

**Saltere** (Fr.). *See* PSALTERY.

**Salterello** (It.). *See* JACK.

**Salterio** (1) (It., Sp.). *See* PSALTERY. *See also* DULCIMER.
(2) A name used in Aragon for the TAMBOURIN DE BÉARN.

**Salt Lake City.** Capital city of Utah, USA. Since its founding in 1847 by members of the Church of Jesus Christ of Latter-Day Saints, or Mormons, the city has enjoyed an unusually rich musical life, with a reputation for outstanding choral and orchestral music, as well as theatre and dance. It is home to a prosperous film and recording industry, and three area radio stations are devoted to classical programming. Although many of its cultural institutions were transplanted from abandoned Mormon communities in the Midwest, recent decades have brought increasing diversity to the region's lively music scene. (*See* CHURCH OF JESUS CHRIST OF LATTER-DAY SAINTS, MUSIC OF THE.)

The oldest and best-known of the city's musical organizations, founded in 1847, is the Salt Lake Mormon Tabernacle Choir. Its weekly broadcast 'Music and the Spoken Word' from the tabernacle on Temple Square has brought the choir's unique sound to an international audience since 1929. In addition to the choir's many open rehearsals and performances, Temple Square offers daily recitals on the tabernacle's famous Aeloian-Skinner organ and a popular concert series. In 1999 the Square's musical resources were expanded to include the Temple Square Chorale and the Orchestra at Temple Square. The adjacent Conference Center, completed in 2000, seats 21,000 in the main auditorium; its flexible design provides a variety of theatrical and musical configurations.

A small professional orchestra was formed in the early 1860s in connection with the Salt Lake Theatre (1862–1928), which represented musical as well as dramatic fare. Handel's *Messiah*, first performed there by the Handel and Haydn Society (later the Salt Lake Philharmonia Society) under London-trained George Careless in 1875, has been presented annually (except during the period 1942–4) by the Oratorio Society of Utah since 1915.

In 1892 the Salt Lake Theater Orchestra combined with musicians from the fire-ravaged Walker Opera House to form the first Utah SO, led by the Norwegian immigrant by Anton Pedersen. Successors to this orchestra performed at irregular intervals during the next half-century. In 1940 the Utah State SO was established by the Symphony Orchestra Association with Hans Heniot as conductor. Renamed the Utah SO, it attained fully professional status in 1946 under Werner Janssen, but achieved recognition largely through Maurice Abravanel, its music director from 1947 to 1979. Under his direction, recordings of works by Varèse, Milhaud, Gottschalk, Honegger and Satie, as well as one of the earliest recordings of the complete Mahler symphonies, won the Utah SO international acclaim. Abravanel was succeeded by Varujan Kojian (1979–83) and Joseph Silverstein (1983–98). In 1998 Keith Lockhart was named music director, with Pavel Kogan as principal guest conductor. The Utah SO performs in Maurice Abravanel Symphony Hall (opened in 1979 as Symphony Hall and named after Abravanel in 1992; see illustration). The Gina Bachauer International Piano Competition, formerly sponsored by the Utah SO but independent since 1986, has attained world-class recognition, with the major competition held every four years.

Opera, popular but sporadic in the 19th century, blossomed briefly in the 1920s in the Lucy Gates Grand Opera Company. Twenty years later, with imported principals such as the young Beverly Sills, opera and musical theatre reappeared in spectacular fashion in a celebrated summer festival held in the University of Utah's athletic stadium from 1947 to 1960. Finally, in 1977, the Utah Opera, a permanent resident company, was formed by Glade Peterson, sharing performance space with Ballet West (established 1968) in the restored Capitol Theatre.

Chamber music, nourished initially by the city's large European element, is fostered by the Salt Lake Chamber Music Society, the Abramyan String Quartet, Nova, Utah Chamber Artists, Canyonlands (avant garde) and the



*Maurice Abravanel Symphony Hall, Salt Lake City, designed by FFKR, Inc, opened 1979*

GAM Foundation (jazz). In recent years the Cathedral of the Madeleine's annual arts festival, together with its unique Choir School, has attracted a large audience. Some 30 amateur orchestras, as well as jazz and concert bands, and countless popular and ethnic ensembles, can be found in the metro area. Summer festivals in nearby ski resorts attract professionals from across the USA.

The University of Utah was founded in 1850; its music department was established in 1888 and is administered by the College of Fine Arts. Vladimir Ussachevsky established the university's electronic music studio in the 1960s and directed it until 1985. Completed in 2000, the university's David P. Gardner Music Centre contains a 700-seat concert hall and Lively-Fulcher organ, and the scores and memorabilia of Maurice Abravanel. Marriott Library holds the papers of the composers Arthur Shepherd and Leroy Robertson, and the musicologist Hugo Leichtentritt. The department of music offers degrees in music education, history, theory, performance and composition, as well as liberal studies. The Professional Violin Making School of America offers certified training in the construction of musical instruments.

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ROGER MILLER

**Salut** (Fr.). *See* BENEDICTION.

**Salva, Tadeáš** (*b* Lúčky pri Ružomberoku, 22 Oct 1937; *d* Bratislava, 3 Jan 1995). Slovak composer. From 1953 to 1958 he studied the cello, accordion and piano at the Žilina Conservatory and took private composition lessons with Zimmer. He continued his composition studies under Alexander Moyzes and Cikker at the Bratislava Academy of Music and Dramatic Arts; before graduating, however, he left for Poland to study with Szabelski at the Katowice State Higher School for Music. He worked for Czechoslovak radio in Košice (1965–8), as a producer at Czechoslovak television in Bratislava (from 1968) and, for a number of years, as dramaturge for the Slovak Folk Art Group. From 1991 to 1995 he was president of the Union of Slovak Composers.

The originality of Salva's music lies in its synthesis of archaic Slovak folk models and avant-garde compositional techniques. His compositions are based on modal melodies related through counterpoint. His music's metre is particularly flexible: frequent polyrhythmic and polymetric sections combine with Lutosławski's principle of framed aleatorism. A central part is often played by the human voice, singing or reciting. Although Salva's style is distinctly influenced by the Polish school, his musical vocabulary is highly individual. His aesthetic is most successfully expressed through the ballad, a highly emotional form which in this instance combines folk derived material with European avant-garde techniques. *Margita a Besná* (1971) and *Plač* ('Tears', 1978) were the first Slovak operas written for television and radio, respectively. The latter opera's contrapuntal sections are created solely by electro-acoustic sounds – multilayered, pre-recorded vocal lines. Many of Salva's works have won national and international awards, including the Silver Medal at the Musica Sacra festival in Rome (1968) for *Requiem aeternam*.

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Tape: Alikvoty [Overtones], 1971; Balada, 1975; Study, 1985; folksong arrs.

Principal publisher: Slovenský hudobný fond

Principal recording companies: Opus, Supraphon

KATARÍNA LAKOTOVÁ

**Salvador** [Bahia]. City in Brazil, capital of the state of Bahia. Officially named Salvador da Bahia de todos os Santos, but commonly known as Bahia, it was the capital of the Portuguese colony until 1763, when Rio de Janeiro became the colonial administrative centre. The state of Bahia was the landing place of Álvares Cabral in 1500, Salador the first capital, the first episcopal see and the most active centre of the slave trade, and its importance is paramount for early Brazilian music history. It became a see in 1550 and an archbishopric in 1676. Music at the cathedral occupied a prominent place on special occasions as well as in the regular services. The position of *mestre de capela* was created in 1559 and held by Bartolomeu Pires (*c*1560–86), Francisco Borges da Cunha (1608–*c*1660), Joaquim Corrêa (1661–*c*1665), Antonio de Lima Carseres (1666–9), João de Lima (1670s), Frei Agostinho de Santa Mônica (*c*1683–*c*1703) and Caetano de Mello Jesus (early 18th century). To the latter has been attributed the writing of a recitative and aria for soprano and strings, dated 2 July 1759, the earliest known Brazilian art music composition. The vernacular text and the non-religious character of the piece suggest that cathedral musicians participated in secular musical life, as occurred in Spanish America. The post of organist at Bahia Cathedral was established in 1559, first held by Pedro da Fonseca (1560). Many other organists were active in the various churches and convents of Bahia by the end of the 16th century, particularly the Benedictine monks of the Mosteiro de S Bento. Nicolau de Miranda was organist at the church of Misericordia and the S Casa de Misericôrdia in the early 18th century.

Among the native musicians of the 17th century, several priests are praised in Barbosa Machado's *Biblioteca lusitana* (Lisbon, 1747), including Eusébio da Soledade de Matos (1629–92), brother of the famous poet Gregório de Matos. Church music reached its peak at Bahia during the 18th century. The St Cecilia brotherhood (a union of musicians) was established there in 1785 and was active into the next century; among its members were the native composers Damião Barbosa de Araújo (1778–1856) and José Pereira Rebouças (1789–1843).

The first opera houses in Bahia appeared in the early 18th century. The short-lived Teatro da Câmara Municipal (1728) was followed by the Casa da Ópera da Praia (1760) and the Teatro do Guadalupe, where Barbosa de Araújo conducted the orchestra and is said to have performed his *opera buffa*, *A intriga amorosa*. During the first half of the 19th century the Teatro S João (inaugurated in 1812) became the most important centre for visiting artists and lyric companies. Other lesser theatres opened during the 19th century, such as Ginásio Bonfim (1867) and Politeama Baiano (1882). The S João theatre was burnt down in 1922 and was not replaced until the 1950s, when the Teatro Castro Alves was built. The theatre is the venue for orchestral concerts, ballet and popular music events; in the 1980s it underwent major repairs, since when it has mounted a number of opera productions.

Although music was taught in the Bahia area from the early 17th century, it was only in 1818 that King João VI, then resident at Rio de Janeiro, created a chair of music to which he appointed José J. de Souza Negrão. He was succeeded in 1832 by Domingos da Rocha Mussurunga, who proposed the first local conservatory of music. With the foundation of the Academia de Belas Artes (1877) music instruction came under the supervision of the state of Bahia. The official conservatory opened in 1897, was reorganized a year later by Silvio Deolindo Fróes, and a few years later became the Instituto de Música da Bahia. It remained the main educational institution until 1934, when the Escola Normal de Música (Escola de Música da Bahia from 1951) was founded under Petro Jatobá. The music educationist Zulmira Silvany contributed to the institute's excellence. The third important music school, called Seminários Livres de Música, was founded in 1954 at the University of Bahia. Under the direction of the German composer Hans J. Koellreutter (1954–63) it became a dynamic centre for new music during the 1960s; the Grupo de Compositores da Bahia was organized there in 1966 through the efforts of Ernt Widmer, and included young composers such as Jamary Oliveira, Lindembergue Cardoso and Paulo Costa Lima.

The first symphony orchestra in Salvador was organized in 1944 by Father Luiz Gonzaga Mariz and lasted until about 1952. Several instrumental and vocal ensembles as well as a symphony orchestra are active at the Federal University of Bahia. The Orquestra Sinfônica da Bahia, under various local conductors, has given a regular season of concerts since the late 1970s.

Concert-promoting associations have included the Sociedade de Cultura Artística da Bahia (SCAB), founded in 1945, and the Cruzada da Boa Vontade (1956), both merged into the Associação Baiana de Arte in 1958.

Salvador is a particularly important centre of black Brazilian musical culture. A large portion of the city's population practise African-related religions, generically called *candomblé*, with rich and varied musical repertories that sustain religious life. In addition, the city has been a major centre in the history of 20th-century Brazilian popular music, generating since the late 1940s some of the most celebrated figures of popular music, from Dorival Cymmi and João Gilberto to Gilberto Gil and Caetano Veloso. Specific genres, some of them associated with the

celebration of Carnival, such as *afoxé*, *capoeira*, *bloco afro* and *timbalada*, were created there.

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GERARD BÉHAGUE

**Salvador, Matilde** (*b* 23 March 1918). Spanish composer. She studied in Castellón and Valencia, where her first compositions were performed. During the Spanish Civil War she studied composition and orchestration with Asencio (whom she later married), and she won some prizes for her songs. In 1943, despite official disapproval, she arranged the première of her first opera, *La filla del Rei Barbut*. Her most creative period was in the 1950s and 60s, when her two ballets *El segoviano esquivo* and *El sortilegio de la luna*, several choral works, songs (based on texts by Catalonian and Valencian poets) and pieces for guitar and piano were performed by leading Spanish musicians. On 24 January 1974 her second opera, *Vinatea*, was performed at the Gran Teatro del Liceo in Barcelona and then in Castellón and Valencia. Her personal situation improved after Franco's death: she obtained grants and prizes, and is now recognized as the leading female Spanish composer of the century.

Salvador's aesthetic is a continuation of Falla's nationalist aesthetic; this is especially true of her vocal music, which combines Valencian musical traditions with contemporary harmonic language. Her sister, Josefina, was an outstanding violinist.

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(*selective list*)

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Vocal (all songs unless otherwise stated): Alba lírica, 1936–9; 3 cançons valencianes, 1937; Canciones de nana y desvelo, 1947–8; Arietas de primavera, 1948; Homenaje a la poesía femenina de America, 1950; Cancionera de la enamorada, 1956; Les hores (cant.), perf. 1974; Aires de cançó; El Betlem de la Pigá (M. Peris); Mujeres de Jerusalem (G. Miró); El ruiseñor y la rosa (O. Wilde)

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MARUXA BALIÑAS-PEREZ

**Salvador-Daniel** *See* DANIEL, FRANCISCO SALVADOR.

**Salvadori, Andrea** (*b* Florence, 1591; bur. Florence, 25 Aug 1634). Italian poet and librettist. He was educated in the Collegio Romano and employed by the Medici family. His first contribution to Medici court entertainments was in 1613, and, according to the court diarist Cesare Tinghi, he was placed on the salary rolls on 23 October 1616. From then until his death he was the principal court poet in Florence. His most significant contribution was to sacred opera, which flourished in Florence from 1621 to 1628. In the *argomento* to *La regina Sant'Orsola* (Florence, 1624; lib pubd 1625), his first work in this genre (set by Marco da Gagliano), he claimed to have invented this type of sacred entertainment. His second *azzione sacra*, *La Giuditta* (*La istoria di Iudit*) (1626), with music by Gagliano, was performed in Florence for Cardinal Francesco Barberini and a papal legation that included Rospigliosi; it may have influenced Rospigliosi's own sacred opera librettos, which began to appear five years later. *La Giuditta* was also the source for Opitz's *Judith* (1635). Gagliano also collaborated with Salvadori on secular operas, namely *La sposalizio di Medoro et Angelica* (1619) and *La Flora* (1628); the libretto for a third opera by Peri, *Iole ed Ercole*, is lost except for a single lament. In his librettos Salvadori made extensive use of the chorus as a formal device, concluding each act with one and often using choral refrains to frame solo stanzas or to link scenes within an act. Most of his important works were published posthumously in *Poesie* (Rome, 1668).

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KELLEY HARNESS

**Salvadori, Angelo** (*fl* 1618–28). Italian music printer. He does not appear to be related to the contemporary librettist of the same name. He printed in Vicenza and Venice and is most important for Galeazzo Sabbatini's *Regola facile* (1628), Lodovico Monte's *Vago fior* (probably printed in the mid-1620s) and a series of five volumes of canzonettas (RISM 1618[17], 1620[22], 1622[20], 1623[11], *c*1625[12]) of which at least three went into second editions.

STANLEY BOORMAN

**Salvai, Maria Maddalena** (*b* Florence; *fl* 1716–37). Italian soprano. In 1716 she was in the service of the Landgrave of Kassel; she sang at Darmstadt between 1718 and 1719, then at Dresden. Recommended by Senesino for her 'most beautiful voice', she joined the Royal Academy in London in September 1720 at the same time as Senesino and remained for two seasons, making her début as Polissena

in Handel's *Radamisto*. She sang in *Arsace* (Orlandini-Amadei) and the first performances of the composite *Muzio Scevola* (Fidalma), Handel's *Floridante* (Rossane) and Giovanni Bononcini's *Crispo* and *Griselda*, as well as a number of concerts. She had a high tessitura and a compass of *e'* to *b♭''*, but seems not to have been an exceptional singer. She sang at Bologna and Genoa in 1724 and Milan in 1725, and appeared in two operas at Venice in 1722–3, four at Naples (including Vinci's *Ernelinda* and Hasse's *Sesostrate*) in 1726–7, two at Florence in 1727–8, and three more there in 1730–31. She was engaged for Vienna in 1732 and unsuccessfully approached for Florence in 1737. Salvai was her married name (her husband was a colonel); Sartori identifies her with Maddalena Frigieri, who sang at Venice in 1711–2 and Turin in 1726 and 1730. There is a caricature of Salvai by A.M. Zanetti in the Cini collection (*I-Vgc*).

WINTON DEAN

## Salvation Army, music of the.

1. Origins and history. 2. Music, worship and training.

1. ORIGINS AND HISTORY. The founder of the Salvation Army, William Booth (1829–1912), was a former Wesleyan Methodist minister whose experience as a pawnbroker's assistant in Nottingham inspired him to take the gospel to the poor and socially unacceptable. The movement began in the slums of Whitechapel in 1865 as the East London Christian Mission. Although Booth did not originally envisage the expansion of his mission into a larger organization, new 'stations' were soon established. His movement took the name of the Salvation Army in 1878; its organization and hierarchy were based upon that of the British army, and Booth became its first General.

In 1868 Booth issued the *Christian Mission Hymn Book*, a compilation of hymns specifically designed for his organization, and in 1875 he published a further collection of hymns, *Revival Music*, this time including tunes. A third collection, *Salvation Army Songs*, followed in 1878, from which time the term 'song' has generally replaced 'hymn' in Salvation Army music.

Music was never intended to become a major feature of the Salvation Army, but from the beginning the movement attracted a number of individuals who were also instrumentalists. Of particular importance was the Methodist Fry family of Salisbury, who supported Booth when he visited the city in 1878 by performing as a brass quartet, attracting the crowd with their playing and assisting the singing. The Fry family travelled around Britain with Booth and, following their model, other bands were founded throughout the country wherever the Army began its work. By the 1880s the association between the Salvation Army and instrumental bands was well established.

In his preface to the first volume of *Salvation Music* (1880) Booth justified on pragmatic grounds the 'consecration' of secular melodies. While the words carried the the 'gospel message', it was the tunes that attracted the audience. His principle of function above aesthetics had a significant effect on the use of music in the Army's ministry, and the adoption of secular melodies as settings for religious texts became a well-known characteristic of the movement. The Army's early songbooks, such as the two volumes of *Salvation Music* (1880, 1883), drew upon a wide variety of musical sources, including music-hall tunes and the American gospel and minstrel traditions, as well as the standard Victorian hymn repertory.

*The War Cry*, the Army's official weekly publication, encouraged Salvationists to form bands and carried requests for instruments of all kinds. At first this resulted in some unusual instrumental combinations, but eventually the brass band became the standard Salvation Army ensemble. Originally, local musicians taught the newly established bands, which played whatever music was available and performed hymn arrangements from manuscript scores. However, the lack of a formal structure and the absence of a common repertory meant that the different bands could not perform together at rallies. In 1883, therefore, a Music Department was established under the direction of Lt-Col. Richard Slater (1854–1939), a professional musician and a new recruit to the Salvation Army. Slater also became the first editor of the Army's music publishing section; his successor Col. Frederick Hawkes further developed its structure.

During the 1880s there was a flood of creative activity within the Salvation Army: in 1884 a tune book for bands was produced and a band journal launched; in 1889 a new book was issued together with band parts. Updated tune books and songbooks drawing on a variety of sources – sacred, secular and original compositions – have since appeared at about 30-year intervals; all include band arrangements. In 1891 the International Staff Band was officially established, with Frederick Fry as its conductor; this band soon became the leading musical ensemble of the Army, a position that it maintains today.

Although Booth himself resisted the development of Salvation Army choirs, in 1882 groups of officer-cadets began to tour Britain both playing and singing; the songs were often composed by group members. These tours produced two important results: the songs that became popular were sold, leading in 1886 to the publication of the first issue of the *The Musical Salvationist* for choir (its title changed in 1994 to *Sing to the Lord*); and the founding of choirs, or 'songster brigades', in 1896. Parallel youth sections to both songster brigades (from 1920) and bands (from *c*1900) have also been established. In 1963 Major Joy Webb pioneered the use of combo-style groups with 'The Joystrings'.

2. MUSIC, WORSHIP AND TRAINING. The use of music within the Salvation Army falls into three categories: worship; outdoor; and concerts or festivals. In worship the congregational singing is simple and direct and accompanied by a keyboard or brass ensemble. Contemporary song styles during the latter part of the 20th century have encouraged the appearance of ad hoc 'worship bands'. Of the instruments originally used in services the concertina has disappeared, and the tambourine, which was struck during the singing, has been replaced by 'timbrel groups' who perform drills to band music.

In the service, or 'meeting', the songster brigade sings a song, anthem or through-composed arrangement. A more recent influence from America is the singing of a unison or two-part song, often strongly rhythmic, accompanied by a piano. The band, in addition to its role as accompanist, might perform a solo piece – either a song selection, an arrangement or a short original work. Junior choirs and bands also participate in meetings.

The Salvation Army is active in some 90 countries where English is not the first language. In these countries

the words of many of the traditional songs are translations of the English originals, but national material is also used. Local musical practices are respected, with indigenous instruments often accompanying the singing during worship. However, the brass band is still regarded throughout the world as the most authentic expression of Salvation Army music.

Outdoor music has traditionally been part of the Salvation Army's missionary work, for example, the playing of a brass band to attract an audience. However, where the general public is no longer familiar with a wide repertory of hymns, as in Great Britain, brass bands perform a range of short, attractive pieces as well as sacred songs. Salvation Army bands still take part in processional marches, but street evangelism has tended to decrease in favour of visits to prisons, hospitals and residential homes.

Concerts given by Army music groups must include a prayer and a Bible reading. Extended presentations may incorporate mime and multimedia elements or take the form of musicals; some of the songs from the musicals of Commissioners John Gowans and John Larsson have been adopted for congregational use in meetings. Particularly important in the establishment of massed festivals in Britain were the composers Commissioner Sir Dean Goffin (1916–84) and Lt-Col. Norman Bearcroft. A number of traditional brass bands, in addition to their worship duties, make broadcasts, issue recordings and organize overseas tours.

The musical training provided by the Salvation Army is organized at local, national and international levels. Music schools and camps established worldwide provide intensive and specialized teaching in subjects such as performance, ensemble playing, conducting, music theory and various styles of composition. In the USA there is a national development programme led by regional 'Music Directors'. At the international level, the Army organizes conferences and runs a two-year correspondence course for bandmasters.

Many musicians originally trained by the Salvation Army have also become professional performers, conductors, composers and academics. Prominent names both within and without the Salvation Army include the British composers Eric Ball (1903–89), largely remembered for his works for brass band, including *The Kingdom Triumphant*, Sidney Cox (1887–1975), many of whose songs appear in Army song books, and the 'march kings' Col. Bramwell Coles (1887–1960) and George Marshall (1887–1956); and the Americans Erik Leidzén (1894–1962) and Emil Söderström (1900–72). Important composers since World War II include Lt-Col. Ray Bowes, Major Leslie Condon, Wilfred Heaton (*Toccata*), Commissioner Sir Dean Goffin (*My Strength, my Tower*) James Curnow, William Himes, Robert Redhead and Lt-Col. Ray Steadman-Allen, whose avant-garde approach and editorship has significantly influenced younger composers. Composers who were not members of the Salvation Army but who wrote for its music sections include J.P. Sousa (*The Salvation Army March*), Vaughan Williams (*Prelude on Three Welsh Hymn Tunes*) and Michael Tippett (the hymn tune 'Wadhurst').

Before 1993 all the music used by the Salvation Army was performed only by authority of the General, who was represented internationally by regional Music Councils. Since 1993 vocal music has been exempt from such central control, but bands must still play only music that is published by the Salvation Army. The main centre of the movement's music publishing is London, but a substantial division has been established in the United States; Scandinavia and the Netherlands also publish a significant amount of material.

Music for instrumental performance is issued in quarterly or half-yearly journals, each containing four or five pieces (marches, song arrangements etc.) and graded according to four categories: General, Festival, Triumph (for reduced instrumentation) and Unity (for five-part ensembles). About 55 pieces are published annually in such journals, although long works are sometimes printed individually. American journals often include extra parts, enabling works to be played by wind bands as well as brass ensembles. A wide range of music is published for concert performance, including solo works, standard pieces for brass band and transcriptions of classical pieces.

The choral music journal *Sing to the Lord* (formerly *The Musical Salvationist*) includes strophic songs, anthems, through-composed pieces and arrangements. Song collections, music for soloists, and works for male, female and children's voices are also published regularly. About 60 vocal works are issued annually.

Original music composed for the Salvation Army is expected to have a Christian theme. Composers do not receive royalties; their contributions are contractually donated. Much music is also exchanged in manuscript within the close-knit Salvation Army community.

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RAY STEADMAN-ALLEN

**Salvatore, Giovanni** (*b* Castelvenere, nr Benevento, early 17th century; *d* probably Naples, ?1688). Italian composer and organist. He was almost certainly a pupil of G.M. Sabino and Erasmo Bartoli ('Padre Raimo') at the Conservatorio della Pietà dei Turchini at Naples. Later he became a priest. In 1641 he was organist of SS Severino e Sossio, Naples, and later organist and *maestro di cappella* of S Lorenzo Maggiore. From 1662 to 1673 he taught at the Conservatorio della Pietà dei Turchini. During his last years he was rector and *maestro di cappella* of the Conservatorio dei Poveri di Gesù Cristo; as his successor was appointed in 1688 he probably died in that

year. It was once thought that he taught Alessandro Scarlatti but this is unlikely.

According to Liberati and Pitoni, Salvatore was greatly esteemed during his lifetime. Liberati even placed him above Frescobaldi on the grounds that he could compose fine vocal works without confusing their style with organ music. The vocal music has not yet been published or critically investigated. The larger works are written in the concertato style typical of the mid-17th century, with effective progressions and expressive dissonances but a limited harmonic idiom. Homorhythmic chordal and imitative textures alternate between the first and second choirs, both of which are skilfully combined with instrumental sinfonias. Contrasting metres and textures and occasional word-painting are characteristic. A set of four-voice responsories for the Office of the Dead are simpler in style. The organ works in the *Ricercari*, written in open score, demonstrate much technical skill. They are in the southern Italian tradition of the early 17th century as represented by Mayone, Trabaci and Frescobaldi, and though they do not depart radically from it in style or form, they are more tonal, close-knit and concisely organized. Salvatore occasionally used *durezze e ligature* (chromaticism, sharp dissonances and striking harmonic progressions) and the unpredictable, virtuoso, rhapsodic style associated with the Neapolitans and the Romans. The volume contains eight contrapuntally interesting ricercares, one on each of the eight tones, with two, three or four subjects and their permutations. In no.4 the four subjects, having been treated at length in their original forms, appear in turn in traditional cantus-firmus settings; in no.8 the hymn *Iste confessor* is presented as a cantus firmus in each voice. Despite its title the volume also includes other music. In three canzonas the opening section is repeated at the end; a fourth is a set of contrapuntal variations on the *bergamasca* melody, reaching a brilliant concluding virtuoso climax. Three organ masses include Kyrie settings based on the melodies *Orbis factor*, *Cunctipotens genitor* and *Cum jubilo*; brief versets in imitative or toccata style are intended for alternation with a choir. Salvatore appended a brief treatise, *Breve regola per rispondere al choro*, to the third printing of G.B. Olifante's *Porta aurea sive directorium chori* (Naples, 1641).

WORKS

Edition: *Giovanni Salvatore: Collected Keyboard Works*, ed. B. Hudson, CEKM, iii (1964) [H]

*principal sources I-Nc, Nf, many autograph*

VOCAL

2 ps, 5vv, 1645[1]; Missa defunctorum, 4vv, org; Mass and Vespers, 4vv; 3 masses (1 dated 1640), 4vv, 2 vn, org; Introits, 4 choirs; Mag, 5vv, 2 vn; 2 lit, 5vv, 2 choirs, 1 with 2 solo vv

Audite coeli, 4 choirs; Beati omnes, 5vv; Canticum trium puerorum, 4 choirs, 2 vn, 1657; Confitebor, 2 choirs; Credidi, 4 choirs; Exurgat Deus, 6vv; In monte Oliveti; Laudate pueri, 5vv, vns; Nisi Dominus, 5vv; O quam dulcis, 3vv, org; Portae coeli, 9vv, insts; Salve regina, 5vv, 2 vn; Stabat mater dolorosa, 5vv, org

Other masses, introits, responsories, motets, psalms, hymns

Non sia mai; S'inganna il mio pensiero; All'hor che Tirsi, secular arias, 1v, bc; also attrib. D. Salvatore

KEYBOARD

Ricercari a 4 voci, canzoni francesi, toccate e versi per rispondere nelle messe con l'organo al choro, libro I (Naples, 1641); H

2 ricercares a 2, 1665[5]

Capriccio del primo tono, 2 correnti, durezze e ligature, 2 toccate; H

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BARTON HUDSON

**Salvayre, (Gervais Bernard) Gaston** (*b* Toulouse, 24 June 1847; *d* Saint-Ague, nr Toulouse, 17 May 1916). French composer and critic. He was a pupil at the Toulouse Conservatory and later the Paris Conservatoire, where he studied with Marmontel (piano), Benoist (organ), Bazin (harmony) and Thomas (composition). He won the *premier prix* for organ in 1868 and, after five unsuccessful attempts, the Prix de Rome in 1872 with *Calypso*. His subsequent stay in Rome was quite productive; on his return to Paris he presented an *Ouverture symphonique* (1874), ballet music for the revival of Grisar's *Les amours du diable* (1874) and the *symphonie biblique La résurrection* (1876, retitled *La vallée de Josaphat* in 1882). In 1877 he was appointed chorus master of the Opéra Populaire at the Théâtre du Châtelet; in the same year he made an inauspicious operatic début with *Le bravo* and presented a ballet, *Fandango*. Later stage works, including *Richard III* (1883), *Egmont* (1886) and Dumas' *La dame de Monsoreau* (commissioned by the Opéra, 1888), did little to advance his reputation as an opera composer, yet he composed several more dramatic pieces; the only one of these to be staged was *Solange* (1909), which was hailed as a success by the critic Brétigny. His other compositions include major choral works, such as the *Stabat mater* (1877) and his last work, the *fresque musicale Sainte-Geneviève* (performed posthumously at Monte Carlo, 1919), as well as numerous songs and some chamber and piano music. Salvayre was a music critic for *Gil Blas* for many years. In 1880 he was made a Chevalier of the Légion d'Honneur.

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*printed works published in Paris unless otherwise stated*

STAGE

*first performed in Paris unless otherwise stated*

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Ballet music for A. Grisar: Les amours du diable, rev. version, Châtelet, 18 Nov 1874

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Fandango (ballet, 1), Opéra, 26 Nov 1877, arr. pf (1878)

Richard III (op, 4, Blavet, after W. Shakespeare), St Petersburg, Mariinsky, 9/21 Dec 1883, in It. as Riccardo III; orig. Fr., Nice, 29 Jan 1891 (1883)

Egmont (drame lyrique, 4, A. Wolff and A. Millaud, after J.W. von Goethe), OC, 6 Dec 1886, vs (1886), excerpts pubd separately

La dame de Monsoreau (op, 5, A. Maquet, after A. Dumas *père*), Opéra, 30 Jan 1888, vs (1888)

Solange (oc, 3, A. Aderer), OC, 10 March 1909 (1909)

?4 other stage works, unpubd

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Sacred: La résurrection, symphonie biblique, 1876, retitled La vallée de Josaphat, 1882 (1882); Stabat mater, solo vv, choir, orch (1877); 2 psalms, solo vv, choir, orch: Super flumina Babylonis, vs (?n.d.), In exitu Israel, unpubd; other works

Other vocal: Sainte-Geneviève (Aderer), fresque musicale, perf. 1919 (1921); *c*85 songs

Orch: Ouverture symphonique, 1874; other works
Chbr and pf works, some pubd

JOHN TREVITT

**Salve regina** (Lat.: 'Hail, queen'). One of the four large-scale Marian antiphons. Following medieval Roman and Franciscan custom, it is now sung at the end of Compline from Trinity Sunday to the Saturday before the first Sunday of Advent. It was also sung on a variety of other occasions during the later Middle Ages and even lent its name to a Marian devotion, the *Salve* service.

The exact origins of the *Salve regina* are unclear. The earliest surviving manuscript known to include the antiphon is *F-Pn* n.a.1412, a Cistercian antiphoner dating from 1150–60 from the abbey of Movimondo near Milan. This may imply a Cistercian origin, a theory supported by Canal and others with parallel passages from the writings of St Bernard of Clairvaux; similar arguments can also be adduced in favour of other Cistercian authors. The Movimondo manuscript gives the melody in Aquitanian neumes, and most of the earliest sources, from the late 12th and early 13th centuries, originate from Aquitaine or have French connections. The most important of these, the Auxerre Pontifical *F-Pn* lat.744, is also a Cistercian manuscript. A second possible place of origin is Cluny, where in 1135, when Peter the Venerable was abbot, a resolution was passed requiring the antiphon to be sung during processions. Proposed attributions to Adhemar of Le Puy (*d* 1098), Hermannus Contractus (*d* 1054) and others rest on still flimsier evidence. It is clear nonetheless that the text of the antiphon draws on a type of Marian theology that was still new at the beginning of the 12th century.

The well-known 1st-mode melody appears in the Movimondo manuscript and the early Aquitanian sources in a variety of different forms, some largely syllabic, others much more ornate. The Cistercian manuscripts generally give the simplest versions, but this may be due as much to artistic choice (possibly drawing on an originally oral tradition of the melody) as to their early date. Some German manuscripts have an unrelated melody in the 3rd mode. After 1218 the Cistercians adopted it as a daily processional chant, and from 1230 it was sung each day after Compline by Dominican orders.

From the early 15th century, if not before, the *Salve regina* was sung as part of various new devotions in honour of the Virgin Mary. Normally financed by the laity, these devotions often made generous provisions for music; the singing of the antiphon itself was often entrusted to boys from the choir school. Some of the most opulent of these services were held by lay religious societies of which one of the most brilliant was the Marian confraternity in Antwerp. According to their charter of 1482, the confraternity was organized to celebrate a daily devotional service between five and six o'clock in the evening. This *Salve* service employed four singers, 12 choirboys, a choirmaster, an organist and a priest, and was preceded by the ringing of the church bells. The confraternity included among its members Obrecht and Noel Bauldeweyn. Du Fay was a member of the *Salve* chapel of St Géry at Cambrai, and Pierre de La Rue of the Confraternity of Our Lady at 's-Hertogenbosch.

The importance of *Salve regina* within the *Salve* service is mirrored in the great number of polyphonic settings of the antiphon from the Renaissance. English composers of the 15th century wrote numerous settings, as did those 16th-century Spanish composers who were influenced by the Netherlandish court of Charles V. More than 127 polyphonic settings can be attributed to Netherlandish composers active between 1425 and 1550. All these exhibit a strong dependence on the cantus firmus, and their structural divisions generally reflect the textual divisions. A number of polyphonic compositions for voices set only the even-numbered verses (i.e. *Vita dulcedo*; *Ad te suspiramus*; *Et Jesum*; *O pia*), leaving the odd-numbered verses to be sung in plainchant. The reverse is true of the compositions for organ, which usually include only the odd-numbered verses (*Salve regina*; *Ad te clamamus*; *Eia ergo*; *O clemens*; *O dulcis*). Netherlandish composers represented by vocal settings include Alexander Agricola (three), Gombert (four), La Rue (six), Josquin (two), Obrecht (three) and Ockeghem (two). Composers of settings for organ include Paul Hofhaimer, Hans Kotter (two) and Arnolt Schlick.

*See also* ANTIPHON and MOTET, §II.

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JEANNINE S. INGRAM/KEITH FALCONER

**Salvetti, Guido** (*b* Varese, 7 Oct 1940). Italian musicologist. He completed a piano diploma in 1960 with Pietro Montani, and continued his piano studies with Guido Agosti at the Accademia Chigiana in Siena, where he also studied choral conducting with Nino Antonellini. He graduated in humanities (1963) and philosophy (1967), and took a diploma in composition in 1976. From 1979 he taught music history at the Milan Conservatory and founded the Diploma in musicology (1984); he became director of the same conservatory in 1996. He has held seminars in Vicenza, Parma and Carpi and is a board member of the Società Italiana di Musicologia, of which he was vice-president, 1976–9. His writings focus on 18th- and 19th-century Italian instrumental music (particularly the string quartet and the works of Luigi Boccherini), Italian opera in the second half of the 19th century, 20th-century Italian music, and the relationship between text and music in salon song of the late 19th and early 20th centuries.

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TERESA M. GIALDRONI

**Salvi, Antonio** (*b* Lucignano, 17 Jan 1664; *d* Florence, 21 May 1724). Italian librettist. He was a physician in the service of the ducal court in Florence and the favourite librettist of Prince Ferdinand de' Medici. Between 1701 and 1710 he wrote seven *drammi per musica* for the entertainments the prince gave in his villa at Pratolino, and he wrote others for the public theatres of Livorno and Florence from 1694 to 1718, the year in which his *Scanderbeg* was performed to music by Vivaldi for the re-opening of the Teatro della Pergola. After the death of Ferdinand (1713) he accepted commissions outside Tuscany and wrote for theatres in Rome, Reggio nell'Emilia, Turin, Munich and Venice. His librettos were set by the greatest composers of the day, including Perti, Alessandro Scarlatti, Gasparini and Vivaldi. Some of them were successful and were revived many times, mostly with other music; in particular *Astianatte* (1701, also known with the title *Andromaca*) and *Amore e maestà* (1715, sometimes set as *Arsace*). Handel often used them for his operas. In the context of the so-called Arcadian reform, Salvi's work is distinguished for its simplicity of style, regularity of formal structure and above all for the prevalence of emotional content. These modern characteristics reflect to some extent the influence of French classical theatre, from which a few of his intermezzos also derive: *L'artigiano gentiluomo*, *Il malato immaginario* and *L'avaro* are after works of Molière. *Il marito giocatore e la moglie bacchettona* (or *Serpilla e Bacocco*) is one of the most famous examples of the 18th-century intermezzo.

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FRANCESCO GIUNTINI

**Salvi, Victor** (*b* Chicago, 4 March 1920). American harp maker of Italian origin. The youngest son of the immigrant Venetian instrument maker Rudolfo Salvi (1865–1943), he began his career as a harpist in 1938; his half-brother Alberto (*b* Venice, 13 Dec 1893; *d* Lake Zurich, IL, 19 Oct 1983) and his sister Aida (*b* Viggiano, 1 March 1905; *d* Nashville, TN, 1996) were also harpists. Establishing his professional career, Victor Salvi played with the US Navy Band (1942–6), and as soloist with the St Louis Sinfonietta (1948–50). Meanwhile he had opened his own harp repair shop in Chicago (1945), and when he moved to New York (1949) he opened another in Manhattan. Continuing his orchestral career, he was harpist for Menotti's operas *The Consul* (1950) and *The Saint of Bleecker Street* (1954) on Broadway, and played with the New York PO and NBC SO under such conductors as Toscanini, Szell, Monteux and Mitropoulos. He completed his first harp in New York in 1954 and the following year left for Italy, where he established a harp factory in Genoa, his first harps going on sale in 1957. In 1968 larger premises were acquired at Vignole Borbera, and in 1969 he opened a shop for distribution and repairs in Covent Garden, London. The same year he acquired a factory in Sainte Croix, Switzerland, where craftsmen trained in making watches, mechanical music boxes and automatons took over the mechanical aspects of the harp's construction. Further new premises specializing in woodworking were acquired in Piasco, near Cuneo, and thus, by combining the Italian skills of carving and veneering with the Swiss ones of superb mechanical engineering, a harp of exceptional quality was assured. As a result, Salvi was awarded the first prize at the Mostra del Artigianato held in Florence in 1970.

Some nine different models of pedal harp entered the Salvi catalogue, and in 1978, in celebration of 25 years of harpmaking, two special harps were inlaid with 14 different materials including precious woods, ivory and mother-of-pearl. A specially sculpted harp was bought by the Metropolitan Museum of Art in New York. Also in 1978, Salvi acquired the Erard premises in the Salle Gaveau, Paris, along with the goodwill of the harp-manufacturing section of Gaveau-Erard. Distribution outlets were established in Paris (1970), Santa Monica (1975) and Tokyo (1981), and finally, in 1987, Salvi not

only added a successful electronic harp to his range, but also acquired the prestigious Chicago firm of Lyon & Healy. Lyon & Healy harps continued to be made in Chicago, whereas the Salvi harps continued to be made in Italy, and imported into the USA. In England a further acquisition was that of Bow Brand strings.

Victor Salvi was President of the World Harp Festival in Cardiff in 1994, and sponsors masterclasses, recitals and competitions where he has donated harps as prizes, such as the Israel (1988, 1992 and 1998), the USA International (Indiana, 1989, 1992, 1995 and 1998), the Moscow (1997) and the Lily Laskine (Paris, 1993, 1996 and 1999) competitions. He was awarded the World Harp Congress's Award of Recognition for Service to the International Harp Community (1996), the Premio Flamalgal from the city of San Remo (1997), and Honorary Citizenship of the City of Viggiano (1999).

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ANN GRIFFITHS

**Salvini-Donatelli, Fanny** [Lucchi, Francesca] (*b* Florence, ?1815; *d* Milan, June 1891). Italian soprano. She made her début at the Teatro di Apollo, Venice, in 1839 in *Il barbiere di Siviglia*. Engaged in Vienna 1842–3, she sang Abigaille in *Nabucco* under Verdi's supervision. She created the role of Violetta in *La traviata* at La Fenice, Venice (6 March 1853), and was blamed indirectly for the work's failure, supposedly because she weighed 'precisely 130 kilograms'. Other Verdi roles included Lady Macbeth, Lucrezia (*I due foscari*) and Elvire (*Ernani*). After engagements throughout Europe, she sang in Paris and at Drury Lane in London in 1858. She retired the following year but made further appearances in 1865. Berlioz and the London critics esteemed her voice, which was expressive, flexible and lyric and which accommodated itself to dramatic roles.

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CHARLES A. JAHANT

**Salviucci, Giovanni** (*b* Rome, 26 Oct 1907; *d* Rome, 4 Sept 1937). Italian composer. A pupil of Respighi and Casella, he also read law at Rome University. Subsequently he taught counterpoint and fugue at the Istituto M. Clementi in Rome, and wrote music criticism for the *Rassegna nazionale*. His early death cut short a career so promising that some believe he would have ranked with Dallapiccola and Petrassi. The earliest important works bear the imprints of both Salviucci's teachers; yet they already have a lyrical spontaneity which is his own. In the *Sinfonia da camera*, the most successful of these early works, he achieved a lithe, springy, neo-madrigalian exuberance, deploying his instrumental forces with a mastery not found in all his compositions.

The two orchestral pieces of 1934, though perhaps less perfectly realized, branch out in a new direction – they are fiercer, more chromatic, more rugged in rhythm. Salviucci now revealed a growing affinity with the more tense, involuted aspects of Casella's art that also influenced the young Petrassi. Several passages (e.g. the extraordinary end to the 'Introduzione' of the *Introduzione, passacaglia e finale*, with jagged melodic fragments set against a hypnotically reiterated G on the strings) have the visionary uniqueness of genius. It is, however, in his last two works that Salviucci gave the fullest indication of his potential. *Alcesti* is a choral piece comparable in stature with Petrassi's *Salmo ix* or Dallapiccola's *Cori di Michelangelo*, without resembling either. The firmly linear, dissonant yet still basically diatonic fabric retains certain similarities to Casella, but the many incidental chromatic inflections, often producing poignant false relations, are unlike anything else, and ideally suited to the text. Even more original, though lighter, is the *Serenata*, whose debt to Casella is limited to a few component melodic and rhythmic details, and to the medium, clearly suggested by the older composer's work of the same title. The result is wholly personal – not least in the first movement, abundant in its outpouring of unpredictable yet logical images and textures, and with a nervous energy which carries all before it.

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(*selective list*)

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JOHN C.G. WATERHOUSE

**Salway, Thomas** (*b c*1706; *d* London, 6 April 1743). English tenor and actor. He was a treble at Cannons under Pepusch and then a popular singer, mainly in Rich's company at Lincoln's Inn Fields and Covent Garden, from 1724 until shortly before his death. He sang between the acts, in ballad operas and afterpieces, burlesques and pantomimes. Henry Carey wrote of him as one of the three leading English singers: 'There's Beard, and there's Salway, and smart Kitty Clive'. He took the title role in Gay's ballad opera *Achilles*, where the hero is disguised as a woman throughout, had other petticoat roles, and in 1737 created the dragon-despatching Moore of Moore Hall in Lampe's parody of Italian opera, *The Dragon of Wantley*. In March 1731 he was Damon in the first public performance of Handel's *Acis and Galatea*, and he sang for Handel at Oxford in 1733.

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OLIVE BALDWIN, THELMA WILSON

**Salzburg.** City in Austria. From its founding in the 8th century until the dissolution of the archdiocese in 1806, it was the seat of a series of prince-archbishops whose court was the centre of the city's musical life. Salzburg was incorporated into Austria in 1816; in the 20th century it became specially noted for its festival.

1. To 1600. 2. 17th and 18th centuries. 3. 19th and 20th centuries. 4. The Salzburg Festival.

1. To 1600. The two most important centres for the development of liturgical chant in Salzburg and its missionary districts were the abbey of St Peter, founded by St Rupert, and the cathedral, founded by St Virgilius in 774. The earliest musical sources from St Peter are in St Gallen notation; those of the cathedral follow the Messine tradition. In 798 Arno, the first Archbishop of Salzburg (798–821), instructed that services at the cathedral were to be held 'following the tradition of the Romans'; statutes from 799 show that congregational hymns were permitted in addition to the psalm settings and songs sung by the monks. The earliest evidence for the practice of early polyphony in Salzburg is a 14th-century, gothically neumed graduale, in St Peter; a 12th-century copy of Aribo Scholasticus's *De musica* also survives there. A specifically Salzburg liturgy, recorded in an early breviary (*A-Smi* MII6), can be traced back to the last quarter of the 12th century; similarly important is the antiphoner of St Peter (*A-Wn* 2700) of around 1160, possibly commissioned by Abbot Heinrich I (later Bishop of Gurk).

The lively musical life of the city is documented by the presence there of instrument makers, bellfounders and other musicians. The position of cathedral Kantor, whose responsibilities included teaching singing, was established in 1223 by Archbishop Eberhard II (1220–46). Christmas and Easter were occasions for sacred non-liturgical or quasi-liturgical performances, often in dramatic form. One of the earliest such productions was the 'Bishop's play' for children, performed on the Feast of the Holy Innocents (28 December); this tradition continued until the time of Michael Haydn, whose *Missa S Aloysii*, composed for the Kapellknaben and dated 21 December 1777, is scored for two sopranos and alto together with violins and continuo. Although Eberhard is addressed in Neidhart von Reuental's 'Winter songs', there is no evidence that he was engaged at the Salzburg court; the same is true of the Minnesingers Hartwig von Rute, Pleier and Ulrich von Etzenbach.

In 1393 Archbishop Pilgrim von Puchheim (1365–96) founded the Pilgrimskapelle in the cathedral, where festive services were performed by up to 12 musicians and a 'beautiful and artful organ' that was dismantled only at the end of the 16th century. Pilgrim, known in particular for his secular sympathies, was patron to the Monk of Salzburg, the first poet–musician to write in German. His work is characterized by the introduction of liturgical (Gregorian), non-liturgical and popular elements in his melodies; they were frequently performed at Schloss Freisaal, a castle south of Salzburg. The Mondsee-Wiener Liederhandschrift, the earliest part of which includes songs by the Monk of Salzburg, bears witness to the lavish musical life of Salzburg's wealthy citizens; the manuscript was owned by the goldsmith Peter Spörl from, at the latest, 1472. At the same time, musical institutions proliferated in the city and in neighbouring towns such as Hofgastein and Radstadt. Not only the cathedral but also St Peter and the Stadtpfarrkirche (now the Franziskanerkirche) employed their own Kantors; the archbishops regularly employed city musicians as well as trumpeters and drummers.

With the spread of humanism, Salzburg became a leading early 16th-century centre of south German Renaissance art, particularly during the reign of Matthäus Lang (1519–40), who took into his court musicians from the former Hofkapelle of Maximilian I; both Heinrich Finck (from 1524) and the organist Paul Hofhaimer (from 1522) served under Lang. A document from 1526, probably incomplete, describes a music establishment with a Kapellmeister, two organists, a composer and six singers; eight boys sang in the choir. Hofhaimer's successors included Caspar Glanner and Kaspar Bockh, a prominent organ builder who in 1581 worked on the cathedral's small organ, built on a balcony 'on which the musicians might stand to execute their music on high feasts'. The Salzburg cathedral music was held in high esteem during Lang's reign; its virtues are praised by Ludwig Senfl in the foreword to his *Liber selectarum cantionum* (1520). It was during Lang's reign, too, that Johannes Stomius, who in 1530 founded a private school in Salzburg, wrote his *Prima ad musicen instructio* (Nuremberg, 1537), which includes discussions of solmization, modes and mensural theory. During the reign of Johann Jakob (1560–85), Lassus established connections with Salzburg; his second book of masses (1570) is dedicated to the archbishop. One Salzburg composer of the time was Sebastian Hassenknopf, whose 27 *Sacrae cantiones* were published in Munich in 1588. The first recorded printed music in Salzburg is a 1605 missal from the court printing press, founded in 1598 by Georg Kürner.

Inspired by his student years at the Collegio Germanico and the *cappella* of his uncle Marcus Sitticus Altems in Rome, Archbishop Wolf Dietrich von Raitenau (1587–1612) undertook a thorough reorganization of the court music, which was divided into four groups, nominally under separate administration: the court music proper (singers and instrumentalists) under the direction of the Obersthofmeisteramt; the court- and field-trumpeters, under the direction of the Oberststallmeister; the cathedral music (choral deacons and choristers), under the direction of the Domkapitel; and the choirboys. Much of the responsibility for establishing this new order fell to the Kapellmeister Tiburtio Massaino, who brought to Salzburg many prominent musicians from the court at Innsbruck. Among other liturgical reforms, Wolf Dietrich also introduced the Roman rite. The archbishop actively cultivated musical ties with the south: Agostino Agazzari's first book of *Sacrum cantionum* (1602) and Orazio Vecchi's *Hymni qui per totum annum in Ecclesia Romana concinuntur* (1604), as well as works by Leo Leoni and Jacobo Flori, were dedicated to him. He also began a number of important architectural projects that eventually transformed Salzburg, with its numerous fountains, open

squares and churches, into 'the Rome of the north'; in doing so he established Italian precedents that were to dominate Salzburg's cultural life until the dissolution of the archdiocese.

2. 17TH AND 18TH CENTURIES. Wolf Dietrich's cousin and successor, Archbishop Marcus Sitticus von Hohenems (1612–19), a nephew of Carlo Borromeo, cultivated similar economic and cultural links with Italy; during his reign Salzburg enjoyed a first flowering of the Baroque. His first Kapellmeister was Francesco Turco from Verona. Marcus Sitticus was also among the first Salzburg archbishops to cultivate secular music; Aurelio Bonelli's *Primo libro di villanelle a tre voci* (1616) and Sigismondo d'India's third book of madrigals (1615), as well as Pietro Lappi's first book of four-, five- and six-voice masses (1613) and Pietro Pace's eighth book of motets (1619), were dedicated to him. In 1614 a stage on the Italian model was erected in the archbishop's residence and it was there that the first opera was performed outside Italy, a carnival performance in 1614 of Monteverdi's *Orfeo* (Seifert, 1988); this may have come about as a result of a visit to Salzburg by the first Orfeo, Francesco Rasi, who in 1612 presented the archbishop with a manuscript of monodic sacred and secular compositions titled *Musiche da camera e chiesa*. In 1615 the famous Steintheater was built at Schloss Hellbrunn, the archbishop's summer residence; it is the oldest surviving garden theatre in the German-speaking world.

A Benedictine gymnasium was founded in Salzburg in 1617 and in 1622, during the reign of Paris Lodron (1619–53), the Salzburg Benedictine university, later one of the most important centres in Salzburg for the cultivation of music and drama, was established. At first, however, music theatre was not widely cultivated; partly as a result of the Thirty Years War and local plagues, monthly expenses for the court music sank from 508 gulden in 1630 to only 85 gulden in 1651. The central event during Paris Lodron's reign was the completion and consecration in 1628 of a new cathedral; the Romanesque church of St Rupert had burnt down in 1589. The consecration is described in Thomas Weiss's *Dedicatio salisburgensis* (1629): among other works, a 12-chorus *Te Deum* by Hofkapellmeister Stefano Bernardi was sung. (The 53-part *Missa salisburgensis*, previously thought to have been written for this event by Orazio Benevoli, is almost certainly by Heinrich Biber; it was performed in 1682 to celebrate the 1100th anniversary of the founding of the archbishopric; fig.1.) Bernardi was succeeded in 1640 by Abraham Megerle, author of the important and partly autobiographical *Speculum musico-mortale, das ist: Musicalischer Todtenspiegel* (1672). Megerle is said to have written more than 2000 compositions, mostly for the church; few of them survive. His most important work may be the incompletely preserved *Ara musica* of 1647, which includes 108 settings of the Mass proper; these display the full range of performance options at Salzburg Cathedral and are among the earliest works to make deliberate use of the cathedral's four choir lofts.

The Bohemian-Austrian prince-archbishops of the second half of the 17th century, Guidobald Graf Thun (ruled 1654–68), Max Gandolph von Kuenburg (ruled 1668–87) and Johann Ernst Graf Thun (ruled 1687–1709), pursued political neutrality and circumspect fiscal management, both of which contributed to the court's stable and thriving cultural life; unlike their predecessors, they



*1. Interior of Salzburg Cathedral during the celebrations to mark the 1100th anniversary of the founding of the Archbishopric of Salzburg: engraving by Melchior Küsel I, 1682*

frequently hired and promoted northern composers, among them the Bohemian Heinrich Biber, the Alsatian Georg Muffat and Andreas Hofer from Reichenhall. Biber joined the court music in 1670; his early works for Salzburg are mostly instrumental music, including the Mystery Sonatas (probably dedicated to Max Gandolph before 1676) and two collections of ensemble music, the *Sonatae tam aris quam aulis servientes* (1676) and the *Mensa sonora* (1680). After his appointment as Kapellmeister in 1684, Biber turned more frequently to church music; he also wrote several stage works, all of which are lost except for the opera *Chi la dura la vince* (1687).

Muffat was the most international of 17th-century Salzburg composers: born in Savoy, a student of Lully in Paris, and active in Prague and Vienna before his appointment in 1678 as Salzburg court organist, he was sent by Archbishop Max Gandolph to Rome. There in 1682 he became acquainted with Corelli and Bernardo Pasquini, and learned 'the art of keyboard playing in the Italian style', reflected in his *Armonico* and *Apparatus musico-organisticus*. Muffat's opera *Le fatali felicità di Plutone*, now lost, was composed for the enthronement of Johann Ernst Graf Thun in 1687; the only surviving vocal work by him is the double-chorus *Missa in labore requies*. Although Muffat left Salzburg for Passau in 1690, he retained strong ties to the archdiocese: the

*Ausserlesener mit Ernst- und Lust-gemengter Instrumental-Music* of 1701 is dedicated to the cathedral provost Maximilian Ernst von Scherffenberg. Muffat's synthesis of French, German and Italian styles put Salzburg squarely at the centre of late 17th-century musical life.

It was probably in connection with his duties at the Kapellhaus that Muffat wrote the *Regulae concentuum partiturae* (*A-Wm* I B7, dated 1699), a work that inspired generations of music theorists in Salzburg, including Johann Baptist Samber, whose *Manductio ad organum* (1704), *Continuation ad manductionem organicam* (1707) and *Elucidatio musicae choralis* (1710) cover elementary music theory, solmization, continuo, organ disposition and registration, and fugue. In 1719 Samber's pupil and successor as cathedral organist, Matthäus Gugl, published his *Fundamentum partiturae in compendio data*; a *Partiturfundament*, jointly attributed to Adlgasser and Michael Haydn, survives in St Peter (*A-Sca* Hay 2120.1). Leopold Mozart's *Gründliche Violinschule* of 1756 belongs to a different and specifically 18th-century tradition, that of the instrumental tutor.

At the end of the 17th century, the most important local genre in Salzburg was the *Finalkomödie* or school drama, a fusion of Italian opera and spoken pedagogical Benedictine play. Performed mainly at the Universitätstheater to mark the end of the academic year, music in the school dramas was at first restricted to choruses at the beginnings and ends of acts; by the 1670s the works consisted of a succession of recitatives and arias, based in part on the model of Italian opera. Until the closing of the Universitätstheater in 1778 by Archbishop Hieronymus Colloredo, the school drama was the highpoint of Salzburg's theatrical year; virtually every important composer in the archdiocese composed works for the Benedictine stage, including Biber, Matthias Sigismund Biechteler von Greiffenthal (Kapellmeister, 1706–43), Eberlin, Leopold Mozart, Anton Cajetan Adlgasser and Michael Haydn; Mozart's sole contribution to the genre is *Die Schuldigkeit des ersten und fürnehmsten Gebottes*, K35.

Following Biber's death in 1704, musical fashion in Salzburg took a decisive turn towards transalpine Italian models, in particular the works of Antonio Caldara, deputy Hofkapellmeister at Vienna. Caldara first visited Salzburg in 1712, when he was commissioned to write the solo cantata *Quegl'ochhi vezzosi*; his *Il giubilo della salza* was composed four years later to celebrate the name day of Archbishop Franz Anton von Harrach (1709–27). At least 19 of Caldara's operas and staged oratorios were performed in Salzburg between 1716 and 1727; in addition, the cathedral acquired numerous masses, offertories, vespers settings and other sacred works by him (now in *A-Sd*).

Harrach was succeeded by Leopold Anton Eleuthnerius, Baron of Firmian (1727–44), Jakob Ernst, Count of Liechtenstein (1745–7), and Siegmund Christoph, Count of Schrattenbach (1753–71). Schrattenbach in particular was lavish in his support of the court music; he was also the Mozarts' strongest supporter in Salzburg. Leopold Mozart, who joined the Salzburg court in 1743, advanced rapidly during Schrattenbach's tenure, serving from 1763 as deputy Kapellmeister. The archbishop also gave Wolfgang his first position at court, as unpaid third concertmaster, in 1769, and subsidized, at least in part, the Mozarts' travels abroad.

Church music represented the primary compositional obligation of the court musicians; the dominant composer in the mid-18th century was Ernst Eberlin, who in 1749 had been appointed Kapellmeister, succeeding Biber's son, Carl Heinrich. Many of Eberlin's works are written in a learned, late-Baroque *stile antico*; others rely on a harmonically static, but rhythmically complex, *stile moderno*. After Eberlin's death in 1762 a younger generation held sway, including his son-in-law Anton Cajetan Adlgasser (court and cathedral organist 1750–77), Leopold Mozart and Michael Haydn; less accomplished composers, among them Giuseppe Lolli, Franz Ignaz Lipp and Anton Ferdinand Paris, also contributed to the Salzburg Cathedral repertory. Independent orchestral music flourished as well, more or less contemporary with similar developments at Mannheim and Vienna; the creation of this modern repertory must be credited to Caspar Christelli, Ferdinand Seidl and Leopold Mozart. Seidl in particular was a prolific composer of partitas, multi-movement works usually scored for violins, bass and two trumpets; the chief exponent of the symphony was Leopold Mozart. Orchestral composers of the succeeding generation include Michael Haydn, Wenzelt Hebelt, Georg Scheicher, Joseph Hafeneder and, especially during the 1770s, W.A. Mozart.

Perhaps the most important orchestral genre was the serenade which, like the Benedictine school drama, owed its origin to the university. Every year in August, in connection with the university graduation ceremonies, the students had a substantial orchestral work performed for their professors. Typically these serenades consisted of an opening and closing march and between six and nine other movements, among them two or three concerto-like movements for various instruments. Although the origin of this tradition is unknown, serenades are documented as a regular fixture of the academic year by the mid-1740s. Leopold Mozart, who composed more than 30 such works by 1757, was the most important early composer in the genre; later examples by Michael Haydn, Joseph Hafeneder and W.A. Mozart also survive.

In addition to their duties at court, local musicians were active at other institutions throughout the city or in the surrounding region, including St Peter, the Dreifaltigkeitskirche, the Nonnberg convent and monasteries at Laufen an der Salzach and Tittmoning (both lower down the river Salzach in Bavaria), Michaelbeuern and Mattsee. The most important of these was St Peter, where the Musikkapelle consisted largely of students; the court musicians, especially the Mozarts and Michael Haydn, were also frequent guests and performers at the abbey. Leopold Mozart had composed works for St Peter as early as 1753, Mozart's Mass K66 was written for the ordination of Cajetan Hagenauer, son of the Mozarts' landlord, and when Hagenauer was elected abbot in 1786, Michael Haydn composed for him the *Missa S Dominici*. During the last years of the 18th century and early years of the 19th the dominant musical personality there was Johann Nepomuk Rainprechter (1752–1812), a student of Leopold Mozart and Michael Haydn; an important contemporaneous document is the 1822 *Catalogus rerum musicarum pro choro figurato* by Martin Bischofreiter (1762–1845), which describes the abbey's impressive holdings of sacred music. Musical activity at the Nonnberg convent, founded by St Rupert about 712, can similarly be traced back to the Middle Ages (Niiyama,



*2. Salzburg Hofplatz (now Residenzplatz), with the cathedral (centre) and prince-archbishop's residence (right): engraving by F. Müller after August Franz Heinrich Naumann, late 18th century*

1994); although strict closure was in effect from the late 1500s, the court musicians sometimes appeared there, to celebrate the election of a new abbess, or when the archbishop himself celebrated mass. Nonnberg played an important role in the cultivation of German sacred songs in Salzburg; it also represented the only outlet for women composers, such as Barbara Eberlin. Farther afield was the parish church of Mariae Himmelfahrt in Laufen, completed in 1334, which during the early 17th century cultivated Italian, as well as local Bavarian and Austrian, music; the Mozarts were well acquainted with the music personnel there. Michael Haydn's influence was particularly strong at Michaelbeuern, where his friend and sometimes amanuensis Werigand Rettensteiner (1751–1822) served for a time as Chorregent (Hintermaier, 1985).

Significant changes in Salzburg's musical life came about with the election in 1772 of Schrattenbach's successor, Hieronymus Colloredo, Prince-Bishop of Gurk and second son of the imperial state vice-chancellor. Colloredo embarked almost immediately on an ambitious course to modernize the archdiocese. The school system was overhauled along Viennese lines and in 1778 the Universitätstheater was closed. This gap in Salzburg's theatrical life was made good in part by the creation of a public theatre in 1775, when Colloredo ordered that the Ballhaus in the Hannibalgarten (today the Makartplatz and site of the Landestheater) be rebuilt at the city's expense as a theatre for spoken drama and opera. The first troupe to play there, directed by Carl Wahr, included in its repertory Regnard's *Der Zerstreute*, with entr'actes by Joseph Haydn (Symphony no.60, 'Il distratto'), and Gebler's *Thamos, König in Aegypten*, which may have been performed with incidental music by Mozart. Nevertheless, the theatre offered local composers little to replace the former Benedictine drama, and few of them contributed to its productions.

Colloredo also instituted numerous church reforms, many intended to make the liturgy more comprehensible. These included the abolition of some popular local traditions, such as the firing of cannons and the carrying of pictures and statues during church processions as well as the famous pilgrimage to Pinzgau; a shortening of the Mass (described by Mozart in a letter to Padre Martini of 4 September 1776); and the replacement of purely instrumental pieces traditionally performed at the gradual with choral compositions based on liturgical texts, as well as the replacement of Latin hymns sung in German. Impoverished as the church music may have become, it is thanks to these changes that Michael Haydn composed more than 100 offertories and graduals and later published his *Heiliger Gesang*. The reforms, spelt out in detail in Colloredo's pastoral letter of 1782, were not popular; congregations passively resisted the introduction of German hymns by not singing them and worshippers in parishes near the border frequently attended services in Bavarian churches, where instruments were still allowed.

Private music-making was an important part of Salzburg's musical life: several of Leopold and Wolfgang Amadeus Mozart's works were composed for the local nobility, including the divertimentos K247 and K334, as well as the 'Haffner' Serenade K250; Michael Haydn's male-voice quartets were composed for his friends at St Peter. In 1778 the archbishop's nephew, Johann Rudolf, Count Czernin, founded a private orchestra that gave weekly concerts at the palace of Count Lodron; a later private orchestra, which met at the house of Dr Silvester Barisani, physician to the archbishop, gave the first Salzburg performance of Mozart's 'Linz' symphony (no.36) in September 1784. Public concerts, first mounted

at the instigation of the archbishop, became more frequent in Salzburg after 1781; travelling virtuosos frequently performed there, including several (Strinasacchi, J.L. Dussek and Storace) with connections to Mozart, who by then had moved to Vienna. The repertory at these concerts was increasingly dominated by the works of non-Salzburg composers. It was not until 1797 that a local theatrical troupe was established under the direction of Lorenz Hübner, editor of the *Salzburger Intelligenzblatt*, and Giuseppe Tomaselli, a court tenor. Directed by Franz Joseph Otter, the troupe included in its repertory Mozart's *Die Entführung aus dem Serail*, *Die Zauberflöte*, *Le nozze di Figaro* and *Don Giovanni* (the last two in German), as well as spoken dramas by Goethe and Schiller.

In 1803 Colloredo fled Salzburg in anticipation of a French invasion; the last Kapellmeister was Luigi Gatti (from 1783). Thereafter, the spiritual princedoms of both Passau and Eichstädt briefly came under Salzburg control and musical life enjoyed a last moment of prosperity during the reign of Archduke Ferdinand of Tuscany (1803–5). The court was finally abolished in 1806, and the best local musicians transferred to the Vienna Hofmusikkapelle.

3. 19TH AND 20TH CENTURIES. When political stability was restored to Austria in 1816, Salzburg changed from an episcopal seat to a stagnant provincial town; for almost 40 years the city was without a significant musical culture. Of earlier institutions, only the Kaiserliches Königliches Nationaltheater (until 1806 the Hoftheater) survived; its repertory included Singspiele by Weigl, Dittersdorf and Wenzel Müller, as well as operas by Rossini, Cherubini, Mozart and Weber (*Der Freischütz*, 1825). In 1841, the Dommusikverein und Mozarteum, an institution for 'the promotion of all branches of music, but especially church music', was founded. Its first director was Alois Taux, the most important musician in mid-19th-century Salzburg. Taux was followed by Hans Schläger (1861) and Otto Bach (1868); Bruckner applied in vain for this post on both occasions. The society held its first music festival in 1842, for the unveiling of the Mozart memorial (Angermüller, 1992); the Salzburger Liedertafel was formed in 1847. A Mozart Centenary Festival was held in 1856, when Carl Mozart presented valuable Mozartiana to the Mozarteum. Much of the impetus for the developing Mozart cult came from Taux, who from 1839 served as Kapellmeister at the Nationaltheater. Other composers active during this period were Johann Schnaubeit, Carl Santner and Peter Singer. Church music, reformed during the reign of Archbishop Johannes Katschthaler (1900–14), was directed by the cathedral Kapellmeister Hermann Spies (1892–1920) and Joseph Messner (1926–69).

The Internationale Mozart-Stiftung, whose broad initial programme included supporting and encouraging musicians and music students, promoting concerts, building a library and archive and organizing periodic conventions of musicians, was founded in 1870 by Karl Freiherr von Sterneck (1813–93). In 1875 it started the first complete edition of Mozart's works; at music festivals held in 1877 and 1879, the Vienna Hofoper orchestra was conducted, respectively, by Otto Dessoff and Hans Richter. In 1880 Sterneck succeeded in freeing the Mozarteum from its administrative association with the Dommusikverein; it united with the Internationale Mozart-Stiftung to form the Internationale Stiftung Mozarteum. The first director of the public music school was Joseph Friedrich Hummel; it later became a conservatory (1914, state controlled from 1922), a Reichshochschule für Musik (1939–45), a Musikakademie (1953) and the Hochschule für Musik und Darstellende Kunst (1971). Among its outstanding directors were Bernhard Paumgartner (1917–38 and 1945–9), Clemens Krauss (1938–45) and Eberhard Preussner (1959–64). The most important composers working in Salzburg during the 20th century include Egon Kornauth, Joseph Messner, Friedrich Frischenschlager, Franz Ledwinka, Wilhelm Keller, Franz Herf, Rolf Maedel, Friedrich Neumann, Josef Maria Horvath, Andor Losonczy and Barna Kovats. In addition to the annual Salzburg Festival (see §4 below) there are other musical events in the city. For the bicentenary of Mozart's birth in 1956 the Internationale Stiftung Mozarteum initiated an annual series of concerts held at the end of January, the Salzburg Mozart Week (Salzburger Mozart-Woche). In 1967 Herbert von Karajan initiated a ten-day Easter Festival.

4. THE SALZBURG FESTIVAL. The first important predecessor of the present-day Salzburg Festival was the 1877 music festival held by the Mozart-Stiftung. Subsequent festivals under Richter (1879 and 1887, for the centenary of *Don Giovanni*), Jahn (1891, for Mozart's death centenary), Hofkapellmeister Joseph Hellmesberger (ii) (1901), Mottl (1904), Strauss and Mahler (1906, including a performance of *Le nozze di Figaro* by the Vienna Hofoper personally subsidized by Emperor Franz Joseph), Nikisch, Franz Schalk, and Weingartner (1910) led to the idea of a regular festival; one was planned for summer 1914 but was cancelled on the outbreak of war. In 1917 Friedrich Gehmacher and Heinrich Damisch founded the Salzburger Festspielhaus-Gemeinde in Vienna with a branch in Salzburg for the purpose of establishing an annual festival of drama and music with special emphasis on the works of Mozart; the first festival took place in 1920 with Max Reinhardt's production of Hofmannsthal's *Jedermann* in the Domplatz, since then a traditional event. Bernhard Paumgartner organized the first series of concerts at the 1921 festival; operas were first given at the 1922 festival in the small Stadttheater: *Don Giovanni* and *Così fan tutte* conducted by Strauss, and *Le nozze di Figaro* and *Die Entführung aus dem Serail* conducted by Schalk. There were no music performances at the 1923 festival, when the first official ISCM festival was held in Salzburg, and the entire 1924 festival was cancelled because of the general economic crisis.

1925 was an important year, with the opening of the Festspielhaus, the first lieder recital and the first radio broadcast of a festival event (*Don Giovanni*, 24 August). The Festspielhaus was rebuilt in 1926 by Clemens Holzmeister to seat 1200, first used for opera in 1927 (*Fidelio*) and altered in 1937 and 1939. Open-air performances have been given in the Felsenreitschule (Summer Riding School) since 1926; in the same year a contemporary opera, Strauss's *Ariadne auf Naxos*, was for the first time included among the festival events. During the 1930s Walter, Furtwängler, Knappertsbusch and Toscanini were the leading conductors; Herbert Graf produced many of the operas. After the Anschluss in 1938, however, many artists left or refused to perform in Salzburg, including Walter, Toscanini, Kleiber, Fritz Busch and Klemperer. Events were curtailed during World War II and the 1944 festival was cancelled.

The founding and early history of the Salzburg Festival has increasingly become a fashionable topic in cultural history; in one compelling view it is seen as a search for Austrian identity after the fall of the Habsburg monarchy, and as a conservative reaction against modernism (Steinberg, 1990). Since its resurrection in 1945 a number of premières have been given at the festival, notably Strauss's *Die Liebe der Danae* (1952) and Henze's *The Bassarids* (1966); productions of early operas have also been mounted, including Cavalieri's *Rappresentatione di Anima, et di Corpo* (1968). The Vienna PO has long been the musical backbone of the festival; in addition to playing for orchestral concerts, it has also served as the opera orchestra, chamber orchestra for the serenade concerts, and for the sacred concerts. The first guest orchestra to perform was the Budapest PO under Ernst von Dohnányi in 1931; the next was the Berlin PO in 1957. Among conductors, the festival has been dominated in the postwar era by Furtwängler, Böhm and Karajan, who until his death in 1989 also served as musical director. Karajan was succeeded as director in 1991 by Gérard Mortier; under his direction the festival has reintroduced the performance of classic 20th-century operas, including Schoenberg's *Moses und Aron*, Berg's *Lulu*, Bartók's *Bluebeard's Castle* and Janáček's *From the House of the Dead*.

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CLIFF EISEN

**Salzédo** [Salzedo; Salcedo], **Carlos (Léon)** (*b* Arcachon, 6 April 1885; *d* Waterville, ME, 17 Aug 1961). American harpist and composer of French birth. He graduated from the Paris Conservatoire at the age of 16, an unprecedented winner of the *premier prix* in two instruments. In 1909 he moved to New York, where he was engaged as the first harpist of the Metropolitan Opera orchestra under Toscanini for four years. In 1913 he founded the Trio de Lutèce and in 1917 the Salzédo Harp Ensemble; he also played in and helped to found and promote other ensembles worldwide. A champion of contemporary music, he assisted Varèse in organizing the International Composers' Guild (1921) and was active in ISCM, the New Music Society of California (under the direction of Cowell), the Pan American Association of Composers and Pro-Musica. He established the harp department at the Curtis Institute of Music (1924), founded the Salzédo Harp Colony in Camden, Maine (1931), and taught at the Juilliard School. Other activities included serving as editor of the *Eolian Review* (later *Eolus*) and president of the American Harp Society. In 1931 Lyon & Healy (Chicago) began to produce the first Salzédo Model Harps.

Ernst Bloch wrote in the 1920s that Salzédo opened the door to a new concept of harp playing. Through his own compositions and those of others, he brought greater prestige to harp technique and literature than had previously existed. His compositions can be divided into early works (1910–18), the harmonic vocabulary of which recall Ravel and other Impressionists, progressive works (*c*1919–60), comprising the bulk of his output, and transcriptions and original setting of well-known melodies. Through extensive experimentation he analysed the multiple timbres a harp could produce, inventing symbols to notate new sounds and introducing terms or phrases to describe them. These began to appear in his compositions around 1919. He was also recognized as a pioneer of consistent fingering and pedal markings. The influence of his methods, timbres and techniques on other composers was widespread; in particular, Berio, Crumb, Boulez, Wen-chung and Persichetti adopted his symbols, or used similar ones. Salzédo's attention to detail, his search for uniformity and his creative inspiration initiated an open-ended school of 20th-century harp composition, performance and teaching.

WORKS
(*selective list*)

3 morceaux, hp, 1913; 5 Preludes, hp, 1917; The Enchanted Isle, hp, orch, 1918; Bolmimerie, 7 hp, 1919; Poems (S. Yarrow), S, ob, hn, bn, 6 hp, 1919; Sonata, hp, pf, 1922; 3 Poems (S. Mallarmé), S, hp, pf, 1924; Conc. no.1, hp, 7 wind, 1926; Pentacle, 2 hp, 1928; Préamble et jeux, hp, chbr orch, 1929; Scintillation, hp, 1936; Panorama Suite, hp, 1937; Suite of 8 Dances, hp, 1943; Conc. no.2, hp, orch, 1953; Prélude fatidique, hp, 1954
Transcrs. and arrs.: works by J.S. Bach, Beethoven, Brahms, Debussy, Granados, Handel, Haydn, Mozart, Pescetti, Ravel, N.A. Rimsky-Korsakov, Wagner; trad. melodies

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WRITINGS

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*Method for the Harp* (New York, 1929)
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SHELLEY BATT ARCHAMBO WIEST

**Salzedo, Leonard (Lopes)** (*b* London, 24 Sept 1921; *d* Leighton Buzzard, 6 May 2000). English composer of Spanish origin. He studied at the RCM (1940–44), his principal teachers being Isolde Menges (violin) and Howells (composition). His early career combined freelance composition and work as a violinist with the LPO and RPO (1947–66). In 1944 Rambert commissioned him to write the music for her ballet *The Fugitive*; his association with ballet was strengthened by musical directorships of the Rambert Company (1966–72), Scottish Ballet (1972–4), and London City Ballet (1982–6). His most successful score was *The Witch Boy*; Beecham conducted the first performance of the concert suite in 1959 in the Festival Hall, where three years previously he had introduced Salzedo's First Symphony. His Divertimento for brass became famous as the signature tune for BBC TV's Open University programmes in the 1970s.

WORKS
(*selective list*)

Ballets: The Fugitive, 1944; Mardi Gras, 1946; Living Image, 1951; Maladie d'Amour, 1952; The Alcove, 1953; The Witch Boy, 1956; The Travellers, 1963; Agrionia, 1964; The Realms of Choice, 1965; Hazard, 1965; The Man Within, 1970; Ballet Drei 1973, 1973
Orch: Sym. no.1, perf. 1956; Conc., b viol, orch, 1957; Conc. fervido, 1964; Toccata, 1967; Hpd Conc., 1968; Perc Conc., 1969; Va Conc., 1983; Requiem sine voxibus, 1989; Vc Conc., 1992; Pf Conc., 1994
Choral: Stabat mater, solo vv, chorus, orch, 1991; Epifanía, chbr choir, 6 insts, 1995; Paean to the Sun, cant., 1996
Chbr: Divertimento, brass sextet, 1959; 10 str qts
18 film scores, incid music

Principal publishers: Amoris, Chester, Lopés

CHRISTOPHER PALMER/MERVYN COOKE

**Salzer, Felix** (*b* Vienna, 13 June 1904; *d* New York, 12 Aug 1986). American musicologist of Austrian birth. He studied music history with Adler in Vienna, where he took the doctorate in 1926 with a dissertation on Schubert; at the same time he studied theory and analysis with Hans Weisse and Heinrich Schenker. He was awarded a diploma in conducting from the Vienna Music Academy in 1935. In 1937, with Oswald Jonas, he founded *Der Dreiklang*, a monthly journal that dealt with Schenker's theories. He emigrated to America in 1940 and taught at the Mannes College of Music (1940–56, 1962–4; executive director 1948–55). In 1963 he became professor of music at Queens College of the City University of New York.

Salzer's writings, derived from the theories of Schenker, have had considerable influence on the study of theory and analysis in the USA. He provided a succinct exposition of Schenker's ideas in the introduction (1969) to his revision of Schenker's *Fünf Urlinie-Tafeln*. In *Structural*

*Hearing* (1952), which organized Schenkerian analysis into a systematic course of study, he extended the application of these principles to embrace tonal music from the Middle Ages to the present. Further, he made specific distinctions between 'harmonic' and 'contrapuntal' functions of chords, and developed the concepts of tonal prolongation and tonal structure. In *Counterpoint in Composition* (1969, with C. Schachter), he emphasized the relationship of Fux's principles of species counterpoint to tonal music of all styles, thus extending the concepts of part-writing evolved in Schenker's later writings. Both pedagogical works are based on Schenker's *Der Freie Satz* and systematize the techniques of foreground and middleground levels of composition. In 1967, with William J. Mitchell, he founded the periodical *The Music Forum* which he edited from 1967 to 1976. It was primarily devoted to studies based on Schenker's approach.

WRITINGS

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'Über die Bedeutung der Ornamentik in Philipp Emanuel Bachs Klavierwerken', *ZMw*, xii (1929–30), 398–428
*Sinn und Wesen der abendländischen Mehrstimmigkeit* (Vienna, 1935)
*Structural Hearing: Tonal Coherence in Music* (New York, 1952, 2/1962; Ger. trans., 1957)
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with C. Schachter: *Counterpoint in Composition: the Study of Voice Leading* (New York, 1969/*R*)
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'Haydn's Fantasia from the String Quartet, opus 76, no.6', *The Music Forum*, iv (1976), 161–94

SAUL NOVACK

**Salzilli, Crescentio** (*b* Capua, ?1580–85; *d* in or after 1621). Italian composer and lutenist. There is no proof that, as has sometimes been stated, he was raised in the household of the Prince of Rocca Romana, Giovanni Tommaso di Capua, but he was in the prince's service when he dedicated his first book of madrigals to him on 6 March 1607. In February 1610 he was hired as an archlute player at SS Annunziata, Naples, and he held this post until at least 1621. His madrigals are successful imitations of Gesualdo's late style, with its contrasts of slow dissonant *durezze e ligature*, fast, dense points of imitation, short chordal phrases in triple metre and sudden silences. Over the four books, which comprise more than 80 pieces, the madrigals become progressively longer, less chordal and more imitative, and use phrase repetition more and more. Salzilli's two extant books of three-part canzonettas are provided with guitar tablature. Most of them have three stanzas of text, normally without a refrain, and are in triple metre with abundant syncopations and hemiola.

WORKS

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Secondo libro de [21] madrigali, 5vv (Naples, 1611[17])
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La sirena: libro secondo delle [21] canzonette, 3vv (Naples, 1616) [incl. gui tablature]
Amarille: libro terzo delle [23] canzonette, 3vv (Naples, 1616) [incl. gui tablature]
Quarto libro de [22] madrigali, 5vv (Naples, 1621)

KEITH A. LARSON

**Salzman, Eric** (*b* New York, 8 Sept 1933). American composer and writer on music. After studying composition with Morris Mawner at the New York High School of Music and Art (1949–51), he continued his studies at Columbia University (BA 1954), where his teachers included Beeson, Luening and Ussachevsky. He pursued postgraduate work at Princeton University (MFA 1956) under Babbitt, Sessions and others. A Fulbright Fellowship (1956–8) facilitated further study with Petrassi at the Accademia di St Cecilia, Rome, and with Scherchen, Stockhausen and Nono at Darmstadt. In 1958 he returned to the USA and began a career as a music critic, writing for the *New York Times* (1958–62), the *New York Herald Tribune* (1962–6) and *Stereo Review* (from 1966); he won the Sang Prize for Criticism in the Fine Arts in 1969. He was also active as music director of WBAI-FM, New York (1962–3, 1968–72), a non-commercial radio station, and founder of the Free Music Store, a centre for adventurous performance, Electric Ear (1967–8), New Image of Sound (1968–71) and QUOG Music Theater (1970), an ensemble of singers, dancers and instrumentalists that explored new, often improvised forms. His teaching appointments have included positions at Queens College, CUNY (1966–8), the Institute for Studies in American Music (Brooklyn, New York) and New York University (from 1982). From 1975 to 1990 he produced and directed over two dozen recordings (mainly for the Nonesuch label), several of which received Grammy nominations; these feature works by composers such as Weill, Partch and Bolcom, as well as his own music. From 1984 to 1991 he was editor of the *Musical Quarterly*. He served as co-founder and artistic director of the American Music Theatre Festival, Philadelphia (1982–93), before founding and directing the Music Theater/New York (from 1993).

Salzman's early instrumental compositions are somewhat Expressionistic in style, yet also show the influence of Ives and Varèse. The Suite for Violin and Piano (1953) bases its musical material on Amerindian themes. During the 1960s mixed-media and music theatre works increasingly engaged his attention. *Foxes and Hedgehogs* (1964–7), his first work in this genre, is a concentrated expression of his ideas on art, technology and cultural change. After its initial production in New York (1967), a radio version was broadcast widely in Europe; in 1972 the work was performed in London by the BBC SO under Boulez.

In the 1970s Salzman worked with Michael Sahl, a former Princeton classmate, on *The Conjurer* (1974–5). This fruitful collaboration resulted in several other compositions, including *Civilization and its Discontents* (1977), perhaps their best-known work, a cabaret style musical theatre piece which won the Prix Italia in 1980, *Noah* (1978), written while the two were in residence at the Pratt Institute, Brooklyn, and *The Passion of Simple Simon* (1979), written while in residence at the Hunter Center for Lifelong Learning. Salzman and Sahl codified their simple, popular musical language in *Making Changes: a Practical Guide to Vernacular Harmony* (New York, 1977). Among Salzman's other publications are *Twentieth-Century Music: an Introduction* (Englewood Cliffs, NJ, 1967, 2/1974), essays in the collection *Writings About John Cage* (ed. R. Kostelanetz, Ann Arbor, 1993) and *The New Music Theater* (Oxford, 1998). (*EwenD*; *GroveO*, J.A. Conrad, incl. further bibliography)

WORKS

DRAMATIC

† – *collab. M. Sahl*

Stage: Foxes and Hedgehogs (verses and cantos, J. Ashbery), 4 solo vv, 2 ens, elec, 1964–7, New York, 30 Nov 1967; The Peloponnesian War (D. Nagrin), 1967–8; The Nude Paper Sermon (tropes, Ashbery and S. Wade), actor, chorus, Renaissance insts, elec, 1969, New York, 20 March 1969; Ecolog (music-theatre piece), 1971, WNET-TV, 1971; Chbr Music: Mirror, improvisational, 1972; Saying Something (compilation workshop perfs.), 1972, collab. QUOG Music Theatre Ens; Biograffiti (collective music-theatre work, 1, Salzman and Sahl), workshop perfs., New York, 1973, final version, New York, 14 Dec 1974, collab. QUOG Music Theatre Ens; Lazarus (music drama, Salzman and Master of Fleury), workshop perfs., 1973, final version, New York, 24 April 1975 [excerpts arr. as Fantasy on Lazarus, str orch, 1974]; The Conjurer † (pop op, 2, Salzman and Sahl), 1974–5, New York, 1 June 1975; Stauf, an American Faust † (moral entertainment, 2, Salzman and Sahl), 1976, New York, 25 May 1976, rev. Philadelphia, 1 Oct 1986, final version, Philadelphia, 20 Sept 1987; Civilization and its Discontents † (music-theatre comedy, 1, Salzman and Sahl), 1977, New York, 19 May 1977 [rev. as radio op, NPR, 1980]; Noah † (musical pageant, 2, Salzman and Sahl), 1978, Brooklyn, 10 Feb 1978; The Passion of Simple Simon † (theatre op, 3, Salzman and Sahl), 1979, New York, 1 Feb 1979; Big Jim & the Small-Time Investors † (music-theatre piece, N. Jackson), 1984–5, collab. N. Jackson, rev. 1990; The Last Words of Dutch Schultz (music-theatre piece, Salzman and V. Vasilevski), 1995–6

Other: Can Man Survive?, mixed media, 1968–9; Feedback, mixed media, 1968; Voices (radio op), 1971; Boxes † (radio op), 1981–2; Toward a New American Opera, mixed media, 1985; Body Language, mixed media, 1995–6; incid music

OTHER WORKS

Inst: Suite, vn, pf, 1953; Str Qt, 1955; Sonata, fl, pf, 1956; Inventions, orch, 1957–8; Partita, vn, 1958; Accord, accdn, opt. vv, opt. actors, 1975; Variations on Sacred Harp Hymn Tunes, hpd, 1982

Vocal: Cummings Set (e.e. cummings), song cycle, 1953–4; On the Beach at Night, 1956; In Praise of the Owl and the Cuckoo (W. Shakespeare), song cycle, S, gui, vn, va, 1963–4; Helix, vv, cl, perc, gui, 1971; Verses II, 1v, gui, 1990

Tape: Larynx Music, S, gui, 4-track tape, 1966–7; Queens College, ov., 1966; Wiretap, Rockgarden, 1968; Strophe and Antistrophe, hpd, tape, 1972; Birdwalk, 1973

Principal publisher: Quogue

JAMES P. CASSARO

**Sam, Sam-Ang** (*b* Krakor, Pursat, Cambodia, 8 Jan 1950). Cambodian ethnomusicologist and performer. He had had no formal music training before he entered the Royal University of Fine Arts in Phnom Penh at the age of 13, graduating with a Diplôme des Arts in 1970 and a Baccalauréat des Arts in 1973. Although he began to study music composition and ethnomusicology in 1974 at the University of the Philippines, the latter field under Ramon Santos and José Maceda, he earned both BA and MA degrees in Composition at Connecticut College, under Chinary Ung among others. After earning the PhD in Ethnomusicology at Wesleyan University in 1991, he taught at the University of Washington, was director of the Cambodian Network Council in Washington, DC, and in 1994 received a five-year McArthur Fellowship which supported his teaching post at Phnom Penh's restored Royal University of Fine Arts. In 1998 he was awarded a National Heritage Award by the National Endowment for the Arts.

Besides being an ethnomusicologist specializing in the music of his native Cambodia, Sam is an active performer of Cambodian classical music; his major instruments are the *khloy* (bamboo flute) and *sralai* (quadruple-reed oboe). With his wife, dancer Chan Moly Sam, he has written numerous articles and books and produced both videotapes and audio recordings, many with pedagogical purposes. Although he is an active performer and lecturer, he has also worked diligently to encourage other Cambodian musicians and dancers in the USA both to perform and transmit their arts to the younger generation; to these ends he has received numerous grants and awards.

WRITINGS

with Chan Moly Sam: *Khmer Folk Dance* (Newington, CT, 1987)
*Traditional Music of Cambodia*, TMC SS NR001 (1987) [disc notes]
*The Pin Peat Ensemble: its History, Music and Context* (diss., Wesleyan U., 1988)
with Chan Moly Sam: *Khmer Court Dance: a Performance Manual* (Newington, CT, 1989)
with P.S. Campbell: *Silent Temples, Songful Hearts: Traditional Music of Cambodia* (Danbury, CT, 1991)
with A. Catlin and Chan Moly Sam: *Khmer Classical Dance Songbook* (Van Nuys, CA, 1992)
with T. Miller: 'The Classical Musics of Cambodia and Thailand: a Study of Distinctions', *EthM*, xxxix (1995), 229–43

RECORDINGS

*Music of Cambodia*, perf. Sam-Ang Sam Ensemble, World Music Institute WMI-007 (1989)
*Khmer Court Dance* (videotape), dir. J. Bishop, produced by Sam-Ang Sam and N.H. Bishop (Montpelier, VT, 1995)

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J. Powell: 'Sam-Ang Sam: We Live Through Changes', *Balungan*, v/1 (1991), 21–7

TERRY E. MILLER

**Samama, Leo(nard Guillaume)** (*b* Apeldoorn, 25 March 1951). Dutch composer and musicologist. He studied at the University of Utrecht and took private composition lessons with Escher. He taught music history and aesthetics at the Utrecht Conservatory (1977–88) and at the University (1988–92). He was on the board of the Royal Concertgebouw Orchestra (1988–94) and in 1994 was appointed artistic coordinator of the Hague Residentie-Orkest. Apart from his work as a professional teacher and artistic adviser, Samama is a prolific composer and writer about contemporary Dutch music. His book *Zeventig jaar Nederlandse muziek, 1915–1985* is an extensive reference manual about Dutch music in the 20th century.

As a composer Samama is intuitive and receptive to music of all periods. His current style ranges from repetitive and transformative chain forms in the *Overture to a Serenade* (1998), written as a prelude to his arrangement for wind ensemble of Brahms's First Serenade, to a sensual tonality in the Clarinet Quintet (1998), written for the 50th anniversary of the State of Israel. Samama has developed a personal polyphonic style showing traces of minimal music and Stravinsky-like ostinato patterns.

WORKS

(*selective list*)

Orch: Tombeau concertant pour Frank Martin, str, 1975; Spleen et idéal, fl, va, perc, str, 1981; Afterthoughts, 1983; Monumentum pro Caecilia, hpd, str, 1984; San-Yüeh, 1985; Against Odds, 1988; Zefiro, chbr orch, 1988

Chbr: Capriccio, a sax, pf, 1976; Triptico, 2 gui, 1979; Caged Memories I, eng hn, pf, 1981; Suite en concert, fl, perc, 1982; Soit que l'abîme, a sax, sax qt, 12 perc, 1983; Trio marchese, a sax, va, pf, 1984; Caged Memories II, wind ens, 1987; Obsession, vc, pf, 1990; Memories, Alas . . . ! , 2 gui, 1991; Mouvement de concert, vn, pf, 1997; Past Tense, a sax, gui, 1997; Cl Qnt, 1998; Ov. to a Serenade, wind ens, 1998 [prelude to arr. of Brahms: Serenade no.1]; Trio II, a sax, va, pf, 1999; Sextet, str, 2000

Solo inst: Game, mar, 1982; Pf Sonata, 1982; Grand Slam, acc, 1986; Sonata no.2 'En voyage', pf, 1989; Mirage, va, 1996; Toccata no.2, carillon, 1996; Toccata no.3, pf, 1997

Vocal: De solitude en solitude (Éluard), S, fl, vc, pf, 1999; En Hollande, S, str qt, 2000
Chorus: Spleen et Idéal 2 (C.P. Beaudelaire), 1981
Principal publisher: Donemus

WRITINGS

(*selective list*)


'Max Reger in den Niederlanden', *Mitteilungen des Max-Reger-Instituts*, no.20 (1974), 81–99
'Peter Schat's Symphony Nr.1: a Short Analysis', *Key Notes*, no.9 (1979), 34–42
'Otto Ketting's Symphony for Saxophones and Orchestra: Elements of a Technique', *Key Notes*, no.10 (1979), 14–20
'The Métier of the Modern Flutist', *Key Notes*, no.13 (1981), 46–63
*De pianosonates van Beethoven* (Utrecht, 1982)
'Much More than the Jingling of Bells and Ducats', *Dutch Arts: Music in the Netherlands* (The Hague, 1985), 4–31
*Zeventig jaar nederlandse muziek, 1915–1985* (Amsterdam, 1986)
'Neoromantik in der Musik: Regression oder Progression?', *Die unvollendete Vernunft: Moderne versus Postmoderne*, ed. D. Kamper and W. van Reijen (Frankfurt am Main, 1987), 446–78
'Willem Mengelberg: de woelige jaren', *Historie en kroniek van het Concertgebouw en het Concertgebouworkest*, ed. H. van Royen, i (Zutphen, 1988), 97–149
'Vermeulen, Pijper en Escher: drie erflaters in de muzlek van de twintigste eeuw; drie vrienden', *Erflaters van de twintigste eeuw* (Amsterdam, 1991), 264–89


MICHAEL H.S. VAN EEKEREN

**Saman** [Samand, Samane, Sament], **René** (*fl* 1610–31). French composer and lutenist. A musician to Louis XIII, he also taught boys of the royal chapel. Several courantes by him are included in 17th-century collections of lute music. Of the three in Robert Dowland's *Varietie of Lute-Lessons* (RISM 1610[23]/*R*) one is also found in Robert Ballard (ii)'s *Premier livre de luth* (Paris, 1611; ed. in CM, 1963, 2/1976), another in his *Diverses piesces mises sur le luth* (Paris, 1614; ed. in CM, 1963, 2/1976) and the third among eight courantes by Saman in Lord Herbert of Cherbury's manuscript lutebook (*c*1640, *GB-Cfm*). A courante by him is also included in Besard's *Vesontini novus partus* (RISM 1617[26]).

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T. Dart: 'Lord Herbert of Cherbury's Lute-book', *ML*, xxxviii (1957), 136–48
M. le Moël: 'La chapelle de musique sous Henri IV et Louis XIII', *RMFC*, vi (1966), 5–26
C.A. Price: 'An Organizational Peculiarity of Lord Herbert of Cherbury's Lute Book', *LSJ*, ix (1969), 5–27
J. Craig-McFeely: 'A Can of Worms: Lord Herbert of Cherbury's Lute Book', *LSJ*, xxxi (1991), 20–48


ANDREW ASHBEE

**Sam and Dave.** American soul vocal duo. It was formed in Miami in 1961 by Sam(uel David) Moore (*b* 1935) and Dave (David) Prater (1937–88). Both had experience as gospel singers – Prater as lead singer of the Sensational Hummingbirds and Moore as a member of the Gales and the Melionaires. Moore had also recorded doo wop with the Majestics in 1954. In the early 1960s they recorded seven unsuccessful singles, five of them for Roulette Records, before they were signed to Atlantic in 1965. Atlantic co-owner Jerry Wexler made an unusual arrangement with the group, assigning them to Stax Records which was distributed by Atlantic.

Their commercial success between 1966 and 1969, with 12 of their singles reaching the American pop and rhythm and blues charts, owed much to the writing and producing partnership of Isaac Hayes and David Porter at Stax. Such songs as *Hold on! I'm a-coming*, *Soul Man*, *When something is wrong with my baby* and *Soul Sister, Brown Sugar* epitomize soul as a gospel-based secular music. The most dramatic example of this was their first hit, *You don't know like I know* (Stax, 1966), which was based on the traditional church song *You don't know like I know what the Lord has done for me*. Their gospel roots combined with a strong sense of showmanship to make Sam and Dave one of the most exciting live acts in soul music. Many of their Stax recordings have been covered by white rock artists, for example the Blues Brothers' *Soul Man* (1978) and ZZ Top's 1980 cover of *I thank you*.

Although Sam and Dave continued to record sporadically in the 1970s for United Artists, the UK-based Contempo label and Gusto records, after their separation from Stax, and Hayes and Porter, they achieved no success of note. Their final performance together was on 31 December 1981. Prater died in a car accident in 1988 while Moore continued to perform as a solo artist in the late 1990s.

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G. Hirshey: *Nowhere to Run: the Story of Soul Music* (New York, 1984)
P. Guralnick: *Sweet Soul Music* (New York, 1986)
R. Bowman: *Sam and Dave: an Anthology of the Stax Years: 1965–1968*, Atlantic CD 914 (1990) [disc notes]
R. Bowman: *Soulsville U.S.A.: the Story of Stax Records* (New York, 1997)


ROB BOWMAN

**Samara.** City in Russia on the Volga. Between 1935 and 1991 it was known as Kuybïshev. The earliest documentary evidence of musical life in Samara dates from the middle of the 19th century. Amateur music-making and visits by famous performers (including Skryabin and Chaliapin) paved the way for the development of professional musical life in the area. In 1902 a Samara branch of the Imperatorskoye Russkoye Muzïkal'noye Obstchestvo (Imperial Russian Music Society) was opened, and a music college was founded in 1911. By the 1990s there were three colleges of music in the region – in Samara itself, in Tolyatti and in Sïzran'; in 1991 a department of musical performance was opened at the Akademiya Kul'turï i Iskusstv (Academy of Culture and Arts). Other musical institutions founded in Samara in the 20th century include the Akademicheskiy Teatr Operï i Baleta (founded as the Srednevolzhskaya Krayevaya Opera (Central Volga Regional Opera) in 1931), the Filarmonia (1940), the Ansambl' Pesni i Plyaski Privolzhskogo Voyennogo Okruga (Volga Military District Ensemble of Song and Dance, 1939) and the Gosudarstvennïy Volzhskiy Narodnïy Khor (Volga State People's Choir, 1952).

At the beginning of World War II the Bol'shoy company and a number of celebrated soloists – including Gilels and Oistrakh – were evacuated to Kuybïshev, and frequently performed there. Shostakovich lived in the city from 1941 to 1943; here he completed his Seventh Symphony (which received its première in Kuybïshev on 5 March 1942) and composed, among other works, the Second Piano Sonata. Other major premières in the city include Shebalin's *Ukroshcheniye stroptivoy* ('The Taming of the Shrew', 1957) and works by Knipper and Slonimsky.

A branch of the Union of Soviet Composers was opened in Kuybïshev on Shostakovich's initiative in December 1941. Presidents of the Kuybïshev/Samara branch of the union have included Shostakovich; the composer, pianist and teacher S.O. Orlov (1879–1953); A.A. Ėykhenval'd (1875–1952); A.V. Fere (1903–71), a composer, pianist

and musicologist who founded a school of musicology in the city, and, since 1989, A.N. Berdyugin (*b* 1950), whose works include orchestral, chamber and electronic music.

The Kabalevsky Competition for Young Pianists of the Volga Region has been held in Samara since 1962. Jazz festivals and all-Russian folk festivals are also regularly held in the city. The traditional Grushinsky Festival of amateur singing, held annually on the banks of the Volga, attracts 150,000 guests and participants from a number of countries. The amateur orchestra of folk instruments conducted by A.I. Allo (1895–1969) was nationally famous from the 1920s to the 1960s. Today many amateur groups and student ensembles from Samara perform in Russia and abroad.

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*Stranitsï istorii Kuybïshevskogo teatra operï i baleta* [Pages in the history of the Kuybïshev Opera and Ballet Theatre] (Kuybïshev, 1981)

Ye. Tsvetova: *Vozrozhdennïy Olimp: iz istorii muzïkal'noy zhizni Samarï-Kuybïsheva: k 50-letiyu Samarskoy filarmonii* [Olympus resurrected: from the history of the musical life of Samara-Kuybïshev: on the occasion of the 50th anniversary of the Samara Filarmonia] (Samara, 1991)

*Istoriko-kul'turnaya èntsiklopediya Samarskogo kraya* [Historical-cultural encyclopedia of the Samara region] (Samara, 1993–5)

V.P. Telegina and N.A. Èskina, eds.: *Muzïkal'nïy mir Samarï-Kubïsheva: stat'i, vospominaniya, dokumentï* [The musical life of Samara-Kuybïshev: articles, reminiscences, documents] (Samara, 1995) [MS in archives of the Samara branch of the Imperial Russian Music Society]

NATALYA ANATOL'YEVNA ESKINA

**Samaras** [Samara], **Spyridon** [Spyros, Spiro] **(Filiskos)** (*b* Corfu, 17/29 Nov 1861; *d* Athens, 25 March/17 April 1917). Greek composer. He studied in Corfu reportedly with Xyndas, at the Athens Conservatory (probably 1875–82) with Federico Bolognini, Angelo Mascheroni and especially Enrico Stancampiano, and at the Paris Conservatoire (from 1882), where he was highly praised by Massenet and his teachers, who included Delibes, Théodore Dubois, and allegedly Gounod. Despite early success in Paris, in 1885 he shifted his activities to Italy. 1886 saw the successful première of his *Flora mirabilis* in Milan and in 1888 *Medgé*, translated by Fontana, a lifelong admirer of Samaras, was impressively staged at the Teatro Costanzi, Rome, with Calvé in the title role. Samaras was closely associated with the Milanese publisher Edoardo Sonzogno, whose Teatro Lirico Internazionale opened on 22 September 1894 with Samaras's *La martire*. His three last operas were on texts by Paul Milliet, *Storia d'amore* or *La biondinetta* (1903), *Mademoiselle de Belle-Isle* (1905) and *Rhea* (1908). Carefully handling his career abroad – his operas were also staged in Paris, Monte Carlo, Cologne, Berlin, Vienna, Malta, Bucharest, Constantinople, Smyrna, Alexandria and Cairo – Samaras never severed his links with Greece, where he was idolized by the press and where he returned in 1911. (His final opera, *Tigra*, which was unfinished, dates from this time.) Samaras was supported by the press and, at least initially by royalty to succeed Georgios Nazos as director of the Athens Conservatory, but the increasing pro-German cultural infiltration, strengthened by Kalomiris's campaign for a 'National School' (in effect a polemic against Samaras and other composers whose music was criticized as 'Italianate'), prevented Greek musicians educated in Italy attaining such positions of influence. Samaras later earned his living by composing operettas to librettos that served national propaganda.

Samaras, the most internationally lauded Greek composer before Mitropoulos, is a remarkable figure of late 19th-century opera and an important herald of the style of Puccini (whom he knew, and with whom he shared librettists). Samaras was endowed with an instinct for stage timing, psychological characterization and melodic invention, and his refined, dramatically functional orchestration, almost anticipates Mahler in *Storia d'amore*, Richard Strauss in *Rhea* and even the neo-classicism of Prokofiev in *Mademoiselle de Belle-Isle. Medgé* already reveals basic features of Samaras's technique: the structuring of individual numbers, early *verismo* characterization and a timid approach to leitmotif. Number structure becomes more flexible in two of Samaras's triumphs: *Flora mirabilis* (1886), anticipating, as a libretto, *Turandot*, and *La martire* (1894). In *Flora* systematic use of leitmotifs is combined with an elegant structure in numbers of uneven length. The loss, during the bombing of Casa Sonzogno in 1943, of *Medgé* and *Flora* (full scores), *Lionella* and *Furia domata* (both not well received) has destroyed substantial clues to Samaras's development.

*Storia d'amore*, *Mademoiselle de Belle-Isle* and *Rhea* represent Samaras's maturity. Set against the 1797 conflict between Venice and Bonaparte, *Storia d'amore* is a psycho-analytical drama almost clinically describing Andrea's Oedipus complex, 12 years before Freud's *Vorlesungen*. Expanded leitmotifs alternate with cantilenas of Venetian flavour, and the musical evocation of the city's pageantry is vividly contrasted with climaxes of individual or collective drama. *Mademoiselle de Belle-Isle* is a drama set in the French royal court of 1726. The relationship between the scenery and individual passions is remarkably subtle. Well-versed in 18th-century French music and Impressionism, Samaras alternated Boucher- or Fragonard-like miniatures with Mediterranean passion. *Rhea*, Samaras's most ambitious achievement, is a love drama on Chios Island about 1400. Blending melodic verve with remarkably advanced harmonies and tone-colours, it represents a dramatically overpowering statement. An array of leitmotifs on augmented fifth chords and whole-tone scales sets Guarca apart from the other characters. *Tigra*, whose subject is an exotic queen rejected by her lover in 14th-century Venice, is inexplicably unfinished. Simoni's exquisite libretto leads to extremes of explosive violence in the (Christian) division between romantic love and pagan sensuousness. Evocative recitatives and elusive leitmotifs, over a sombre flow of sound, culminate in Tigra's humiliation, before a fanatical mob, for refusing to kneel before a religious procession. The disappointing librettos of Samaras's operettas discourage their revival, although the music is elegantly tuneful and subtly harmonized.

Samaras's songs are small masterpieces in strophic or ternary form. The texts include subtle melodic inflections which are elusively Greek, captivating a wide public in their recordings by Greek operatic celebrities. The transparent piano works reveal a precocious sense of pianistic sonorities, representing a landmark in 19th-century Greek piano repertory. If considered as a continuation of the work of other Ionian composers such as Liveralis and Carrer, a substantial part of Samaras's oeuvre attests to the existence of a Greek national school long before Kalomiris.

WORKS
(*selective list*)

STAGE

Torpillae [Torpedoes] (incid music, prol, V. Gavziilidis, K. Triandafyllos), Athens, 1879 [collab. I. Kaessaris], lost
Olas [Olao; Olaf] (op, 4, A. Fravassili), ?inc., lost, collab. E. Stancampiano
Flora mirabilis (op, 3, F. Fontana, 1885), Milan, Carcano, 16 May 1886, vs (Milan, 1886), original fs only for Danza dei fiori and Danza dei gnomi, reorchd O. Dimiteiadis, 1979
Medgé (op, 4, P. Elzéar), 1883–8, Rome, Costanzi, 11 Dec 1888, vs (Milan, 1888), excerpts reorchd T. Karalivano
Messidor (op, after A. Dumas *père*: *Le Chevalier de Maison-Rouge*), before 1891, lost
Lionella (op, 3, Fontana), Milan, Scala, 4 April 1891, lost except for Hungarian Rhapsody, orch
La martire (novella scenica, 3, L. Illica), Naples, Mercadante, 23 May 1894, vs (Milan, 1894), fs Sonzogno, Milan
La furia domata (op, 3, E.A. Butti and G. Macchi, after W. Shakespeare: *The Taming of the Shrew*), Milan, Lirico Internazionale, 19 Nov 1895, lost
Storia d'amore (commedia lirica, 3, P. Mipliet), Milan, Lirico Internazionale, 17 Nov 1903, vs (Milan, 1903) Prelude to act 3 transcr. pf (Leipzig, 1903); rev. as La biondinetta (3), Gotha, Ducal, 1 April 1906, fs (Leipzig, 1905), fs (different version) Sonzogno, Milan
Mademoiselle de Belle-Isle (op, 4, Milliet, after A. Dumas *père*), Genoa, Politeama Genovese, 9 Nov 1905, vs (Milan, 1905), fs Sonzogno, Milan, act 1 restored from orchestral pts by V. Fidetzis
Rhea (op, 3, Milliet), Florence, Verdi, 11 April 1908 (Milan, 1908), fs Sonzogno, Milan
Tigra (op, ?3, R. Simoni), 1911, inc. vs of Act 1 only, MS in Benaki Museum, Athens
Pólemos en polémo [War in War] (operetta, 3, G. Tsokopoulos and I. Delikaterinis), Athens, Municipal, 10 April 1914, fs in *GR-Aels* and *Am*
I pringípissa tis Sassónos [The Prince of Sasson] (operetta, 3, N.I. Laskaris and P. Dimitrakopoulos), Athens, Municipal, 21 Jan 1915, fs in *Aels*
I Kritikopoúla [The Cretan Girl] (operetta, 3, Laskaris and Dimitrakopoulos), Athens, Municipal, 30 March 1916, fs in *Aels*

INSTRUMENTAL

Pf: Scherzo or fantasia on Petrella, La Contessa d'Amalfi (op), 1876 or 1877, lost; Serenade, B♭, 1877 (Bologna, n.d.); Melancholiki sképsis, 1878, lost; Apokreo tou 1880, 1880, lost; Scènes orientales, 4 suites caractéristiques, pf 4 hands, 1883 (Paris, n.d.), at least one orchd, lost; Bohémienne, 1886; Six sérénades (Leipzig, 1903); Danse espagnole (Leipzig, 1904); Danse monotone, a (Leipzig, 1904)
Pf waltzes: I neotis, 1879, lost; Athinaïkos ouranos, 1882 lost; Chamant, A♭ (Paris, *c*1893); Les charmettes, G (Paris, 1902); Valse lente, D♭ (Leipzig, 1904); La Caresseuse, G (Milan, 1906)
Other inst: Sinfonia, orch, 1879, lost; Sonata, vn, pf, 1880–82, lost; Chitarrata, d, fl, ob, mand, gui, vc, db, perc, perf. 1885; March for the Wedding of Crown Prince Constantine with Princess Sophia, orch/band, perf. 1889, only pf score; Berceuse, vn, pf, ?1913, lost

VOCAL

Choral: Terzetto, 1879, lost; Hymnos tou Panelliniou Gymnastikou Syllogou [Hymn of the 'Panhellinion' Athletic Club] (C. Manos), B♭, 4vv male chorus, perf. 1893; Olymbiakos Hymnos [Olympic Hymn] (K. Palamas), tone poem, mixed chorus, orch, 1896, lost, vs, pubd [from 1958 official hymn of the Olympic Games]; Hymnos pros ton Vakhon [Hymn to Bacchus] (Tsokopoulos), 4vv male chorus, pf, 1912; Sta synora [To the Frontier] (I. Polémis), war march, vv, pf, in *Hestia*, 23 Sept 1912; Aspasmos pros tin mitéra Hellada [A Kiss to Mother Greece] (A. Valaoritis), chorus, orch, 1914; Epinikeia [Songs of Victory] (G. Drossinis), 1v, orch, 1914, perf. 1 Feb 1927, fs in library of Ethiniki Lyriki Skini (National State Opera, Athens); Embros [Forward] (Z. Papandoniou), patriotic song, vv, pf, ?1915, perf. Athens, Municipal Theatre, 27 April 1916; I Nikité [The Victors] (I. Polémis), n.d., *GR-An* (Athens, n.d.)
Other vocal (1v, pf): Andalousie, Ave Maria, both before 1882, lost; La chanson de l'Espadachin (P. Solanges), 1883 (?1890); S'agapo [I Love You] (I. Kambouroglou), 1887 (Milan, n.d.); In teatro (V. Valle) (Milan, 1889); Sérenade chinoise (P. Milliet), a/b (Paris, 1892); La bienaimée (G. Rivet) (Leipzig, 1904); Nenna mia (Milliet) (Leipzig, 1904); Hymne d'Amour, 1905 or earlier; O orkos mou [My Vow] (I. Polémis), 1911 or early 1912 (Athens, n.d.); Serenata, 1912 (Athens, 1932); Idhylleion [Idyll] (I. Polémis), *c*1912 (Athens, n.d.); Manna ke Yios (Mother and Son] (Drossinis); *c*1913 (Athens, n.d.); Nanourisma [Lullaby] (G. Tsokopoulos), 1914 or earlier (Athens, 1914); Tis kopéllas to nero [The Maiden's Fountain] (Drossinis), 1914 or earlier (Athens, 1914) Exomologhissis [Confession] (Polémis), perf. 1917 (Athens, n.d.)
Anixis [Spring] (G. Drossinis), 1914 (Athens, n.d.);

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A. Pougin: 'La semaine théâtrale', *Le ménestrel* (24 July 1898)
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GEORGE LEOTSAKOS

**Samaritan music.** The tradition of sacred vocal (synagogue) music of the Samaritans, a religious community (which in 1999 numbered about 640), living in Nablus (Shechem) and Holon near Tel-Aviv. They claim descent from the ancient Israelites, and their music and the manner of its performance have many apparently archaic features. The Samaritans differ from the Jews in a number of ways, recognizing only the Pentateuch as canonical (and no other books of the Bible) and regarding Mt Gerizim (near Nablus) rather than Jerusalem as the supreme holy place (see *John* iv.20).

Samaritan music is an oral tradition sung at synagogue services and at other religious and social gatherings. It consists of performances of literary texts (the Pentateuch and prayers in Hebrew, and hymns in Samaritan Aramaic) and is sung only by men. Although old manuscripts contain Samaritan biblical accents for guiding the reading of the texts, these are no longer used today. Samaritan music can be divided into three categories: songs sung by the whole community; those sung by both a soloist and the community; and solo songs. The group songs are more syllabic in style and rhythmically repetitious, and have fewer glissandos and tremolos than solo music. They are sometimes sung in unison, but mostly antiphonally, the worshippers being divided into two groups, one on the right-hand side of the synagogue facing Mt Gerizim, the other on the left; the former group is termed the 'right' or 'upper' group, the latter the 'left' or 'lower' group. Alternate groups of verses drawn from the Pentateuch (called 'Qataf'), or important hymns (in Samaritan

Aramaic) are taken by the two groups, beginning with the 'right' group together with the priests; each group begins as the other reaches approximately the midpoint of its verses, so that there is an almost continuous bitextual performance. All the group songs are characterized by improvised parallel polyphony, in which all the intervals are at times found, and in which there are also usually drones and notes of indefinite pitch (ex.1; see also the similar improvised polyphony resembling parallel organum to be found in SYRIAN CHURCH MUSIC). Among the group songs, the Pentateuch canticles (the Song of the Sea, *Exodus* xv.1–21, performed five times a year at the presentation of the holy scroll in the synagogue; see ex.1, and the Song of Moses, *Deuteronomy* xxxi.30–xxxii.43) are particularly popular, with different melodies and styles of performance for different occasions; the singing is led by the priest-cantor.

Solo songs are usually free, melismatic recitatives, characterized by prominent glissandos and tremolo on or between certain notes. Almost all songs make use of some kind of metrical structure (especially at the end of phrases) coupled by non-lexical syllables. Solo songs are sung by the priest-cantor, or, in the case of certain hymns, by a *mashira* (expert in music).

Many Samaritan prayer melodies do not exceed three notes; the melodies comprise short phrases repeated over and over again or combined in pairs of half-verses in the manner of the *parallelismus membrorum* of the psalms. Some aspects of the style of the music sung outside services suggests a relationship to Arab folksong; others, such as the organal polyphony and the extensive use of nonsense syllables (see ex.1; see also the Byzantine TERETISMATA), may be archaic survivals. Grove, who visited Nablus in 1861, thought Samaritan music archaic, and Lachmann went so far as to ascribe to the Samaritans the greatest antiquity of any liturgical tradition (1974, p.55). The extreme conservatism of leading Samaritans may support this hypothesis.

**Ex.1** Beginning of the central section of the Song of the Sea (*Exodus* xv. 12–16), performed five times each year at the presentation of the holy scroll in the synagogue, as recorded by the Israel Broadcasting Authority (*c*1952, at Holon): nonsense syllables appear in parentheses; transcr. A. Herzog



* from this point song is performed a semitone higher


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AVIGDOR HERZOG

**Samazeuilh, Gustave (Marie Victor Fernand)** (*b* Bordeaux, 2 June 1877; *d* Paris, 4 Aug 1967). French composer and critic. He knew Ravel from childhood and they remained friends until Ravel's death (1937). Debussy, however, was a greater musical influence. They met in 1896 when Samazeuilh was 19. The following year he studied the *Prélude à l'après-midi d'un faune* with Debussy and became his propagandist. He attended the first 12 performances of *Pélleas et Mélisande*, and declared 'I was, I am, a Debussyist, as I am a Wagnerian'. In Paris, he studied with d'Indy at the Schola Cantorum, then briefly with Chausson. Chausson introduced him, in 1897, to Dukas, whose disciple and friend Samazeuilh became. During his years of study, he made several visits to Germany (1894, 1897, 1898). It was at Bayreuth that he met Richard Strauss.

He wrote monographs on Dukas and Chausson, and wrote the preface to the musical writings of Dukas. As a critic, he wrote for *Le temps*, *Sud Quest*, *Le courrier musical*, *La revue musicale*, *La revue des deux mondes*, and worked for Radio France. He published many articles on composers such as Fauré, Bachelet, Roussel, Bordes, Ravel and Strauss, and was among the first critics to champion Messiaen's early works. An excellent pianist, he made over 100 piano transcriptions of orchestral works by Debussy, d'Indy, Dukas, Fauré, Franck, Ravel and others.

As a composer, his work spans the first half of the 20th century. He wrote mainly chamber music (his first string quartet was dedicated to Dukas) but also orchestral works.

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BRIGITTE MASSIN

**Samba.** An Afro-Brazilian couple-dance and popular musical form. Originally 'samba' was a generic term designating, along with *batuque*, the choreography of certain circle-dances imported to America from Angola and the Congo. A characteristic element of the folk samba is the *umbigada*, an 'invitation to the dance' manifested by the touching of the couple's navels. Singing always accompanies the dancing. Melodic contours are generally descending and melodies isometric. In the *caipira* (i.e. rural São Paulo) folk samba, singing is almost always in parallel 3rds. Mostly in binary metre, samba melodies and accompaniments are highly syncopated: a semiquaver–quaver–semiquaver figure is particularly characteristic. The dance gradually became urbanized by the late 19th century and urban versions differ substantially from rural folk sambas, but both feature responsorial singing between a soloist and chorus who sing alternating stanzas and refrain.

De Andrade, who studied the rural São Paulo samba in the 1930s, held that the samba was defined by its choreography rather than its musical structure. Its short texts, simpler than those of the urban forms, usually dealt with daily activities and followed the traditional seven-syllable verse pattern of Portuguese poetry, although variations of metre might occur as a result of improvisation in most texts. This variety influenced the caesura of the melodic line of the early urban sambas, in which the texts follow a strophic structure. In the rural samba the typical accompanying ensemble includes the *bombo* (a large bass drum), snare drum, tambourine, *cuíca* (friction drum), *reco-reco* (*güiro* type of scraper) and *guaiá* (a shaken rattle). Regional variants with slightly different choreographic organization are the southern *samba de lenço* and *samba-roda*, and the northern *samba-de-roda* and *samba-de-matuto*. Folk versions in Rio de Janeiro are the *partido-alto* and the *pernada-carioca*, the latter influenced by *capoeira*.

The urban samba became standardized during the 1920s, particularly in Rio de Janeiro. The first recognized samba to be recorded was *Pelo telefone*, by Ernesto dos Santos ('Donga') in 1917. Among the most important composers of urban sambas from 1920 to 1950 were José Barbosa da Silva ('Sinhô'), Noel Rosa, Alfredo da Rocha Viana ('Pixinguinha'), Ari Barroso, Lamartine Babo, João de Barros and Ataulfo Alves. Several species of the form appeared from the late 1920s to the mid-1940s including the *samba de morro*, sometimes also referred to as *batucada*, cultivated by people of the *favelas* (hillside slums) of Rio de Janeiro. Its accompaniment was performed predominantly by percussion instruments. In the 1930s the urban samba acquired the character of a sung ballroom dance, with the backing of a colourful orchestra whose percussion section was considerably reduced compared with the concurrent Carnival samba. Other forms include the *samba de breque* (with spoken words interjected at cadences) and the *samba de enredo*, created by composers associated with the samba schools for their annual Carnival parade.

The samba school (*escola de samba*) has been the most important carnival institution of the century. The first school, called Deixa Falar ('let them speak'), was founded in 1928. Up to that time the carnival groups, known as *cordões* and *blocos* and drawing their membership mostly from the black and mixed race populations, had difficulty obtaining permission to parade in the downtown area. The idea of a 'school' emerged not only to give the somewhat ironic impression of respectability to the groups, but mostly to institutionalize them. The two most prestigious samba schools have been Estação Primeira de Mangueira (founded in 1929) and Portela (1935), the former rather traditional and the latter innovative. Numerous other shcools appeared in subsequent decades and compete with each other in official competitions. For this purpose, the 'sambadrome' (a structure of some 700 m long that can accommodate up to 90,000 people) was inaugurated in 1984. The presentations of samba schools are judged for their music, choreography, subject of presentation (*enredo*) and costumes. Parades can include up to 5000 participants and their *enredo* must be national, historical, political or a homage to famous national figures, such as writers, composers or poets. A number of composers and vocalists associated with samba schools have enjoyed national acclaim, as in the cases of Cartola, Zé Keti, Paulinho da Viola, Ivone Lara and Martinho da Vila. The history of samba schools and their sambas represents a strong affirmation of the poor, predominantly black and mixed race population of the city of Rio de Janeiro. The impact of Afro-Brazilian musical aesthetics

on the national popular culture is due in great part to the samba schools.

*Samba-canção*, *samba-choro* and *samba-fox* were hybrid forms whose lyrics dealt with love and unhappiness, often melodramatically; they were mainly ballroom and later night-club genres. The urban samba remained basically unchanged until the advent of BOSSANOVA in the late 1950s. Beginning in the 1980s various sub-genres of urban samba have emerged, the most significant of which have been the *samba-pagode* and the *samba-reggae*. The *pagode* movement was initiated in the mid 1970s by working-class people in response to the overly touristic and commercialized sambas associated with the samba schools. But by the early 1990s, a new samba, also labelled *pagode*, had replaced the oder version. *Samba-reggae* developed in the 1980s in Salvador, Bahia out of the *bloco afro* movement, as part of the vindication of black ethnicity. A potent symbol of black pride, Jamaican reggae was incorporated into this hybrid genre of great cultural significance.

*See also* BRAZIL, §II; III, 2 and LATIN AMERICA, §IV.

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GERARD BÉHAGUE

**Sambamurthy** [Sambamoorthy], **Pichu** (*b* Bitragunta, Tamil Nadu, 14 Feb 1901; *d* Madras, 23 Oct 1973). Indian musicologist. His first musical training was with Boddu Krishniah in violin and M. Doraiswami Iyer in vocal music. He later studied with S.A. Ramaswami Iyer and Krishnaswami Bhagavatar. In 1928 he became lecturer in music at Queen Mary's College, Madras. After receiving a grant from the Deutsche Akademie, he left for Munich in 1931 to study Western music and comparative musicology at the university, and violin and flute at the Staatliche Akademie der Tonkunst. He was made lecturer (1937) and later reader in music at the new department of music at the University of Madras. After his retirement in 1961 he was director of the Sangita Vadyalaya (1961–4) before becoming professor of musicology at the Sri Venkateswara University, Tirupati (1964–6); he later returned to the University of Madras as a retired professor. He was a prolific author, particularly of educational books, and he collaborated on many projects with his wife Anandavalli. Although he was associated with Karnatak music, his musical interests were broad, and in his book *South Indian Music* he included a chapter on folk music (vol.iii) and comparative chapters on Western music (vol.vi). He travelled and lectured widely and was the recipient of numerous awards, including the Padma Bhushan. In 1972 he was named Sangita Kalanidhi.

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MARIA LORD

**Samber, Johann Baptist** (*b* Salzburg, bap. 10 May 1654; *d* Salzburg, bur. 19 Sept 1717). Austrian theorist, organist and teacher. He was educated in his native city. About 1660 he entered the court chapel school, founded for children of the chapel choir. He studied music with Andreas Hofer, Kapellmeister of Salzburg Cathedral, and later also with Georg Muffat, who became court organist in 1678. In 1668 he entered Salzburg University but left before completing his studies. In 1689 he began to deputize for the infirm organist of Salzburg parish and cathedral, Hans Jacob Raiff; after Raiff's death in 1693, he succeeded him in these positions. In addition he pursued an active career as music teacher and also as instructor at the court chapel school. In his *Manuductio ad organum* (1704) he reported that he had taught 300 students. His three treatises document in considerable detail the musical practices of south Germany and Austria in the late Baroque period. The *Manuductio ad organum* and the *Continuatio ad manuductionem organicam* (published three years later) contain much information about the elementary fundamentals of music, solmization (richly illustrated with 71 pages of examples and explanations) and keyboard instruction, as well as a most valuable thoroughbass method. The latter partly shows the influence of his teacher Georg Muffat, and subsequently it influenced Samber's successor as cathedral organist, Matthäus Gugl, in his thoroughbass manual *Fundamenta partiturae in compendio data* (Salzburg, 1719). The most important section of Samber's *Continuatio* is entitled 'Wie man eine schöne Harmoniam oder liebliche Gesang nach gewissen Praecepten und Regel componiren'. This consists of a restatement of Christoph Bernhard's contrapuntal doctrine appearing in his *Ausführlicher Bericht vom Gebrauche der Con- und Dissonantien*, especially Bernhard's concept of the *figurae superficiales*, those exceptional dissonance procedures labelled with rhetorical terms such as *superjectio*, *variatio*,

*multiplicatio*, *ellipsis*, *retardatio*, *quasi transitus* and *abruptio*. Equally valuable is the long description of the registers of the Salzburg Cathedral organ as well as the general comments regarding organ registration, which are particularly relevant to the traditions of organ practice in south Germany and Austria in the Baroque period. Samber's final work, *Elucidatio musicae choralis* (1710), is restricted to an explanation of the learning and performance of plainchant. Although his treatises were neither original nor new in outlook, they encompass a comprehensive view of music theory and performing practice in Salzburg around 1700. Together with his activities as organist and teacher they make him the major Austrian music theorist before Fux.

WRITINGS

*Manuductio ad organum, das ist Gründlich- und sichere Handleitung durch die höchst-nothwendige Solmisation, zu der edlen Schlag-Kunst* (Salzburg, 1704)

*Continuatio ad manuductionem organicam, das ist Fortsetzung zu der Manuduction oder Handleitung zum Orgl-Schlagen* (Salzburg, 1707)

*Elucidatio musicae choralis, das ist Gründlich und wahre Erläuterung oder Unterweisung, wie die edle und uralte Choral-Music fundamentaliter nach denen wolgegründten Reglen mit leichter Mühe möge erlehrnet werden* (Salzburg, 1710)

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GEORGE J. BUELOW

**Sambrooke Manuscript** (*US-NYp* Drexel 4302). *See* SOURCES OF INSTRUMENTAL ENSEMBLE MUSIC TO 1630, §7.

**Sambson, Giovanni.** *See* SANSONI, GIOVANNI.

**Sambuca (i)** (Lat.; Gk. *sambukē*). One of several terms for the Greek harp (*see* TRIGŌNON). The word is Eastern in origin: there are cognates in various languages, notably Aramaic (there the word is *sabbeka*, which appears four times in *Daniel*). The term was also applied to a Roman engine of war consisting of the hull of a boat with a vertical ladder at its prow that was supported by cables. The military device was named after the musical instrument, which was considerably older, and harps closely corresponding to descriptions of the machine are found in pictorial representations. These harps had a boat-shaped soundbox as their horizontal member with a vertical post rising at one end of the soundbox and strings extending diagonally between the two members (for an illustration *see* MESOPOTAMIA, fig.4) The instrument was thus something of a cross between an arched harp and an angular harp; it had the lower soundbox and diagonal strings of an arched harp, but its post was attached to the soundbox at an angle so that the overall shape of the instrument resembled a triangle more than a bow.

*See also* GREECE, §I, 5(iii)(b).

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JAMES W. MCKINNON

**Sambuca (ii)** (It.). *See* HURDY-GURDY.

**Sambuca lincea.** An enharmonic harpsichord or ARCICEMBALO, also known as a pentecontachordon, invented by FABIO COLONNA and described by him in 1618.

**Sambucetti, Luis** (*b* Montevideo, 29 July 1860; *d* Montevideo, 7 Sept 1926). Uruguayan conductor and composer. He received early instruction in music from his father, Luis Sambucetti-Balero, and from Luis Preti and José Strigelli. From 1884 to 1888 he studied in Paris with Hubert Léonard (violin) and Théodore Dubois (composition). During that time he was appointed *concertino* (1886) in the orchestra of the Théâtre du Châtelet. Sambucetti returned to Montevideo in 1888 and became prominent as a conductor, particularly with the Beethoven Society orchestra (1901–2) and the National Orchestra (1908–14). He also played the violin in the Sambucetti Quartets concert series in 1891, 1900 and 1911–18. He was influential in the development of music teaching in Uruguay, as a co-founder of the Instituto Verdi (1890) and as a teacher of the violin and harmony there. The Instituto was one of the most important conservatories in Montevideo until Sambucetti's death in 1926. His compositions include orchestral, choral and chamber works, songs and piano music.

Sambucetti's brother Francisco founded and edited the periodical *Montevideo musical* (published 1885–1952).

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LEONARDO MANZINO

**Sambukē** [sambykē] (Gk.). In antiquity, a category of harp. *See* SAMBUCA (i). *See also* IBYCUS.

**Samfundet til Udgivelse af Dansk Musik.** Danish music publishing society. It was founded on 18 December 1871 by Jakob Fabricius (1840–1919) as a private, noncommercial enterprise with the aim of furthering knowledge of Danish music by publishing major Danish works. The catalogue comprises over 300 works by composers of all periods, and includes Mogens Pedersøn's madrigals (*c*1620), works by late 18th-century masters such as F.L.A. Kunzen and J.A.P. Schulz, works of the 19th century by Weyse, Kuhlau, Hartmann and Gade, the music of Carl Nielsen and his successors, Riisager, Høffding, Weis, Tarp and Holmboe, and later works by N.V. Bentzon, Maegaard, M.W. Holm, H.D. Koppel, Gudmundsen-Holmgreen and Nørholm and the succeeding generation. (The society has issued detailed lists of works by Riisager and Høffding.) Works are published in their original form, mainly in full scores (and parts); for modern compositions, where necessary, traditional notation and format have been replaced by graphic notation. From the outset historical editions included informative prefatory material; facsimile editions and critical editions by leading scholars have also been produced. Series produced by the society include The Classical Accordeon Edition and The Contemporary Danish Organ. In the mid-1960s the society began issuing gramophone records of works in its catalogue. The Samfundet til Udgivelse af Dansk Musik is largely financed by subsidies from the state's cultural fund.

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DAN FOG

**Sámi** [Saami] **music.** The music of the Sámi people of Lapland. The inhabitants of Lapland prefer to be known as Sames or Sámi (from Samish *sab'me*: 'man') rather than Lapps, since the latter means people who have gone or been driven to the end (*lappu* or *lappi*) of the world and might thus be thought to refer to people who are considered rough or barbaric outcasts.

1. Historical background. 2. The current situation.

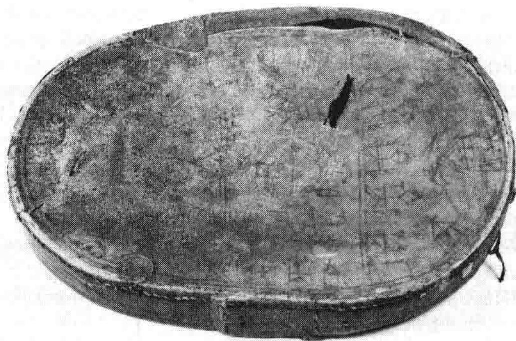
1. Historical background. The original homeland of the Sámi and the date of their migration to Finno-Scandinavia are in doubt. Modern investigations suggest that they gradually shifted the nucleus of their territory from the White Sea coast to northern Norway, under pressure from stronger peoples. The first Sámi groups probably migrated to Finno-Scandinavia in the middle of the 1st century BCE. Today the Sámi number about 20,000 in Norway, about 8000 in Sweden, about 3000 in Finland and less than 2000 in Russia. Their language is classed as Finno-Ugric.

The Sámi have for many centuries been subject to colonization and development of their territory by foreign merchants, royal officials and settlers and to conversion to Christianity by missionaries. They have always suffered from being an alien minority with a different appearance, language and culture from the rest of the population. They have lived mainly by hunting, fishing, agriculture, reindeer breeding and (until the 16th century) fur trading.

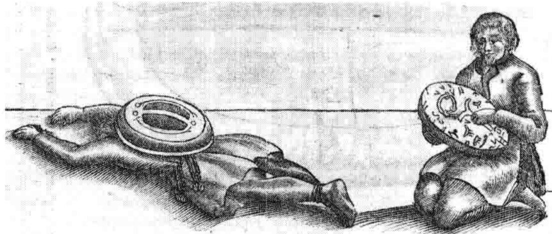
The Christian influence became stronger in the 16th century. Sámi beliefs about nature and natural phenomena were subject to particular attack. In most Sámi rituals a *noaidi* (shaman) participated in collective singing and drumming: these rituals, and eventually all singing, were prohibited and most shamanic drums were destroyed. Missionaries and travellers between the 17th and 19th centuries provided the first reports of *juoi'gat* ('singing in the Sámi way'), but gave conflicting views about it: some thought it was hideous screaming, while others described it more sympathetically. The adverse reaction was probably due to disapproval of ritual song and of its possible effect on other song.

At that time the Sámi way of life still depended on the influence and power of the shaman. Singing by both the shaman and the other participants played a central role in shaman meetings. Loud repetitive singing employing voice disguise, with accompanying gestures, must have been an essential feature. Songs played an important role in other social occasions, and the performance style of these songs and shamanic songs probably influenced one another, so that it is not easy to make a strict division between the two. For this reason, and also because according to Sámi traditions they learned to sing from the *uldas* (creatures who live in cliffs, woods and lakes), the missionaries' ban on all song was understandable. The influence of ritual song introduced heathen and forbidden elements into other song, besides an unusual performance style. Some early authors condemned all such singing out of hand; others took exception to some aspect of it; and a third group was unprejudiced and enjoyed it.

This ban and the harsh penalties for any infringement was successful in abolishing 'heathen' (shamanic) song



*1. Sámi shaman drum (Museum für Völkerkunde, Berlin)*



*2. Shaman drummers, one of whom is in a state of trance with his drum placed over his head: woodcut from Johannes Schefferus's 'The History of Lapland' (Oxford, 1674)*

completely, but it is difficult to measure its effect on other singing. *Juoi'gat* almost disappeared from the public scene, but it still exists, even if in schools and at public events it may not be done in 'the Sámi way'.

The musical instrument most often mentioned in the source writings is the shamanic drum, commonly of frame or shell type (fig.1). The reindeer hide stretched over the frame or shell was richly painted with symbols and a hammer-shaped piece of reindeer horn served as a drumstick. The drum was used extra-musically to produce a trance and for fortune telling (fig.2). A few examples are preserved in museums. Apart from other formerly common sound instruments such as rattles and bullroarers, there was one chief melody instrument, the *fadno* (idioglot oboe), made from a fresh stem of *Angelica archangelica*, with three to five finger-holes. This, like other melody instruments (such as the Finnish *kantele*, and the bark trumpet and flutes from Sweden), was probably adopted from neighbouring peoples. Ex.1 shows

**Ex.1** *Fadno* melody (Tirén, 1942)



a typical *fadno* melody, collected before 1942. Although this instrument is no longer played the others are still occasionally used.

2. The current situation. *Juoi'gat* (mainly solo singing without instrumental accompaniment) has since the 1970s been the sole form of traditional musical

expression. Newer musical styles based on traditional *juoi'gat* and retaining some of its features are also found. There is considerable regional variation in meaning of the words *juoigos* or *juoigam*, *luotte* and *vuolle*. In northern Norway the terms *juoigos* and *luotte* mean 'text with melody on persons, animals and things in an appropriate situation' (the word *luotte* is generally found only in this area); in the provinces of northern Sweden both *vuolle* and *juoigos* mean simply 'melody with or without text'. It is risky to draw conclusions from these differences of meaning, although some, such as Ruong, interpret this to mean that the main emphasis is on verbal content in the north and on melodo-rhythmic delivery in the south. But, if the different interpretations are considered together, *juoi'gat* may be taken to mean 'to sing in the Sámi way, with a definite melody, with or without text and on an appropriate occasion'.

The 'Sámi way' of singing relates to the vocal technique of the songs and to their structure, which is distinguished by its formal construction, melodic contours and rhythm, and by the way the texts are arranged. The peculiar Samish vocal timbre is marked by frequent use of glottal stops (the strained sound which is caused by rapidly and strongly flexing, and firmly closing, the vocal cords) and, above all, by ornamenting the melody with appoggiaturas, terminal notes and double glides (ex.2). In these double

**Ex.2** Vocal ornaments



glides the initial upward glide is caused by an increase in breath pressure: a sudden relaxation follows and the pitch falls again.

A *juoigos* is composed from a definite sequence of two, four, six or more phrases equal in length, but melodically distinct: the melody is repeated at least once, usually three to six times, frequently with added variants. During performance an orderly system of repetition is established to build what Tirén has described as a 'chain song'. Most melodies are based on anhemitonic pentatonic modes and show a preference for disjunct movement. A small category of pentatonic melodies contains clearly emphasized and definitely sounded semitones. There is a variety of rhythmic organization. The basic beat may be divided into two or three with a variety of accentuation and the beats themselves grouped to give simple and compound forms of duple and triple metres or additive metres (see exx.3, 4 and 5).

The *juoigos* repertory can be grouped into four categories according to content. Songs of the first group relate to landscapes and such specific features as lakes, mountains (ex.3), rivers, forests and reindeer pastures, as

**Ex.3** *Vuolle* (Grundström and Smedeby, 1963)



well as to transient natural phenomena and impressions (the midnight sun, rainbows, the appearance of the sea). Such songs are common mainly in Sweden (in the region around Pitea and Luleå) and are comparatively rare in other regions. The second group comprises *juoigos* for all the animals of Lapland: animals of the water, land and air (ex.4). The third and largest group of *juoigos* concerns

**Ex.4** *Hagá* (Clangula hyemalis: long-tailed duck) (Lüderwaldt, 1976)



people (ex.5). The likely subjects are the singer's close relatives and friends, acquaintances and such local characters as priests, officials and merchants. A further and more recent category consists of songs about modern objects and technical achievements. What Ruong has called 'complex joiks' combine themes from different groups and are mainly epic in character. They are typical of Swedish Lapland and the Skolt Sámi in north-eastern Finland. The repertory must once have been much more extensive; but after the shaman meetings and rituals disappeared, the music focussed mainly on the three groups described above, although Tirén found 'magic songs' – including songs about supernatural creatures, sacrificial songs and incantations – surviving in the 20th century.

Syllables and particles form the basis and often the entire text of a *juoigos* melody. In earlier times they were thought to be magical interjections and were believed by the shaman to derive from the language of the spirits. There are many ways in which the texts could be made up from the now 'meaningless' syllables and particles. In many songs only the name of the person or animal concerned is given (exx.4 and 5). But other words or whole phrases may be woven in or a coherent syntactical text may be used.

There are two main 'appropriate occasions' for singing: work (dealing with reindeer, hunting and fishing – situations which ensure immediate contact with nature) and social activity (particularly any kind of gathering associated with the *sii'da* system). On these occasions the Sám not only sing old and well-known melodies, but also invent and develop new ones. The community plays an important part in disseminating songs. Where the older forms of work, such as reindeer breeding, hunting and fishing, have been replaced by other sources of income and the *sii'da* system has disintegrated, the *juoi'gat* is rare or has disappeared entirely.

Turi believed that to sing 'a definite melody with or without text' was to give meaning to a melody and to remember it (Demant). The community provides the

**Ex.5** *Juoigos*, Mikkel P. Sara (Lüderwaldt, 1976)

'appropriate occasion', which consolidates the feeling of fellowship. For the Sámi *juoi'gat* also means to sing spontaneously, in order to keep their environment in mind and to know that their community is secure. Missionary bans may have outwardly eliminated shaman meetings, drums, shamans and their functions; but they have not prevented spontaneous song, nor have they erased memories or broken up communities.

*Juoi'gat* is predominantly a solo vocal genre without instrumental accompaniment, and is the only traditional form of musical expression among the Sámi. However, since the end of the 1960s new musical trends have built on traditional *juoi'gat* singing. Nils-Aslak Valkeapää of Finland influenced musical practice when he began performing *juigos* songs with guitar accompaniment. The subsequent extension of the range of accompanying instruments, and the reintroduction of the Sámi shamanic drum in the 1980s, made Sámi song a mixture of the traditional and the modern, while also popularizing it and bringing it into the broad spectrum of popular, film, dance and meditative musics. Today *juoi'gat* is an important integrating force in world music, due in part to the efforts of singer and drummer Mari Boine Persen of Norway.

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ANDREAS LÜDERWALDT

**Samin, Vulfran** (*fl* 1543–59). French singer and composer. He was a chorister of the Confrérie de Notre Dame at Amiens in 1543–4. His *Missa 'Sancti Spiritus'* was published in Paris (RISM 1558[1]); it is a parody of Sermisy's four-voice setting of the sequence, and culminates in a six-voice canon. 16 of his chansons appeared in Parisian collections (4 in 1546[12], 3 in 1546[14], 1 in 1548[3], 4 in 1548[4], 1 in 1549[20], 1 in 1549[22], 2 in 1559[10]). They are all set for four voices, mostly homophonically with some imitation, with melodies of limited range and expression. The poems are mostly *épigrammes* by François I and his contemporaries. (All his works are ed. in CMM, xci, 1982.)

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FRANK DOBBINS

**Saminsky, Lazare** (*b* Vale-Hotzulovo, nr Odessa, Ukraine, 8 Nov 1882; *d* Port Chester, NY, 30 June 1959). American composer, conductor and writer on music of Russian origin. He studied mathematics and philosophy at St Petersburg University (1906–9) and composition and conducting with Lyadov and Rimsky-Korsakov at the conservatories of St Petersburg and Moscow (1906–10). In 1908 he and some other St Petersburg Conservatory students founded the Society for Jewish Folk Music, and in 1913 he took part in the Baron de Guinzburg Ethnological Expedition to collect religious chants of the Transcaucasian Jews. He was active as a conductor in Tbilisi, Paris and London between 1915 and 1920, and in 1917–18 he directed the Tbilisi Conservatory. In 1920 he settled in New York, where he was a founder of the League of Composers (1923) and one of its directors for two decades. He was also music director of Temple Emanu-El, New York (1924–56), where he established (in 1926) and directed the annual Three Choirs Festival. The Jewish folk and liturgical music which he studied was subtly reworked and developed in his compositions, in which lyricism and Romantic expressiveness are blended with polyphonic and rhythmic ingenuity. Saminsky conducted his works frequently with major orchestras in the USA and Europe, and his articles were published internationally.

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NATHAN BRODER/BARBARA A. RENTON

**amisen.** *See* SHAMISEN. *See also* JAPAN, §II, 6.

**amkopf, Kjell** (*b* Baerum, 6 April 1952). Norwegian composer and percussionist. He studied composition with Finn Mortensen at the Norges Musikkhøgskole, and extended his studies into electro-acoustic music and sonology with Werner Kaegi in Utrecht. He also studied percussion in Oslo, Århus and the USA. For many years he performed in leading Norwegian orchestras and percussion groups for contemporary music. He is now professor of percussion at the Norges Musikkhøgskole.

He has composed for a variety of ensembles and instruments, but most prominent are his works for percussion, often in combination with electronic sounds. Quite a few of these have been commissions from radio and TV, film, ballet ensembles and theatres. In his best work rhythmic vitality is mirrored by a refined and varied sound in the creation of music that is strongly expressive.

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ARVID O. VOLLSNES

**Sammarco, (Giuseppe) Mario** (*b* Palermo, 13 Dec 1868; *d* Milan, 24 Jan 1930). Italian baritone. He made his début in 1888 at Palermo as Valentin. In 1894 he appeared in Naples at the S Carlo in *La damnation de Faust* and in 1895 at the Teatro Real, Madrid, as Thomas' Hamlet, a role he repeated in 1895–6 at La Scala, where he created Gérard in *Andrea Chénier*, returning there in 1902, 1905 and 1913, and singing at Buenos Aires in 1897. His Covent Garden début was in 1904 as Scarpia; he continued to appear in London until 1914, and again in 1919. He sang at the Manhattan Opera, New York (1907–10), and at Boston, Philadelphia and Chicago (1909–13). He retired from the stage in 1919. Sammarco's voice was clear but resonant, rounded and of extensive range, as his numerous recordings (1902–15) confirm. A stylish singer, he at first specialized in operas such as *La favorite*, *Ernani*, *Rigoletto*, *Un ballo in maschera*, *Hamlet* and *La Gioconda*, but his theatrical ability later led him to prefer *verismo* roles, particularly Tonio, Gérard, Scarpia, Rafaele (Wolf-Ferrari's *I gioielli della Madonna*), and the parts he created in Leoncavallo's *Zazà* (1900) and Franchetti's *Germania* (1902).

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RODOLFO CELLETTI/R

**Sammartini** [St Martini, San Martini, San Martino, Martini, Martino], **Giovanni Battista** (*b* 1700/01; *d* Milan, 15 Jan 1775). Italian composer, brother of GIUSEPPE SAMMARTINI. He was a leading figure in the development of the Classical style.

1. Life. 2. Reputation. 3. Style.

1. LIFE. Sammartini was the seventh of eight children of Alexis Saint-Martin, a French oboist who emigrated to Italy, and Girolama de Federici. He was probably born in Milan, the city in which he lived all his life. Since in his death certificate he is said to have been 74, he was presumably born in 1700 or the first two weeks of 1701. His earliest musical instruction probably came from his father. In 1717 Giuseppe and G.B. Sammartini were listed as oboists at S Celso, Milan, and in 1720 the 'Sammartini brothers' were listed as oboists in the orchestra of the Regio Ducal Teatro there. Sammartini's first known composition is an aria (lost) for the oratorio *La calunnia delusa*, performed in 1724, to which Giuseppe and other composers also contributed. His first set of vocal works which is known (also lost) dates from 1725: five cantatas for the Fridays in Lent written for the Congregazione del SS Entierro, which met in the Jesuit church of S Fedele. Sammartini became *maestro di cappella* of the Congregazione in 1728 and continued in that post for most of his life; his last Lenten cantatas are dated 1773.

By 1726 Sammartini was called 'very famous' in his contract as substitute *maestro di cappella* of S Ambrogio (the full appointment came in 1728). Also in 1726 he composed a Christmas oratorio for S Fedele entitled *Gesù bambino adorato dalli pastori*. J.J. Quantz, who visited Milan that year, wrote grudgingly of the music of

Sammartini and Francesco Fiorino as'not bad', though he noted that they were the leading church composers of the city. In his maturity Sammartini became the most active church composer in Milan. The almanac *Milano sacro* for 1761–75 lists him as the *maestro di cappella* of eight churches, while the almanac *La galleria delle stelle* for 1775 lists 11; these included the ducal chapel S Gottardo, whose director he became in 1768 (there is no evidence to support Burney's statement that he was *maestro di cappella* of the convent of S Maria Maddalena). An excellent organist, Sammartini was praised by Burney as having 'a way peculiar to himself of touching that instrument, which is truly masterly and pleasing'.

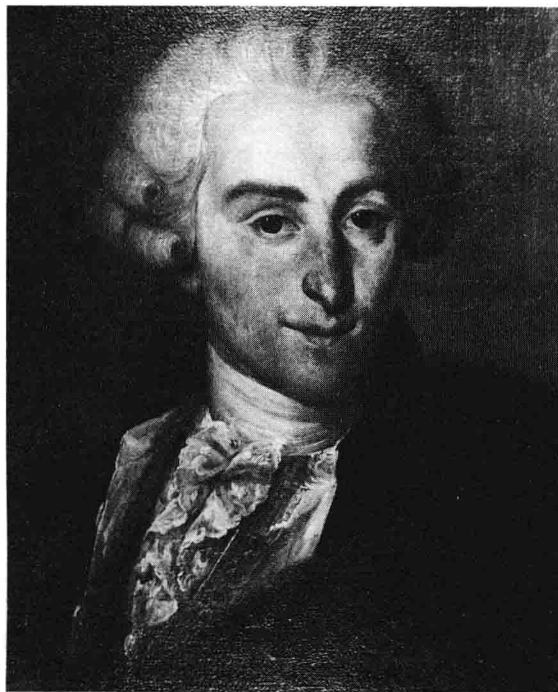
The 1730s saw a notable stream of symphonies, concertos, sonatas and dramatic works from Sammartini's pen, and recognition of his music outside Italy. His first opera, *Memet*, was performed in Lodi in 1732, and possibly in Vienna the same year. Milan heard his second opera, *L'ambizione superata dalla virtù*, in the Regio Ducal Teatro in 1734, with such noted singers as Vittoria Tesi and the castrato Angelo Maria Monticelli. By the early 1730s he had become the leading figure in the earliest symphonic school in Europe, which included such composers from Milan and nearby as Brioschi, Galimberti, Giulini, Lampugnani and Chiesa. From 1733 there are records of Sammartini's acting as judge in competitions for positions at the cathedral and other churches; in 1762 he sat on one such jury with Padre Martini. Apart from his teaching at the Collegio de'Nobili, where he was appointed in 1730, only two of his no doubt numerous pupils can be identified with any certainty: Count Giorgio Giulini (1716–80), a popular Milanese dilettante composer of symphonies, and Christoph Willibald Gluck, who probably studied with Sammartini from 1737 to 1741. Many of Gluck's early works were influenced by Sammartini, and Gluck borrowed movements from two Sammartini symphonies for his operas *Le nozze d'Ercole e d'Ebe* (1747) and *La contesa de' numi* (1749). Sammartini's last opera, *L'Agrippina, moglie di Tiberio*, was performed in the Regio Ducal Teatro in 1743, with Carestini as Tiberius.

As Milan's most famous composer, Sammartini took a leading role in the life of the city, composing and conducting music for religious and state occasions. In January 1741 he directed a mass of his own composition in S Ambrogio in memory of Cardinal Benedetto Odescalchi. In 1742 he conducted in the church of S Paolo de' Barnabiti in Vigevano, near Milan. Many other such performances took place in and near Milan. On the birth of Archduke Peter Leopold, Maria Theresa's third son, he composed a secular cantata, *La gara dei geni*, presented in 1747 at the Regio Ducal Teatro by the Lieutenant-governor of Austrian Lombardy, Count Gian-Luca Pallavicini. In 1749 Pallavicini organized concerts on the banks of the moat of the Castello Sforzesco, some of which Sammartini directed. Sammartini presented concerts in 1751 at both the Sforza castle and the ducal palace on the translation of the body of S Carlo Borromeo to Milan Cathedral. For Prince Joseph of Austria's birthday in 1753, Pallavicini commissioned two cantatas jointly composed by Sammartini and Niccolò Jommelli. In 1757 and 1759 Sammartini took part in *feste solenne* at S Celso. In 1758 he became one of the founders of a philharmonic society in Milan, reflecting the city's keen interest in orchestral music. From 1750 Sammartini sent mainly orchestral and chamber works to the Margrave Carl Friedrich of Baden-Durlach in Karlsruhe. The Margrave probably met Sammartini during his trip to Italy that year. A letter from Sammartini to the Margrave dated 23 November 1750 accompanied autographs of six flute quartets (called concertini), three of which remain among some 70 works by Sammartini (in *D-KA*). In 1760 Sammartini published a collection of six of his finest string trios (later issued by Leclerc as op.7), dedicating the print to Don Filippo, Duke of Parma (1721–65), one of his most important patrons. During the 1750s and 60s he came into contact with some of the leading composers of the younger generation, notably J.C. Bach, who lived in Milan from about 1755 to 1762, and Luigi Boccherini, who played in orchestras under Sammartini's direction in Pavia and Cremona for the festivities in July 1765 on the visit of the Infanta Maria Luisa, future wife of Archduke Leopold.

Sammartini is mentioned in Leopold Mozart's letters from Milan in 1770: he heard Wolfgang perform and warmly supported him when there were intrigues against his opera *Mitridate, rè di Ponto*. Leopold described Sammartini as a person 'whom everyone trusts'. During 1770 Sammartini also met Charles Burney, who visited Milan in July and left a valuable description of musical life in the city and performances of Sammartini's music. Burney heard a mass, a motet and an 'excellent' symphony by Sammartini. He praised the skilful composition of the orchestral portions of the mass and the beautiful *adagio* aria in the motet; but in the mass he criticized an 'excessive number' of fast movements and the extremely active violins. He observed that despite Sammartini's advanced age 'his fire and invention still remain in their utmost vigour'. Sammartini's circle of friends included the poet Giuseppe Parini and leading Milanese figures who were members of the Accademia dei Trasformati.

Between April and September 1773 Sammartini composed six string quintets, his last extant dated works. That Sammartini's death in January 1775 was unexpected is shown by the schedule of 24 performances in Milanese churches planned for 1775 (published in the almanac *La galleria delle stelle*). The death certificate, dated 17 January 1775, states that Sammartini had died two days earlier and was buried in the church of S Alessandro on the evening of 16 January. Musicians from S Fedele, Milan Cathedral and elsewhere joined in a memorial service on 18 January; the Office and Solemn Mass were sung before a great gathering of people because (as the death certificate states) he was 'a most excellent master and celebrated by a most brilliant renown'. Of Sammartini's family, all that is known is that he was married twice, first to Margherita Benna (5 June 1727; *d* 13 Nov 1754) and then (on 23 June 1755) to Rosalinda Acquanio (aged 17), and that his daughter, Marianna Rosa (*b* 11 Sept 1733), was a singer.

2. Reputation. It appears that Sammartini's music was better known outside Italy than in his native land. Many of his works were published in Paris and London, especially by Leclerc, Venier and Walsh. One of his symphonies (J-C65) was performed in Amsterdam in 1738. Most of his surviving early works are in the Blancheton collection (*F-Pc*), formed in Paris apparently between about 1740 and 1744. The Concert Spirituel performed a Sammartini symphony in 1751 and his complex ensemble concerto in E♭ (published by Cox in



*1. Giovanni Battista Sammartini: copy by Domenico Riccardi, 1778, of a lost portrait by an unknown artist (Civico Museo Bibliografico Musicale, Bologna)*

1756) was played by La Pouplinière's orchestra. His music gained equal popularity in England. It was admired by the Duke of Cumberland, brother of George III, and there is a mention of Sammartini in Sterne's *A Sentimental Journey*. According to Giuseppe Carpani, an early biographer of Haydn, Sammartini's music was introduced in Vienna by Count Harrach, governor of Lombardy from 1747 to 1750. Carpani reported that the music won immediate success and was patronized by such noblemen as Counts Pálffy, Schönborn, Lobkowitz and Clam-Gallas. A sacred choral work by Sammartini was performed in the Burgtheater, Vienna, in 1756, and a 'concert de plusieurs instruments seuls' was given there on 19 and 28 February 1758. A letter from Fra Giovanni Falasca to Padre Martini, dated 30 June 1756, refers to an academy organized for 1 July at which 'Sammartini wishes him to hear the compositions he intends to send to Vienna'. Although no proof exists for Carpani's statement that Prince Esterházy commissioned two works a month from Sammartini, a 1759 inventory of the Esterházy collection lists two of his symphonies. There were performances of his music in Prague as early as 1738, and the library of the Waldstein family (formerly in Doksy, now in Prague) holds the largest of all Sammartini collections, including 33 authentic symphonies.

While Sammartini's influence on Gluck has long been acknowledged, his influence on J.C. Bach and Luigi Boccherini should be further investigated. Bach knew Sammartini, whom he described as a 'strong composer'. Both men participated in two academies led by Bach in about September 1760 at Casalmaggiore and Mantua in honour of the Princess of Parma. Boccherini also modelled the exposition of his string quartet op.2 no.2/i on Sammartini's 'Parma' Notturno no.4/i. Sammartini's possible influence on Haydn was first mentioned by Carpani, who recounted that the Bohemian composer Josef Mysliveček (1737–81), on hearing some symphonies by Sammartini about 1780, exclaimed: 'I have found the father of Haydn's style'. Though Haydn strongly denied any influence of Sammartini in remarks to his biographer G.A. Griesinger, a study of Sammartini's music shows a marked affinity between the composers in rhythm, structure and even in the province of musical humour. A favourite type of retransition in middle-period Sammartini symphonies (e.g. J-C4, first movement) appears also in several early Haydn symphonies.

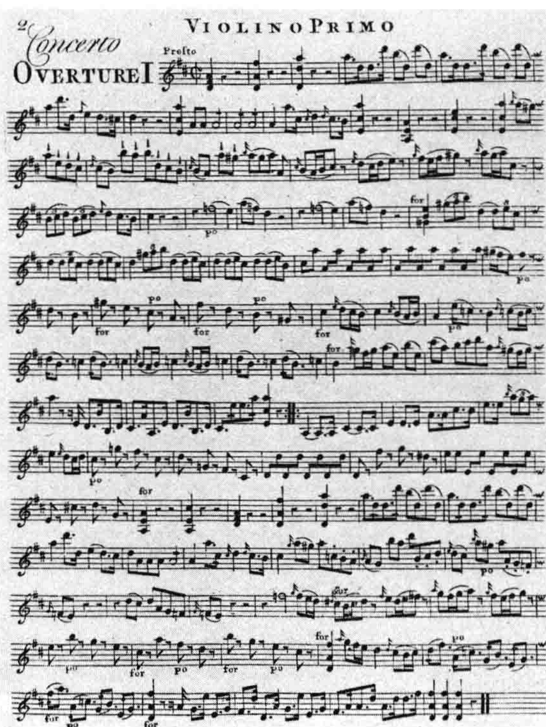
3. STYLE. Sammartini's music falls into three style periods which reflect the major trends in music between the 1720s and the time of his death. The early period, *c*1724–39, shows a Baroque–Classical style mixture; the middle period, *c*1740–58, is early Classical, and the style most characteristic of Sammartini; the late period, *c*1759–74, points to later Classical developments. Despite these changes, certain basic characteristics can be seen in works of all periods, especially an intense rhythmic drive and continuity of structure; a remarkably varied treatment of sonata form, in which the recapitulation usually contains many changes in the order of ideas and their presentation (variants of the main secondary theme being especially common); and an unusual sensitivity to textural arrangements and contrasts, favouring non-imitative counterpoint with contrasting motifs in the two violin parts. Sammartini composed some of the earliest dated symphonies: movements from two symphonies were used in 1732 as introductions to acts 2 and 3 of the opera *Memet*. His symphony in G minor J-C57, whose finale Gluck borrowed for *La contesa de' numi*, anticipates the *Sturm und Drang* style by more than 20 years. Three ensemble concertos, two in E♭ (one published in 1756) and one in A, anticipate the sinfonia concertante in their scoring and two-movement arrangement. In his old age Sammartini produced some of the earliest string quartets (1763–7) and string quintets (1773), the latter scored for the unfamiliar combination of three violins, viola and bass instrument. The few surviving sacred cantatas and liturgical works show a dramatic approach to text setting and an orchestral sophistication of a kind generally associated with the Viennese school. All these examples reveal a composer who was in the vanguard of musical developments throughout his life, and an artist of the greatest integrity and seriousness.

Sammartini's early orchestral music was influenced by the north Italian concerto tradition, especially Vivaldi. The 18 early symphonies have three movements, in the succession fast–slow–fast, some with minuet finales. There is no evidence to support the oft-repeated statement that Sammartini wrote a four-movement symphony in 1734. The only extant four-movement symphony (J-C39) is undated, and the fourth movement is an appended minuet taken from a trio sonata. The symphonies are scored for string orchestra, seven being trio symphonies (most omitting the violas), an important early type. Nearly all the movements have binary division: most of the longer allegros are in sonata form; the slow movements and minuets favour simple binary designs. The movements in sonata form are characterized by well-defined key areas, themes and thematic contrasts, long developments and clear recapitulations, which almost always begin with the opening theme in the tonic key. Multithematic movements are the most common, but some early examples of

Classical monothematic sonata form already appear (e.g. in J-C14, first movement, and J-C39, third movement). Though homophony predominates, several movements contain refined textural arrangements and new uses of counterpoint. Sammartini transferred to the symphony the lyrical slow movement of the concerto. He favoured the 2/4 Andante, which became the standard type of Classical slow movement. He preferred the moderate 3/4 to the fast 3/8 minuet, and also wrote long finales in 2/4 and 3/8, some of them in *buffo* style. The main influences in the early symphonies derive from the concerto and the trio sonata rather than the Italian overture. The symphony is already established as an independent genre in these works.

Most of the 37 middle symphonies call for two horns or trumpets as well as strings, and end with minuets, some with trio sections. There are also a few two-movement symphonies (fast–minuet). Movements become longer, harmonic rhythm slower, and almost all movements are in sonata form, including slow movements and minuets. Contrast is intensified in texture, rhythm, dynamics and mood. Many first movements have a motoric character, using themes composed of short modules, half a bar and one bar in length. Melodic continuation by literal or varied repetition and contrast replaces the frequent sequential expansion of the early style. While the development section itself is usually short, developmental interest is supplied by motivic development within themes, thematic derivations and reformulated recapitulations (which act as second developments). The slow movements, often in the minor mode, are among Sammartini's finest creations. Warmly lyrical, concise in form, full in texture and rich in harmony, they contain his most personal expression, ranging from delicate charm to profound melancholy.

In the 12 late symphonies (including eight in *F-Pc* dated 1768–72) there are independent oboe parts and the cello and bass are often separated. There are longer and more varied periods, a more intense lyricism (which invades even the fast movements) and more complex harmony. The texture resembles the chamber style, with frequent dialogue among all the instruments, and far greater use of imitation, especially in the slow movements. The language in these works often has a Mozartian flavour (fig.2).




*2. Opening of the first violin part of a late symphony in D by G.B. Sammartini, op.4, J-C21 (London: Bremner, 1766)*

Sammartini's orchestral music has a bright, transparent sound. Rhythmic effects are a prime source of interest and vitality: in the careful variation and contrast of rhythmic patterns and articulations, the deft mixture of regular and irregular phrase lengths, and the carefully calculated changes in rhythmic values. Sammartini avoided large-scale thematic repetitions, preferring understatement to the least possibility of redundancy. The frequent elision of themes and sections produces a strong continuity that is the essence of his style.

Sammartini's concertos have been studied by Ada Gehann. To the 11 authentic works must be added six others: four dating from about 1760–64 (in *D-W*), one from about 1755–60 (*D-Rp*) and a fragmentary middle-period concerto (*CH-SAf*, probably composed in the 1750s). 12 are for violin, two for flute and others for a variety of instruments. All but the two-movement ensemble concertos J-C73, 73.1 and 76 have the usual three movements, and all are in major keys. Most use a three- or (more often, and always in late works) four-ritornello plan, the opening ritornello being in two sections and moving to and from the dominant key (the subdominant in the early concerto J-C69). The second ritornello is in the dominant, and in the early and middle concertos may modulate to a related minor key. The third ritornello (in those movements with four) appears in the tonic after a modulatory episode which, in works written after about 1750–55, returns to the tonic by way of a retransition over a dominant pedal. Most early movements end with a return of the complete opening ritornello; later ones with a shortened (fourth) ritornello or its closing bars. A cadenza is prescribed before the final ritornello in most movements. Features of sonata form are found not only in the basic tonal layout but also in the frequent integration of the solo episodes with motifs, rhythmic figures and phrases derived from the ritornello, the quasi-developmental character of the second solo episode in some works and the recall of the opening of the movement at the beginning of the third ritornello in the tonic. The later concertos incorporate more thematic interplay between soloist(s) and orchestra. In the outer movements typical textural contrasts in the episodes come from the reduction and expansion of the accompaniment; the soloists tend to dominate in the lyrical slow movements. Two of the violin concertos (J-C77 and 70) are largely symphonic, with some solo passages. Even the earliest concertos reflect Classical trends.

More than 265 chamber and solo works constitute the bulk of Sammartini's extant music: string quintets, flute and string quartets (many omitting the viola), trios, duets, solo sonatas for flute, violin and cello, accompanied sonatas for harpsichord and violin, and keyboard sonatas. In general the chamber works are more lyrical, more ornamental and more intricate in rhythm than the

orchestral music. Most are organized in two- and three-movement cycles typical of the early Classical style: slow/fast–minuet/fast; slow–fast–minuet; or fast–slow–minuet; some violin sonatas have the Baroque four-movement plan. The keyboard sonatas in one to three movements incorporate both chromatic details and virtuoso figuration. The string trios for two violins and bass form the largest and most important group, and were extremely popular, as the many surviving copies indicate. The relation between the instrumental parts (especially the violins) varies considerably from the complete domination of the first violin to frequent dialogue and imitation, none of the sonatas being consistently imitative in late Baroque fashion. Six late 'sonate notturne' dedicated to his important patron the Duke of Parma reflect the trend towards the elimination of the continuo and achieve an equality of parts within a basic homophonic texture which is close to the ideal of the mature string quartet. Sammartini's most complex chamber works – in texture, harmony, rhythm and melody – are his late solo concertinos for string quartet, his *quartetti* and his quintets, all in three movements. Several movements of the early 1770s are especially forward-looking, and many are marked by special features, such as the recapitulation starting in the dominant minor in the second movement of the E♭ Concertino and the imitative main theme of the third movement of Quintet no.4 (an early example of a Viennese procedure found also in the second movement of the late symphony J-C2). The slow movements of Quintets nos.1 and 4 are surely among the most beautiful of the Classical period, while the lyricism, chromaticism and varied sonorities of Quartetto no.5 invite comparison with Boccherini.

Sammartini's three operas follow the conventions of *opera seria*. The arias, almost exclusively in da capo form, are carefully written and often intensely expressive, especially in the operas of the 1730s. The few extant sacred works show that Sammartini was a master of the style. The more substantial works, such as the mass sections, psalm settings and *Magnificat*, synthesize the *galant* and learned styles in large-scale arias, movements in sonata form for solo and choral groups, and concluding fugues. Each of Sammartini's extant Lenten cantatas contains a one-movement overture, three arias prefaced by recitatives, and a concluding 'chorus' of the solo soprano, alto and tenor voices. The 'chorus' of *Il pianto degli angeli della pace* is also heard twice in the beginning, giving the work a rondo-like structure; dating from 1751, it is outstanding among his sacred output. The serious mood of these works is reflected in the use of flat keys and the many minor-key movements. Recitatives make telling use of chromatic and dissonant harmonies, especially diminished 7th chords, and the arias have great lyric beauty and dramatic power. The principal sections of the arias show the same formal ingenuity as the instrumental movements in sonata form. It is in Sammartini's religious works that many of his most dramatic and sophisticated pages are found, as well as a grandeur of effect absent from his other works.

Sammartini's music played a fundamental role in the formation of the Classical style. He was one of the most advanced and experimental composers of the early Classical period, and the first great master of the symphony, preserving his individuality despite the rise of the Viennese and Mannheim schools. Though the extent of Sammartini's influence is still not fully measured, the high quality of his music places him among the leading creative spirits of the 18th century.

WORKS

Editions: *The Symphonies of G.B. Sammartini*, i: *The Early Symphonies*, ed. B. Churgin (Cambridge, MA, 1968) [J-C 7, 9, 14–15, 23, 32–9, 59, 64–7, 88 (ov.)]
*G.B. Sammartini: Ten Symphonies*, ed. B. Churgin, in The Symphony 1720–1840, ser. A, ii (New York, 1984) [J-C 4, 7, 26, 38–9, 44, 46, 52, 57, 62a]

J-C – *number in Jenkins and Churgin (1976); many additional sources listed in Brusa and Rossi*

ORCHESTRAL

Extant works: 142 syms. (incl. 75 doubtful and spurious; 5 lost); 30 concs. (4 spurious, 9 doubtful); 12 concs., vn, orch; conc., 4 vn orch; 2 concs., fl, orch; conc., 2 ob, 2 vn, orch; conc., 2 ob, vn, orch; 8 orch concertinos (incl. 1 doubtful, 1 lost); 4 marches and minuets. Principal MS sources *CZ-Pnm*; *D-KA*; *F-Pc*, *Pn*; *S-Skma*; printed works listed below.

op.

2 — XII sonate, 2/3 vn, b (Paris, 1741/2), attrib. Giuseppe Sammartini: nos.1 (F), 5 (F), 8 (F), 11 (F), J-C38, 35, 37, 33 [nos.2, 6, 10, 12 by A. Brioschi; for others see below]; no.8 also in Six Sonatas … by Lampugnani and St Martini, op.2 (London, 1745); no.11 also in Six Concertos … by Sigr. Gio. Batt. St Martini of Milan & Sigr. Hasse (London, 1751)

— — Conc., vn, orch (Paris, *c*1742–51), lost, J-C appx [App.] C9.1

2 — Three Concertos [symphonies] (F, D, D), 2 hn, 2 vn, va, b, J-C10 (London, *c*1747) [nos.1, 3 by ? M. Chiesa]

6 — [VI] Concerti grossi (G, A, E, A, D, A), 2 vn concertino, 2 vn, va, vc, b/org (London, 1757), arrs. by F. Barsanti of a sym. (J-C51), trios and qts [nos.3–6 from op.5 (Paris, 1749/50), no.2 from op.5 (London, 1756) and op.9 (London, 1762), see below and appx A1–6]; no.1 ed. in MC, xlvi (1976)

4 — An Overture (D), and 2 Grand Concertos (B♭, D), 2 ob, 2 hn, vn, solo, 2 vn, va, vc, db, J-C21, 78, 70 (London, 1766)

Conc. (E♭), 2 ob, 2 hn, 2 solo vn, 2 vn, va, vc/hpd, J-C73, in Four Overtures & One Quattro … by Sigr. Felice Degiardino and One Concerto … by Sigr. Gio Batta St Martini (London, 1756)

Ovs.: no.4 (A), 2 vn, va, bc, J-C61, in Sei ouverture … da vari autori, op.4 (Paris, *c*1753–5) [= Quartetto no.2, see below]; no.1 (A), 2 hn, 2 vn, va, bc, J-C62a, in Sei overture … da vari autori, op.7 (Paris, *c*1753–5); no.4 (g), 2 vn, va, bc, J-C58a, in Sei overture … da vari autori (Paris, 1758) [also as no.55 in Sinfonies périodiques (Paris, 1763)]; Six Overtures by St Martini, Galuppi, Jomelli (London,*c*1760), lost; nos.3 (E♭), 6 (G), 2 hn, 2 vn, va, bc, J-C29, 47, in Six Favourite Overtures … by Galuppi, St Martini & Jomelli (London, 1761)

Quartetto no.2 (A), 2 vn, va, bc, J-C61, in Six Simphonies … Stamitz … the Earl of Kelly, and others, op.2 (London, *c*1765) [see Sei ouverture … da vari autori, op.4, above]

Sinfonias: no.5 (A), 2 vn, bc, J-C64, in Sinfonie … dei piu celebri autori d'Italia, bk 1 (Paris, 1747); no.3 (D), 2 vn, va, bc, J-C18, in Simphonie novelle … Jomelli (Paris, *c*1751); no.? in Sei sinfonie … da Jomelli, Wagenseil, Flaminghino, San Martini (Paris, 1756), lost; no.3 (c), 2 hn, 2 vn, va, bc, J-C8, in VI sinfonie … da vari autori, op.9 (Paris, 1757)

Syms.: nos.3 (F), 5 (B♭), 2 vn, bc, J-C37 and 66b, in Six Sonatas … by Lampugnani and St Martini, op.2 (London, 1745)

Arrs. pubd in 18th-century anthologies, J-C33.III, J-C39.IV

Spurious: Six Simphonies . . . Sans Martini et Briochi (Paris, *c*1750)

OTHER INSTRUMENTAL

Extant works: 6 qnts, 3 vn, va, b, 1773, ed. in Cattoretti (1991–2); 29 qts (incl. 6 solo concertinos, 5 dated 1763–7, and 6 quartetti dated *c*1771), 3 vn, vc/b, or fl, 2 vn, vc/b, or 2 vn, va, vc/b; *c*170 trios (incl. 24 doubtful, 17 lost), 17 more not evaluated, most for 2 vn, bc; 8 sonatas, fl (incl. 2 doubtful); 10 sonatas, vn (incl. 1 doubtful); 6 sonatas, hpd, vn; 8 sonatas, vc (incl. 2 doubtful); *c*40 sonatas, hpd/org (many doubtful); 28 sonatas, 2 fl/vn (most

doubtful); 2 sonatas, mand (not yet evaluated)

Principal MS sources: *CH-E; CZ-Pnm; D-KA; F-Pc, Pn; I-Mc; S-Skma*: printed works listed below.

| op. | |
|---|---|
| 2 | XII sonate (Paris, 1741/2) [see above], nos. 3, 4, 7, 9 (D, A, A, B♭), for 2 vn, bc; attrib. Giuseppe Sammartini |
| 1 | Six Sonatas (A, E♭, E♭, A, F, D), 2 vn, bc (London, 1744), ed. in TCMS, ix (1990); no.1 also in Sinfonie … dei piu celebri autori (Paris, 1747); no.3 by ?Brioschi; no.5 also in Sinfonie … dei piu celebri autori d'Italia (Paris, *c*1744); no.6 doubtful |
| 4 | Sei sonate (B♭, G, B♭, G, F, G), vc, bc (Paris, 1742); no.6 doubtful |
| 5 | XII sonate (A, C, G, B♭, E, A, D, G, A, G, D, G) (Paris, 1749/50), attrib. Giuseppe Sammartini: nos.1–8 for 2 vn, bc; nos.9–12 for fl, 2 vn, bc [see op.6 above]; nos.9–12 also in op.9 (London, 1762) [see below] |
| — | Sonates, fl, bc (Paris, *c*1750), lost |
| 5 | Six Sonatas (A, G, E, E, A, E♭), 2 vn, bc (London, 1756/*R*), ed. in TCMS, ix (1990) |
| — | Sonate a tre strumenti (B♭, D, C, B♭, A, E), 2 vn, b (Milan, 1760); also as Sei trio, op.5 (Paris, 1766) and Sei sonate notturne, op.7 (Paris, *c*1763–7); ed. B. Churgin, Early Music Monuments, v (Chapel Hill, NC, 1981) |
| 8 | Six solos (G, D, D, G, G, G), fl/vn, bc (London, 1759); nos.3–4 doubtful |
| 6 | Sei sonate notturne (D, G, E, C, G, D), 2 vn, bc (Paris,*c*1763–7); attrib. Giuseppe Sammartini |
| 9 | Six sonatas call'd Notturni's (G, D, G, D, C, A), fl, 2 vn, bc (London, 1762) [see op.5 (Paris, 1749/50) above] |
| — | Six Sonatas (D, G, C, D, G, D), fl, vn, bc (London, 1762) |
| 10 | A Third Set of Six Sonatas or Duets (G, D, G, D, G, G), 2fl/vn (London, 1763); nos.3–6 doubtful |
| — | Sei sonate (C, D, G, F, B♭, E♭), hpd, vn (London, 1766; Paris, 1766) |

Sonata no.4 (G), 2 fl, bc, in Sei sonate … di differenti autori (Paris, *c*1750) [= no.4 (G), in Six Sonatas … by Jomelli (London, 1753)]; Duet no.4 (D), 2 fl/vn, in Scielta di Sei duetti (Paris, n.d.)

Sonatas, hpd: nos.2 (G), 3 (E♭; doubtful), in A Collection of Lessons … by Jozzi, St Martini, Alberti, Agrell, bk 1 (London, 1761); nos.2 (C; doubtful), 4 (D), in A Collection of Lessons, bk 2 (London, 1762); nos.2 (G; doubtful), 3 (C), in A Collection of Lessons, bk 3 (London, 1764) nos.3 (B♭), 4 (C), 5 (B♭; doubtful), in 6 Select Sonatas (London, 1769); 18 sonatas (some doubtful), ed. M. Dellaborra (Milan, 1999)

Doubtful and spurious: Sonata no.3, 2 vn, bc, in Six Sonatas … by Lampugnani and St Martini, op.1 (London, 1744), same as no.1 in Six Sonatas (Edinburgh, *c*1760), attrib. Lampugnani (*c*1745); Six Sonatas … St Martini, Brioschi and Other Masters, 2 vn, bc, 3rd set (London, 1746); Six Sonatas or Duets, 2 fl/vn, op.4 (London, 1748); A Second Set of Six Sonatas or Duets, 2 fl/vn, op.7 (London, 1757); Sonata, hpd, no.7 (D), in XX sonate, op.2 (Paris, 1760); Six Sonatas or Duets, 2 fl/vn, op.V[II] (London, *c*1760); Six Sonatas, 2 vn, bc (Edinburgh, *c*1760); Six Easy Solos, fl/vn, bc (London, 1765); Sonata, hpd, no.5 (F), in Raccolte musicale, op.5 (Nuremburg, 1765); A Favourite Lesson (G), hpd (London, *c*1775, except third movement); Sonata, G, vc, bc, by M. Berteau (see Adas)

STAGE

*first performed in Milan, Regio Ducal Teatro, unless otherwise stated*

Memet, J-C88 (tragedia, 3), Lodi, 1732, *A-HE*; ov. ed. B.Churgin, *The Symphonies of G.B. Sammartini*, i: *The Early Symphonies* (Cambridge, MA, 1968)

L'ambizione superata dalla virtù, J-C89 (drama, 3, after A. Zeno: *Alessandro Severo*), 26 Dec 1734

L'Agrippina, moglie di Tiberio, J-C90 (dramma per musica, 3, G. Riviera), 3 Feb 1743

La gara dei geni, J-C91 (componimento drammatico, Riviera), 28 May 1747; 1 aria extant

Ballet music, partly by Sammartini, lost, in: Antigono (pasticcio, arr. M. Chiesa), 26 Dec 1752; Demofoonte (N. Jommelli), 3 Feb 1753; Ciro in Armenia (M.T. Agnesi-Pinottini), 26 Dec 1753; Lucio Vero (Jommelli), 26 Jan 1754; Il trionfo d'amore, 1773 [not attrib. Sammartini]

OTHER SECULAR VOCAL

Campana che suona, glee, SAB, J-C98, ed. T. Warren, A Collection of Catches, Canons, and Glees, i (London, 1762)

Cants.: Paride riconosciuto, J-CC13, Milan, 1750, lost; La reggia de' fati (G.E. Pascali), J-C91.1, Milan, 1753, collab. N. Jommelli, *F-Pn* [as Serenata, Acts 1–2]; La pastorale offerta (Pascali), J-C91.2, Milan, 1753, collab. Jommelli, *Pn* [as Serenata, Act 3]; Iride (F.A. Mainoni), J-CC16, Milan, 1772, lost

Arias: Chiusi i lumi cheto giace, S, 2 vn, va, bc, J-C93, *F-Pc*; Deh spiegate quel affanno, S, 2 tpt, 2 vn, va, bc, J-C94, *Pc*; Fieri venti già soffiano, S, 2 tpt, 2 vn, va, bc, J-C96, *D-KA*; Non così rapido scende dal monte, S, 2 tpt, 2 vn, va, bc, J-C92, *F-Pc*; Non hà dolor più rio, A, 2 vn, va, bc, J-C95, *B-Bc*; Se voi che serva almen, S, 2 vn, va, bc, J-C97, *Bc*

Terzetto: Perché sì lento il giorno, 3 S, 2 tpt, 2 vn, va, bc, J-C99, *F-Pc*

SACRED VOCAL

Principal source: *CH-E*

Orats.: 1 aria, lost, in La calunnia delusa (G. Machio), J-CC18, Milan, 1724; Gesù bambino adorato dalli pastori, J-C116, Milan, 11 Jan 1726, 1 aria extant; L'impegno delle virtù (T.A.Ricchini), J-CC19, lost

Ky–Gl, J-C100; Ky, J-C101; Gl, J-C102; Cr, J-C103; 2 lits, J-C109–10; Mag, J-C111, ed. M. Alberti (London, 1972); 2 TeD, J-C114–15, 1 dated 1771; Beatus vir, J-C104; 2 Dixit Dominus, J-C105–6; 2 Laudate pueri, J-C107–8; Miserere, J-C112, 1750; Nisi Dominus, J-C113; other works not evaluated

8 Lenten cants.: Il pianto di S Pietro, J-C117, 5 March 1751; Il pianto delle pie donne, J-C118, 12 March 1751, ed. in RRMCE, xxxiv (1990); Il pianto degli angeli della pace, J-C119, 19 March 1751; Pianto di Maddalena al sepolcro, J-C120, 26 March 1751; Maria addolorata, J-C121, 2 April 1751; Gerusalemme sconoscente ingrata, J-C122, 9 March 1759; L'addolorata divina madre, J-C123, 6 April 1759, ed. in Vaccarini; Della Passione di Gesù Cristo, J-C124, 14 March 1760

11 contrafacta, J-CB1–11; no.1 ed. J. Corfe, Sacred Music (London, *c*1800), Eng. text; no.3 also in *CH-SAf* with different text

Doubtful: The Lord is righteous (contrafactum), ed. J. Corfe, Sacred Music (London, *c*1800); 2 masses; 2 Ky–Gl–Cr; Ky; 2 Cr; 2 lits; Mag; Miserere; Tantum ergo

Lost: 40 sacred cants.; Mag, Prague, 1738; Stabat mater, Milan, 1762

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BATHIA CHURGIN

**Sammartini** [S Martini, St Martini, San Martini, San Martino, Martini, Martino]**, Giuseppe** [Gioseffo] **(Francesco Gaspare Melchiorre Baldassare)** (*b* Milan, 6 Jan 1695; *d* London, ?17–23 Nov 1750). Italian oboist and composer. He was the son of a French oboist, Alexis Saint-Martin, and the elder brother of the composer Giovanni Battista Sammartini. The report of his death (discovered by Evelyn Lance) appeared in the *Whitehall Evening Post* of Saturday, 24 November 1750: 'Last week died at his Royal Highness, the Prince of Wales, Signior S. Martini, Musick Master to her Royal Highness and thought to be the finest performer on the hautboy in Europe'.

Sammartini probably studied the oboe with his father, with whom he performed in an orchestra at Novara for a religious ceremony in 1711. In 1717 he and G.B. Sammartini were listed as oboists at S Celso, Milan, and in 1720 the 'Sammartini brothers' were oboists in the orchestra of the Regio Ducal Teatro there. An oboe concerto by Giuseppe was published in Amsterdam as early as about 1717, and in 1724 he contributed an aria and sinfonia for the second part of a Milanese oratorio, *La calunnia delusa*. J.J. Quantz, who visited Milan in 1726, regarded Sammartini as the only good wind player in the opera orchestra; when he went to Venice he ranked him with the violinists Vivaldi and Madonis as the outstanding players he had heard.

Sammartini left Italy for Brussels and then for London, where his collection of 12 trio sonatas, published by Walsh & Hare, had been announced on 30 September 1727. He was witness to his sister Maddalena's marriage in Milan on 13 February 1728, and on 13 July 1728 he was granted a passport to travel to Brussels with his pupil Gaetano Parenti. Burney erronously mentioned that Giuseppe's first appearance in England occurred at a benefit for 'signor Piero' at the Little Theatre in the Haymarket on 4 April 1723. The first reference to Giuseppe in England appears in London advertisements for a concert at Hickford's Room on 21 May 1729, which also featured 'several pieces on the hautboy by the famous Sig. St. Martini of Milan, just arrived from the Court of Brussels' (Lasocki, 887). Sammartini remained in London for the rest of his life, quickly winning recognition as a brilliant performer. He performed at Lincoln's Inn Fields on 13 May 1730. In the same year he played for Maurice Greene at Cambridge when Greene obtained the MusD degree, and also gave a successful benefit concert there. Sammartini took part in concerts at Hickford's Room on 20 March 1732 (benefit concert) and 20 April 1733, and in the Castle concerts, and he played in the opera orchestra at the King's Theatre. Burney mentioned an aria sung by Farinelli in Porpora's *Polifemo* (1735) that was 'accompanied on the hautbois by

the celebrated San Martini'. Though Hawkins said that Sammartini was at first allied with Bononcini, he also played in Handel's orchestra. Dean pointed out that Sammartini's name is attached to many oboe solos in Handel's opera autographs, such as the difficult obbligato for the aria 'Quella fiamme' in *Arminio*, Act 2 (1737). On 14 March 1741 Sammartini performed an oboe concerto at a benefit performance of Handel's *Parnasso in festa* at the Haymarket Theatre. Giuseppe probably also played the flute and recorder; he composed numerous works for these instruments and such doublings were standard for orchestra players of that time.

Entries in the household accounts of Frederick, Prince of Wales, and his wife Augusta show that Sammartini became the music master of Augusta and her children in 1736, remaining in this post until his death, as noted in the obituary. Sammartini dedicated his 12 sonatas op.1 (1736) to Frederick, and his 12 trios op.3 (1743) to Augusta. A set of three ballets exists, with an overture ascribed to Frederick, that Sammartini wrote for the birthday of Frederick's daughter, Lady Augusta. Fiske suggested that the masque *The Judgment of Paris* performed at Cliveden for Lady Augusta's third birthday in 1740 was actually composed by Sammartini, not Arne, who also wrote a masque to the same text. Hawkins further mentioned a 'musical solemnity' by Sammartini that was publicly performed in the chapel of the Bavarian minister.

While Sammartini's chamber music was extremely popular (his op.1, especially, was often reprinted), his orchestral music apparently became well known only after his death. Most of the concertos and overtures were published posthumously, becoming so popular that they regularly appeared on the programmes of the Concert of Ancient Music well into the 19th century. Between 1776 and 1790 his concertos and overtures were performed there more frequently that works by any other Italian composer, including Corelli. Some of Sammartini's marches and minuets were performed for the king's birthday as late as 1770–75. Hawkins praised Sammartini as the 'greatest [oboist] that the world had ever known', possessing a remarkable tone that approached the quality of the human voice. He transformed oboe playing in England, and his pupils included the fine English oboist Thomas Vincent. The letters of administration pertaining to Sammartini's estate show that he died a bachelor, leaving his estate to his brother G.B. Sammartini.

Sammartini was primarily an instrumental composer, and one of the leading writers of concertos and sonatas in England between 1730 and 1750. His printed collections include 24 sonatas for flute and bass, 30 trios for flutes or violins, 24 concerti grossi, four keyboard concertos, an oboe concerto, 16 overtures, and some flute duets and cello sonatas. The tuneful Recorder Concerto in F, found in only one source (*S-Skma*), has become his best-known work. Hawkins classed Sammartini's instrumental music with that of Corelli and Geminiani. Though his music is rooted in the late Baroque style, it also reflects some later trends. There is considerable variety in the number, succession and type of movements. Most of the solo sonatas are in the more modern three-movement layout, sometimes beginning with a slow movement (which Sammartini generally preferred); trios and orchestral works often contain four or five movements, including French overtures, fugal second movements, and transitional slow movements. Sammartini's concerti grossi are scored for strings, and call for a concertino of either two violins and cello or string quartet. The concertino usually shares and elaborates material of the tutti. Op.8, nos. 4–6 are actually oboe and violin concertos; nos.4 and 5 have unique designs featuring da capo repeats and arch form respectively. The concerto style also greatly influenced the trio sonatas op.3. The four concertos for harpsichord or organ are among the earliest keyboard concertos written in England. Some movements contain advanced traits such as initial binary ritornellos and binary layouts. Many binary fast movements, even in the 1727 collection, have early sonata form designs. Other more Classical features include frequent minuet and rondo finales, fast 2/4 movements, *galant* embellishments, syncopated figures and passages in slow harmonic rhythm. Sammartini was a skilled contrapuntist, a fine harmonist with chromatic leanings and a good melodist, the broad lyricism of his slow movements and minuets showing the influence of Handel. His forms are interesting and well organized. Burney and Hawkins much admired Sammartini's music, which Burney praised as being 'full of science, originality, and fire'.

WORKS

*J-C – number in Jenkins and Churgin (1976)*
*printed works published in London unless otherwise stated*

ORCHESTRAL

| op. | |
|---|---|
| 2 | VI concerti grossi (A, e, c, B♭, A, D), 2 vn, va and vc concertino, 2 vn, b (1738, 3/*c*1760) |
| 5 | [6] Concerti grossi (e, B♭, g, a, c, g), 2 vn, va and vc concertino, 2 vn, b (1747); arr. from trios op.3 nos.2, 3, 5, 9, 10, 12 |
| 7–8 | Eight Overtures (D, E♭, d, A, D, G, D, D), 2 hn, 2 tpt, timp, 2 vn and vc concertino, 2 vn, va, bc (vc, hpd), op.7 and Six Grand Concertos (g, A, e, C, g, A), ob, 2 vn and vc concertino, 2 vn, va, bc (vc, hpd), op.8 (1752, 2/*c*1760); op.7 no.2 in 6 overture ... da vari autori, op.1 (Paris, *c*1753–5); op.7 no.4, *B-Bc* |
| 9 | Giuseppe St. Martini's Concertos (A, F, G, B♭), hpd/org, str (1754); ed. in TCMS, ii (1988) |
| 10 | Eight Overtures (G, d, A, D, B♭, D, F, E), and Six Grand Concertos (E, g, A, d, e, B♭) in 7 Parts (1756); 6 concertos as op.11 (*c*1756) |

Concerto, F, ob, str, in Concerti a cinque ... libro primo (Amsterdam, *c*1717)

12 concertos, *GB-Lbl*; ob conc, *Mp*; 3 ob concs, E♭, G, D [=J-C appx D76], fl conc, B♭, *D-Dl*; rec conc, F, 2 fl concs, D, A, 2 vn concs, D [=ob conc. in *Dl*; =J-C appx D80], E♭, *S-Skma*; fl conc, D, *L* [=J-C appx D78]

Overtura (G), *CZ-Pnm*; minuets, marches, 3 ballets, *GB-Lbl*

OTHER INSTRUMENTAL

| | |
|---|---|
| - | XII Sonatas (F, F, G, F, F, d, F, F, G, F, F, B♭), 2 fl/vn, bc (1727, lost; 3/*c*1740) |
| 1 | [6] Sonate (D, G, C, G, c, b), bk 1, 2 fl, b (1736; repr. *c*1750 as op.4); [6] Sonate (e, G, A, a, D, A), bk 2, fl, b (*c*1736; repr. Paris, *c*1742–3 as op.3; repr. 1757 as op.12) |
| 2 | XII Sonate (G, C, e, G, D, a, D, e, G, a, A, D), fl, b (Amsterdam, *c*1736–7); nos.1–6 as op.2 (1745); nos.7–12 as op.4 (*c*1747); nos.1–3, 5 ed. in TCMS, ii (1988) |
| 3 | XII sonate (A, e, B♭, G, g, D, e, D, a, c, E, g), 2 vn, vc, hpd ad lib (1743; Paris, 2/1744 as op.4) |
| 6 | 6 Sonatas or Duets (D, e, A, G, C, d), 2 fl, bk 1 (*c*1750) |
| 13 | Six Solos (G, G, G, G, g, G), fl/vn/ob, bc (*c*1760/*R* in Archivum Musicum, xxxi (Florence, 1996) |

Pieces in VI sonate a flauto traverso solo, e violoncello o basso continuo (Amsterdam, 1740), Six Solos for Two Violoncellos compos'd by Sigr. Bonoucini and other . . . authors (1748), A 2d Collection of Lessons for the Harpsichord . . . by Jozzi, St. Martini of Milan, Alberti, Agrell, Bk.II/ no.6 (1762), Six Solos for a German Flute or Violin ... compos'd by Sigr Francesco Xaver Richter (1764)

Duets, marches, minuets in contemporary anthologies: see *RISM*

| | |
|---|---|
| 26 | ob, fl, rec, vn, bc, sonatas (no.12 ed. D. Lasocki (London, 1981); nos.13, 15, 21–4 ed. R. Platt (London, 1983)), |

(*US-R*; various trios and solos, *B-Bc*, *GB-Lbl*, *Mp*, *US-NYp*; 9 sonatas, 7 sinfonias, 1 conc., fl and rec, bc, *I-PAc*; 15 sonatas, 2 vn, bc, *CH-EN*, no.1, J-C appx C2

VOCAL MUSIC

The Judgment of Paris (pastoral, Congreve), Cliveden, *c*1740, *GB-Lbl*

9 cantatas: Ahi qual cruccio, S, hpd, *Lbl*; Da procella tempestosa, S, hpd, *B-Bc*, *GB-Lbl*; In lode della … principessa di Gales, S, 2 vn, b, *B-Bc*; L'olmo, S, b, *Bc*; Naufraggio vicino, S, 2 vn, va, b, *Bc*; Oh vita, vita, nò, S, hpd, *GB-Lbl*; Più non sento, S, 2 vn, b, *B-Bc*; Solitudine campestra, S, b, *I-Rsc*; Tu piangi, Eurilla mia, S, be, *Rsc*

Arias: Se a ciascun l'interno affanno; Se fedel, cor mio, tu sei (Metastasio), from op Gli orti esperidi: both *GB-Lbl*

Lost aria, Vuoi saper, in pt.1, and sinfonia to pt.2 of La calunnia delusa (orat, G. Machio), Milan, 1724; lost aria, Vanne pur non dubitar, in La necessità socorsa dal glorioso Santo di Padoa (orat), Milan, 1725

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BATHIA CHURGIN

**Sammartini, Pietro.** *See* SANMARTINI, PIETRO.

**Sammons, Albert (Edward)** (*b* London, 23 Feb 1886; *d* Southdean, Sussex, 24 Aug 1957). English violinist and composer. Apart from a few lessons from his father and others, he was self-taught. He began playing professionally at the age of 11 and led the Earl's Court Exhibition Orchestra when only 13. He made his solo début playing the Mendelssohn concerto in Harrogate in 1906. In 1908 Beecham heard him playing the same concerto at the Waldorf Hotel and asked him to join the Beecham Orchestra, where he remained for five years, taking part in over 50 operas and ballets. He was leader of the Philharmonic Society Orchestra from 1913 and the orchestra of Diaghilev's Ballets Russes from 1911, touring with the latter under Monteux in spring 1913. His career as a soloist of national repute began in November 1914 when he replaced Kreisler at short notice in a performance of Elgar's Violin Concerto. He was the original leader of the London String Quartet (1907–19) and took part in the première of Elgar's Piano Quintet in London, in 1919. Sammons appeared as a soloist with leading British orchestras and formed a partnership with the pianist William Murdoch which lasted 25 years; they introduced many new violin sonatas by British composers, notably Ireland's Second Sonata in March 1917. Sammons was the dedicatee of Delius's concerto and edited its violin part and that of Delius's Sonata no.2. His complete technical mastery, characteristically large sound and sustained singing tone allied to a tough yet sensitive temperament made him Elgar's ideal interpreter of his Violin Concerto, of which he made the first complete recording with Wood in 1929, as well as often performing it under Elgar's direction.

Although his prowess as a soloist was acknowledged by such virtuosos as Kreisler, Szigeti and Heifetz, Sammons seems to have built his reputation solely on performances in England. He composed (notably a Phantasy Quartet for strings which won the Cobbett Prize), was a professor at the RCM, and was made a CBE in 1944. From 1946 his career was hampered and finally terminated by Parkinson's disease, and it was only with difficulty that he attended his benefit concert at the Royal Albert Hall in December 1954. Considered by many to be the outstanding English violinist of his generation, he also had a modest, friendly and humorous personality.

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LESLIE EAST/ERIC WETHERELL

**Samoa.** *See* POLYNESIA, §III, 2.

**Samosud, Samuil Abramovich** (*b* Tbilisi, 2/14 May 1884; *d* Moscow, 6 Nov 1964). Georgian conductor. He graduated from the Tbilisi Conservatory as a cellist in 1906, and worked as a cellist with various symphony orchestras for a number of years. From 1917 to 1919 he was a conductor at the Mariinsky Theatre, Petrograd. He was artistic director of the Malïy Theatre, Leningrad (1918–36), of the Bol'shoy Theatre (1936–43), and of the Stanislavsky-Nemirovich-Danchenko Music Theatre, Moscow (1943–50). From 1953 to 1957 he was principal conductor of the Moscow Philharmonia SO and of the All-Union Radio SO. From 1929 to 1936 he taught the orchestra class at the Leningrad Conservatory, where he was made a professor in 1934.

Samosud played a distinguished role as artistic director at the Malïy and Bol'shoy theatres, where his broad artistic perspective, inventiveness and organizational ability were given free rein. He championed many new operas by Soviet composers, confirming the Malïy as the 'laboratory of Soviet opera'. He was responsible for the premières there of Shostakovich's *The Nose* in 1930, Dzerzhinsky's *Quiet Flows the Don* in 1935, and the first eight scenes of Prokofiev's *War and Peace* in 1946. At the Bol'shoy Theatre in 1937 he conducted the première of Dzerzhinsky's *Virgin Soil Upturned*, and the original (1947) and revised (1951) versions of Kabalevsky's *The Family of Taras* held at the Stanislavsky-Nemirovich-Danchenko Music Theatre. He was also an outstanding symphonic conductor and conducted the première of Prokofiev's Symphony no.7 (1952) in Moscow.

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I.M. YAMPOL'SKY/R

**Samotulinus, Venceslaus.** *See* SZAMOTUŁ, WACŁAW Z.

**Sampayo Ribeiro, Mario Luis de** (*b* Lisbon, 4 Dec 1898; *d* Lisbon, 13 May 1966). Portuguese musicologist and conductor. He studied music at the Lisbon Conservatory, and then became a teacher. He was an influential force in music organization, being president of the National Musicians' Union and inspector of Portuguese youth choirs. In 1941 he founded the choral group Polyphonia, which he conducted for many years, introducing the public to much early Portuguese music. He was also director of *Opera*, in which he published numerous articles. In his books and articles he concentrated on the history of Portuguese music, particularly on composers of sacred music and opera, and on Portuguese singers.

WRITINGS

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*A música em Coimbra* (Coimbra, 1939)

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JOSÉ LÓPEZ-CALO

**Samper(e i Marquès), Baltasar** (*b* Palma de Mallorca, 3 May 1888; *d* Mexico City, 18 Feb 1966). Mexican composer and musicologist of Mallorcan birth. His father Joaquim was an opera singer. He began his musical education in Palma de Mallorca, but in 1907 he moved to Barcelona, where he studied piano with Granados and harmony and composition with Pedrell, who also instilled in him a passion for folklore. In Barcelona he was active as a pianist, composer and critic, and undertook research for the *Obra del cançoner popular de Catalunya*, a compilation of the folksongs of Catalonia. He was a founder member of the Grup dels Vuit (Group of Eight), consisting of composers who adopted a blend of French modernism and autochthonous Catalan elements.

After the Spanish Civil War ended in 1939, Samper sought refuge in France, where he was the organist of Toulouse Cathedral, before settling in Mexico in 1942. In that year he became a Mexican citizen. He taught at the National Conservatory in Mexico City, composed film music, conducted the Orfeó Català (choral ensemble of Catalan emigrés) and, as director of the Mexican Folklore Archive, undertook extensive research projects into Mexican folklore.

Samper's music presents a perfect symbiosis of the folk music of Mallorca (which he was able to investigate at first hand during his field trips for the *Obra del cançoner*) and the modern French musical tradition represented by Les Six. The rugged tunes, incisive rhythms, and rustic harmony come from Mallorcan folk music; but their refined formal treatment and their richness of timbre belong to the French modernist tradition.

His brother Julià was an organist at the cathedral in Mallorca.

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(*selective list*)

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ANTONI PIZÀ

**Sampion.** *See* CHAMPION family.

**Sampler** [sound sampler] (Fr. *échantilloneur*; It. *campionatore*). An electronic musical instrument which has no sound of its own, but whose sounds are entirely derived from recordings. The term is borrowed from the technique of analysis that forms part of a digital recording process, in which sound waveforms are sampled in minute slices (typically between 40,000 and 50,000 times per second). The earliest such digital samplers were constructed during the 1970s. The term has recently been additionally applied to earlier analogue instruments based on any form of recording mechanism, of which the best-known is the magnetic-tape-based MELLOTRON; other less well-known analogue sampling instruments date from the 1930s. A digital sampler normally contains the following features for editing sections of stored samples: transposition (sometimes by means of a built-in or external keyboard), looping, reversal, insertion and removal. Since the mid-1980s self-contained 'black box' samplers without keyboards have been manufactured, often optionally linked to a microcomputer for ease of editing samples, while during the 1990s, with increased computer memory and storage capacity, this also became possible entirely within microcomputers.

From around 1980 a number of digital synthesizers began featuring sampling in addition to or instead of synthesized sounds, sometimes offering users the possibility to create or edit their own sound samples; this trend has become more common in a wide range of synthesizers and other electronic keyboard instruments, to the extent that it is no longer straightforward to distinguish between a sampler and a synthesizer, especially when an external CONTROLLER is linked to the sampler via MIDI.

*See also* ELECTRONIC INSTRUMENTS, §IV, 5(iii).

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HUGH DAVIES

**Sampling.** A process in which a sound is taken directly from a recorded medium and transposed onto a new recording. At first sampling was done directly from original vinyl sources, with DJs mixing records first with other records, as part of a DJ set, and then during live performances. The most famous early example was the Sugarhill Gang's *Rapper's Delight*, a 15-minute single which featured rapping over a reconstituted loop of *Good Times* by Chic: it simultaneously introduced both rap and sampling to a worldwide audience. Double D and Steinski took sampling technique further in the early 1980s, using innumerable samples and cut-ups as the basis for their own non-rap tracks. Their influence can be heard on M/A/R/R/S's UK number one hit, *Pump Up the Volume*, a collection of samples (done on turntables, as was still common) overlaid on a drum machine track and bassline. Sampling technology progressed in the 1980s, with the Ensoniq Mirage (the first affordable digital sampler, 1985) and the Akai S1000 (1989) present in most recording studios. The technique was later used on rock records such as *Bittersweet Symphony* by the Verve, which looped a pattern sampled from a string arrangement of the Rolling Stones's *As Time Goes By*.

WILL FULFORD-JONES

**Samponi, Giuseppe.** *See* ZAMPONI, GIUSEPPE.

**Sampson** [first name unknown] (*fl c*1516). ?English composer. Two compositions attributed to 'Mr Sampson' appear in *GB-Lbl* Roy.11.e.xi, dated 1516. One, a very long setting in four forces of *Psallite felices*, is a Latin song in honour of Henry VIII, the other a five-voice Marian antiphon: *Quam pulcra es, amica mea*. In his use of declamation, brief motifs treated in imitation, and general avoidance of lengthy melisma, Sampson showed much greater acquaintance with continental techniques – particularly Flemish – than any other English composer of the period.

The only plausible candidate for identification with the composer yet suggested is Richard Sampson, dean of the Chapel Royal from 1523 to 1540. There is nothing in his known biography to suggest that he was in any way a musician, but it is known that he spent the years from 1507 to 1513 studying law in Paris, Perugia and Siena, and was in Antwerp in 1511; between 1514 and 1517 he was Thomas Wolsey's vicar-general in the diocese of Tournai. If he were the composer, these long years abroad could explain the continental style of his writing. Nevertheless, his known career was that of a lawyer, and then a diplomat and trusted official of Cardinal Wolsey and Henry VIII, for whom composition can at best have been no more than a hobby. Among his later benefices were the deaneries of Lichfield, Windsor and St Paul's, and the bishoprics of Chichester (1535–40) and Lichfield (1543–54); he died in September 1554.

In all likelihood, the composer whose works arose in this English milieu must be distinguished from a continental contemporary also known only as Sampson (or Samson), several of whose works appeared in German printed collections: a song in 1549[36], a mass cycle on the same song in 1541[1] (both of them strongly retrospective collections) and four motets in 1537[1], 1538[9], 1541[2] and 1546[6].

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ROGER BOWERS

**SAMRO** [South African Music Rights Organisation]. *See* COPYRIGHT, §VII (under South Africa).

**Sams, Eric** (*b* London, 3 May 1926). English writer on music. He studied modern languages at Cambridge and entered the civil service, becoming a Principal Officer in the Department of Employment in 1953. His musical studies are based on his interest in the relationship between music and language, both in the text settings of the Romantic song composers and in the more general field of aesthetics and inquiry into the nature of musical expression. Much of his work in the field of the lied is

concerned with a close analysis of analogues between verbal meaning and musical motif; in his studies of Schumann he has carried this particularly far with his discovery of a cipher system used by the composer. Sams's interest in musical cryptography has also led him to a solution of Elgar's 'enigma'. In 1989 he wrote and presented a television film on music ciphers and their use by Brahms, Elgar, Schumann and others. A penetrating and well-informed reviewer with a witty and allusive style, he has written for the *New Statesman* (1976–8), and in 1977 was visiting professor at McMaster University, Hamilton, Ontario. Sams is also a noted authority on Shakespeare and his texts.

WRITINGS

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*The Songs of Johannes Brahms* (forthcoming)

STANLEY SADIE

**Samson, (Thomas) Jim** [James] (*b* Carnlough, N. Ireland, 6 July 1946). British musicologist. He studied at Queen's University, Belfast (BMus 1969), and then at University College, Cardiff (MMus 1970, PhD 1972), principally with Arnold Whittall. He was a research fellow in humanities at the University of Leicester (1972–3), then moved to the University of Exeter, where he was successively lecturer in music (1973–86), reader in musicology (1986–92) and professor of musicology (1992–4). In 1994 he was appointed Stanley Hugh Badock Professor of Music at the University of Bristol.

Samson's main areas of study are early 20th-century music, the social history of music in east central Europe, 19th-century musical aesthetics and the piano music of Chopin and Liszt. His writings on the music of east central Europe in general and the works of Szymanowski in particular form a valuable contribution to the historiography of this area in English; he is also a leading authority on the music of Chopin. His work is based on rigorous analysis of the music but also provides shrewd insights into the social and cultural influences surrounding it.

Samson is the corresponding editor of *Current Musicology* and the English editor of *Rocznik chopinowski* and *Musica jagellonica* and is on the advisory board of *Music Analysis*. He received the honour of Order of Merit of the Polish Ministry of Culture in 1989.

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ROSEMARY WILLIAMSON

**Samsony, Giovanni.** *See* SANSONI, GIOVANNI.

**Samuel, Adolphe(-Abraham)** (*b* Liège, 11 July 1824; *d* Ghent, 11 Sept 1898). Belgian composer and critic. He first studied painting in Liège, then took music lessons at the conservatory and soon chose to specialize in music. In 1840 he went with his family to Brussels, where he studied at the conservatory with Michelet (piano), Girschner (organ), Bosselet (harmony) and Fétis (composition). He won the Prix de Rome with his cantata *Vendetta* and later continued his studies with Mendelssohn and Meyerbeer. He became a professor of harmony at the Brussels Conservatory in 1850. He met Berlioz in London in 1853, and maintained a correspondence with him. In 1865 he organized a series of popular concerts, and in 1869 established an annual music festival. He was made director of the Ghent Conservatory in 1871.

As a critic, Samuel contributed to daily newspapers and periodicals. His compositions include operas, symphonic music and sacred and secular vocal music. His seven symphonies clearly show the influence of Berlioz; the last of these, a mystic symphony entitled *Christus*, was written

after Samuel's conversion (his family was Jewish) to Catholicism.

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(*selective list*)

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Orch: 7 syms., opp.8, 9, 28, 33, 35, 44, 48 'Christus' [with chorus, org]; ov., 1839; cl conc., 1841; Roland à Roncevaux, sym. poem, 1850
Vocal: Amor lex aeterna, orat, 1882; Mass, d, op.53; motets, opp.19 and 51; secular cants and choruses, wind, brass, and orch acc.; solo songs
Other inst: 2 str qts, opp.5 and 34; piano pieces

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*Livre de lecture musicale formant un recueil des airs nationaux les plus caractéristiques* (Paris, 1886)

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E. Mathieu: *Notice sur Adolphe Samuel* (Brussels, 1922) [incl. complete list of works]
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C. van den Borren: *Geschiedenis van de muziek in de Nederlanden*, ii (Antwerp, 1951)

ANNE-MARIE RIESSAUW

**Samuel, Claude** (*b* Paris, 23 June 1931). French music critic. He studied harmony with Maillard-Verger and counterpoint with Daniel-Lesur at the Schola Cantorum (1955–7) and wrote regularly in a number of non-specialized papers including *Paris-presse* (1960–70), *Nouveau Candide* (1961–7), *Le point* (1974–89) and *Le matin* (1977–88). He produced broadcasts, mainly of contemporary music, for the ORTF from 1960 to 1988, becoming director of music in 1989. He was artistic adviser to the Festival International d'Art Contemporain, Royan (1965–72) and artistic director of the Rencontres Internationales d'Art Contemporain, La Rochelle (1973–9), which was established in 1972 after a dispute within the Royan committee. He also became artistic adviser to the Rencontres Internationale de Musique Contemporaine, Metz, on their establishment in 1972. In 1977 he founded the Centre Acanthe in Aix-en-Provence as a complement to the festival there and was director until 1986, when it moved to Villeneuve-lès-Avignon. In the same year he also founded and became director of the Concours Rostropovich. In 1989 he was appointed vice-president of the Théâtre des Champs-Elysées, Paris, and in 1991 he established Présences, the ORTF contemporary music festival, of which he is also director. He was made a Chevalier of the Légion d'Honneur in 1985.

WRITINGS

*Prokofiev* (Paris, 1960, 2/1995; Eng. trans., 1998)
ed.: *Panorama de l'art musical contemporain* (Paris, 1962)
*Entretiens avec Olivier Messiaen* (Paris, 1967; Eng. trans., 1976); enlarged 2/1986 as O. Messaien: *Musique et couleur: nouveaux entretiens avec Claude Samuel* (Paris, 1986; Eng. trans., 1994)
*Entretiens avec Mstislav Rostropovitch et Galina Vichnevskaia: sur la Russie, la musique, la liberté* (Paris, 1983; Eng. trans., 1995)
ed.: *Eclats/Boulez* (Paris, 1986)

CHRISTIANE SPIETH-WEISSENBACHER

**Samuel, Gerhard** (*b* Bonn, 20 April 1924). American conductor and composer of German birth. He studied conducting with Hermann Gerhard and composition with Howard Hanson at the Eastman School, Rochester, 1941–5. Later he was a composition student of Hindemith's at Yale and worked for two summers with Koussevitzky at Tanglewood. In 1949 he was appointed associate conductor and violinist with the Minneapolis SO. During his tenure in Minneapolis, he was music director of the Collegium Musicum and the Minneapolis Civic Opera, and he founded and directed the Grand Marais Music Festival. He was appointed music director of the Oakland (California) SO in 1959; under his direction, it gained a national reputation for its innovative programming. While in Oakland, he served as music director of the San Francisco Ballet (1961–71), was a guest conductor at the San Francisco Opera, and founded and directed the Oakland Chamber Orchestra and the Cabrillo Music Festival (1962–6).

From 1970 to 1973 Samuel was associate conductor of the Los Angeles PO; he was also a conductor for the International Society for Contemporary Music series in Hollywood. In 1972 he joined the faculty of the California Institute of the Arts. From 1976 to 1997 Samuel was professor of music and orchestra director at the University of Cincinnati, College-Conservatory; he also conducted the Pacific Northwest Ballet in 1983, and was music director of the Cincinnati Chamber Orchestra, 1983–91. With the College-Conservatory's Philharmonia Orchestra he gave the French première of Hans Rott's Symphony in E major (1989), and performed reconstructions of Schubert's Symphony in E major and opera *Der Graf von Gleichen*. Samuel's conducting combines rhythmic vitality with a well-defined sense of structure, while his style as a composer is highly expressive, reflecting both his interest in avant-garde music and the same attention to form that marks his conducting.

WORKS
(*selective list*)

Orch: Looking at Orpheus Looking, 1971; Into Flight From, 1972; Requiem for Survivors, 1974; Cold when the Drum Sounds for Dawn, 1975; Out of Time, sym., 1978; AGAM, ballet music, 1983; Double conc., va, vn, 1983; Lucille's Wave, 1984; As Imperceptibly as Grief, 1987; Nicholas and Concepcion, 1987; Transformations, vn, str, 1994
Vocal: Twelve on Death and No, T, mixed vv, chamber orch, 1968; Relativity of Icarus (J. Larson), A/Bar, chamber ens, 1970; To an End (S. Blazer), mixed vv, orch, 1972; Emperor and the Nightingale (H.C. Andersen), S, B, db, 3 perc, 1980; On the Beach at Night Alone (W. Whitman), (mixed vv, cl, str)/org, 1980; Traumbild (H. Heine), S, T, chbr ens, 1983; The Heart that Broke So Long (E. Dickinson), S/T, pf, 1991; The Butterfly (to texts by children from the Terezin concentration camp), S, va, pf, 1996
Chamber: Three Hymns to Apollo, vc, chamber ens, 1973; On a Dream, va, chamber orch, 1977; Chamber Conc. for Flute in the Shape of Summer, fl, str, 3 perc, 1981; 2 str qts, 1978, 1981; Nocturne on an Impossible Dream, vn, cl, pf, chbr ens, 1986; Apollo and Hyacinth, chbr ens, 1989

Principal publisher: Belwin-Mills

JAMES CHUTE

**Samuel, Harold** (*b* London, 23 May 1879; *d* London, 15 Jan 1937). English pianist. He entered the RCM (where he later taught) at the age of 17 to study the piano with Dannreuther and composition with Stanford. For many years he was known only as an accompanist; but the whole course of his concert career was changed when he gave a week of daily Bach recitals in London in 1921. This series marked the beginning of a widespread demand for Bach's keyboard music in its original form rather than in the then popular 19th-century arrangements, and Samuel was seldom asked to play anything but Bach in England or on his many American tours. He memorized

all Bach's keyboard music, which he presented with 'extraordinary clarity, sobriety, and sense of shape' (E. Blom, *Grove5*), and with obvious and infectious enthusiasm. But his repertory was large and his tastes were catholic; he was a fine exponent of Brahms's concertos and an accomplished chamber music player. Samuel's few compositions include music for *As You Like It* (His Majesty's Theatre, 1907), a comic opera *The Hon'ble Phil*, songs and piano pieces.

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H.C. Schonberg: *The Great Pianists* (New York, 1963, 2/1987)

FRANK DAWES

**Samuel, Léopold** (*b* Saint-Gilles, Brussels, 5 May 1883; *d* Uccle, Brussels, 10 March 1975). Belgian composer. After studying the cello and theory at the Brussels Conservatory, where his principal teacher was Edgar Tinel, he went to Berlin to complete his education. In 1911 he won the Belgian Prix de Rome for his cantata *Tycho-Brahé*. He was inspector of state musical education from 1920 to 1945, and was elected to the Belgian Royal Academy in 1958. His music is in the tradition of Franck, although there are sometimes Impressionist details, as in the *Petite suite fantasque*. His operas are Wagnerian, his chamber works are charmingly written and his songs, notably *Les heures de l'après-midi*, give full expression to his Romantic nature.

WORKS
(*selective list*)

Ops: Ilka (drame lyrique, 3, P. Demeny), 1919, Antwerp, 25 Oct 1924; La sirène au pays des hommes (légende dramatique, 5 scenes, Samuel, after H.C. Andersen), 1937, Brussels, BRM, 30 March 1946

Cant.: Tycho-Brahé, 1911

Orch: Morceau de concert, vc, orch (1908); Petite suite fantasque, 1945; 2 tableaux symphoniques, male chorus, orch, 1957

Chbr: Str Qnt (1909); Pf Trio (1920); 3 str qts, 1941, 1942, 1948; Pièce à 5, fl, str trio, harp, 1954; Invocation, vc, pf, 1959; Divertimento, vn, pf, ?1967; Octet, ww qt, str qt, 1971; Suite brève, ww qt, 1971

Songs: Les heures de l'après-midi (E. Verhaeren), 1v, pf/chbr orch (1910); 3 melodies (A. van Hasselt, T. Louant) (1922); Les sentiers du silence (E. Polak) (1961)

MSS in *B-Br*

Principal publishers: Oertel, Samuel

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HENRI VANHULST

**Samuel, Rhian** (*b* Aberdare, 3 Feb 1944). British composer. She studied with Andrew Byrne at the University of Reading (BA 1966, BMus 1967) and in the USA with Robert Wykes and Paul Pisk at Washington University, St Louis (MA 1970; PhD 1978, with a dissertation *Tonality, Modality and Musica Ficta in the Renaissance Chanson*). From 1977 to 1983 she taught at the St Louis Conservatory of Music. She returned to Britain in 1983, and to the University of Reading as lecturer (1984) and head of the music department (1993–5); in 1995 she became Reader in Music at City University, London. Her acknowledged output dates from 1978, when she won the first of a number of awards including the 1983 ASCAP/Nissim Composers Award for *La belle dame sans merci*. *Before Dawn* was given at the first concert of the New Music Orchestral Project in New York (director Jorge Mester) in 1989.

Samuel's understanding of vocal genres betokens her Welsh background as well as American influences; they come together in her direct, sympathetic settings of women's poetry (e.g. of Emily Dickinson in *Lovesongs and Observations*, May Sarton in *The White Amaryllis*, Elizabeth Bishop in *The Cool Heart* and Anne Stevenson in *Path*). Her involvement with texts in which women speak for themselves has continued with *Clytemnestra* and *Daughters' Letters*. Her instrumental writing, on the other hand, already mature in the *Elegy-Symphony*, is fully equal to the techniques of abstract modernism, though 12-note procedures are residual, with recent works more tonally forthright.

Her writings encompass articles on Harrison Birtwistle's *Gawain*, women composers (she co-edited *The New Grove Dictionary of Women Composers*), feminist musicology and new music.

WORKS
(*selective list*)

Dramatic: Pasquinade (incid music, D. Nokes), 2 fl, ob, cl, bn, a sax, hn, tpt, trbn, pf, str, 1984

Orch: Elegy-Sym, 1981; Encounters, pf conc., 1991; Brass Express, tpt, orch, 1996

Orch with v: Intimations of Immortality (W. Wordsworth), T, small orch, 1978; Before Dawn (M. Sarton), Mez/Bar, orch, 1988; The White Amaryllis (Sarton), medium v, orch/pf, 1988–91 [incl. Before Dawn]; Clytemnestra (after Aeschylus), coloratura S, orch, 1994; Scenes from an Aria, ob, 2 hn, mar, str orch, 1996

Choral orch: La belle dame sans merci (J. Keats), 1982, rev. 1987; A Song for the Divine Miss C (A.D. Hope and others), S, T, chorus, orch, 1986; Path (A. Stevenson), medium v, str orch, 1995; Daughters' Letters (Stevenson), S, str orch, perc, 1996

Chbr: Winter Cant., fl, ob, cl, bn, tpt, hn, vn, vc, db, perc, 1980; Rondo pizzicato, youth str qt, 1982; Encounter, bn, vn, va, vc, 1983; Midwinter Spring, wind qnt, 1984, rev. 1989; Shadow Dance, fl, ob, pf, 1984, rev. 1985; Caprice I, fl, pf, 1986; Caprice II, fl + pic, ob, cl, bn, hn, tpt, trbn, mar, str, 1986; Ariel, fl, pf, 1988; Variations, 4 trbn, 1988; Stepping Out, cl, pf, 1995, rev. 1997; Blythswood, va, pf, 1996; Preludes and Dances, str qt, 1997; Dance in the Light, 2 fl, 1997

Solo inst: Mosaics, pf, 1988; Traquair Music, ob, 1989; To Become the Song, pf, 1990; Fel Blodeuyn (Like a Flower), org, 1992, rev. 1993; Weeping Trellises, pf, 1995; Dream-Images, pf, 1997

Vocal chbr: The Hare in the Moon (Ryokan), (S, mar, vib, db)/(S, pf), 1978, rev. 1979; Rondeau (H. Daigaku), Mez/Bar, fl, cl, va, vc, vib, 1979; Songs of Earth and Air (L. Lee, W.H. Davies, J. Silkin, K. Leslie), Mez/Bar, pf, 1983; In the Hall of Mirrors (J. Merrill), Mez/Bar, pf, 1984; The Witch's Manuscript (C. Rumens), Mez, brass qnt, 1985; 3 Songs with Guitar (E.A. Poe, W. Soyinka, J. Haines), 1v, gui, 1985; Of Swans, Snails and Geese (M. Sarton), 4 amp vv, 3 el gui, 1990; The Cool Heart (E. Bishop) (1v, cl, vn, vc, pf)/(1v, pf, tape), 1992, rev. 1996

Other choral (unacc. unless otherwise stated): Changes (Priest Saigyo), chorus, vib, 1973, rev. 1978; Jacobean Lyrics, 1979; So Long Ago (J. Pudney), 1979; Opposites (W. Shakespeare, T. Campion), 1980, rev. 1992; Lycidas (J. Milton), 1988; Lovesongs and Observations (E. Dickinson), 1989

MSS in *GB-Lmic*

Principal publishers: Simrock, Curiad

STEPHEN BANFIELD/MARIE FITZPATRICK

**Samuel-Holeman, Eugène** (*b* Schaerbeck, Brussels, 3 Nov 1863; *d* Etterbeek, Brussels, 25 Jan 1942). Belgian composer, pianist and conductor. Son of Adolphe Samuel, he studied the piano and theory at the Ghent Conservatory, and was, from the first, deeply interested in literature and philosophy. His career as a pianist and conductor was spent principally in France. A composer of originality, he was concerned with atonality, and from 1883 he explored the technique of the whole-tone scale. The

monodrama *La jeune fille à la fenêtre* has an economy of means and a refined novelty that bring it close to the work of Debussy and Satie. He developed an impersonal, austere style, but was nevertheless able to evoke tragic events in some of his works (for instance, the string quartet *Une vie*).

WORKS
*(selective list)*

Stage: La jeune fille à la fenêtre (C. Lemonnier), Mez, ob, hn, hp, str qnt, 1890, Brussels, 22 March 1905; Un vendredi saint en Zélande (op, 3), unorchd; 2 other pieces

Other works: Une vie, str qt, 1914; TeD belge, 1914–18; Adagio, vn, pf; Hp Conc.; Sym.; songs

MSS in *B-Bcdm*

Principal publishers: Breitkopf & Härtel, Art Belge

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L. Laurent: 'Jane Bathori et le Théâtre du Vieux-Colombier, 1917–1919', *RdM*, lxx (1984), 229–57

HENRI VANHULST

**Samuel-Rousseau** [Rousseau], **Marcel (Louis Auguste)** (*b* Paris, 18 Aug 1882; *d* Paris, 11 June 1955). French composer. He studied at the Paris Conservatoire, taking the Prix de Rome in 1905, and was later professor of harmony there; his other appointments included organist at St Sévérin (1919–22), artistic director of the Pathé company and director of the Opéra (1941–4). He was also president of SACEM (1935–53). His compositions, influenced by Franck and Fauré, include operas, ballets, orchestral and piano music and songs. But it is his operas, which are ambitious in scale, that are perhaps the most interesting part of his legacy. While his early work *Le roi Arthur* is set in Brittany, Samuel-Rousseau's later operas tend towards the exotic. In *Tarass Boulba*, based on the legend of a Cossack warrior, striking scenes in a cathedral employ plainsong as the background to dramatic action. *Le Hulla* and *Kerkeb* are oriental in setting; the latter takes place in a harem, with its title role a Berber dancer. His was a conservative voice, but he had a strong sense of the dramatic and was skilled at advanced chromatic harmony.

WORKS
*(selective list)*

Stage: Le roi Arthur (drame lyrique, 3, F. Beissier), concert perf., Paris, Conservatoire, 8 Nov 1903; Tarass Boulba (drame musical, 3, L. de Gramont, after N. V. Gogol), Paris, Vaudeville, 22 Nov 1919; Le Hulla (conte lyrique oriental, 4, A. Rivoire), 1920, Paris, OC (Favart), 9 March 1923; Le bon roi Dagobert (comédie musicale, 4, Rivoire), 1924, Paris, OC (Favart), 5 Dec 1927; Kerkeb (drame musical, 1, M. Carré, after E. Rhaïs), 1931, Paris, Opéra, 6 April 1951

Vocal (1v, pf unless otherwise stated): Agnus Dei, Bar, chorus, vn, vc, db, org (1899); Ronde enfantine (M. Vaucaire) (1904); Maïa (cant., H. Beissier) (1905); Mélancolie (J. Liane) (1906); Requiem, 1908; 4 mélodies (A. Samain, A. Silvestre) (1910); 10 mélodies (G. Augustin-Thierry, Mme Desbordes-Valmore, T. Gautier, J. Gautier, P. Géraldy, T. Klingsor, C. Mendès, J. Richepin, E. Verhaeren) (1920); L'éveil des nymphes, female vv (1925); Fleurissez fleurs (Epithalame) (Samuel-Rousseau), S/T, vn, vc, hp, org (1948); In paradisum, 3vv, org (1952)

Inst: Rhythmes et danses sur le même thème, pf, orch; Rhythmes de danses, pf; Berges et mages, méditation sur un vieux noël, ob, vn, vc, db, pf; 2 pièces, str qt; Sonata, vc, pf; Menuet, Valse, pf 4 hands; Variations à danser, 2 pf, orch; 12 pièces, org; Romance, hn, hp/pf (1902); Scherzo fantaisie, 2 vn, va, vc, db (1904); Noël berrichon, pf 4 hands (1908); Variations pastorales sur un vieux noël, (str qt, hp)/hp (1917); Chanson pour bercer, (vn, pf)/pf (1918); Bérénice, incid music, orch (1920); Chevauchée barbare, film music, orch (1926); Promenades dans Rome (ballet, after Stendhal), orch (1935); Variations à danser, 2 pf (1937); Entre deux rondes (ballet) (1940); Musique pour un théâtre de marionettes, 3 pieces, chbr orch (1948)

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P. de Flem: 'G. Dupont, R. Laparra, F. Casadesus, Marcel Samuel-Rousseau', *Le théâtre lyrique en France* (Paris, 1937–9) [pubn of Poste National/Radio-Paris], ii, 119–30
P. Landormy: *La musique française après Debussy* (Paris, 1943)
P. Bertrand: *Le monde de la musique* (Geneva, 1947)
M. Dupré: *Notice sur la vie et les travaux de M. Samuel-Rousseau* (Paris, 1956)

PAUL GRIFFITHS, RICHARD LANGHAM SMITH

**Samuelsson, Marie** (*b* Stockholm, 15 Feb 1956). Swedish composer. She studied the piano and improvisation (Birkagården College, 1979–81) and musicology (University of Stockholm, 1982–3), after which she composed the music for nine dance productions. She has worked as a singer and pianist, sometimes in rock groups (*Elegi* and *Zon 6*). Composition studies with Daniel Börtz, Sven-David Sandström and Pär Lindgren (Musikhögskolan, Stockholm, 1988–95) sparked a spate of works for diverse ensembles, both with text and without, using acoustic and electronic sound sources. Many of these were commissions. Samuelsson is a member of the Swedish Composers' Guild and her music is widely performed in Sweden and abroad.

Her musical language is notably independent, succinct and direct. Stylistic characteristics are frenetic strumming rhythms and short, repetitive, scalic melodic phrases (*Signal* and *Magica de Hex*), sometimes in combination with playfulness (*Krom*). Complex melodic development and polyrhythmic processes give a feeling of depth and intensity, though not to the exclusion of a certain extrovert accessibility. Samuelsson's music paradoxically revels in the feeling of the moment while being underpinned by clear, classically balanced form. Some of her works are productions conceived in collaboration with others, and use space, lighting, choreography and objets d'art.

WORKS
*(selective list)*

Orch: Ahead, 1992; Troll, youth orch, 1993; Magica de Hex, orch, 1994; Rotationer, chbr orch, 1997

Chbr and solo inst: Tornet i Hanoi: rituellt mönster nr I [The Tower in Hanoi: Ritual Pattern no.1], 2 perc, 1988; Katt: nio liv [Cat: 9 Lives], wind qnt, 1989; Tornet i Hanoi: rituellt mönster nr II [The Tower in Hanoi: Ritual Pattern no.2), 5 perc, 1990; Signal, sax qt, 1991; Stråkkvartett med improviserad gitarr [Str Qt with Gui Improvisation], 1991; La luna, vc, tape, 1993; Lufttrumma II [Air shaft II], fl, cl, perc, hp, db, 1994; Krom [Chrome], brass qnt, 1994; Pingvinkvartett [Penguin Qt], fl, vn, vc, pic, 1995; Sirèn, sax qt, 1996

Vocal: Den natten [That Night] (M. William-Olsson), chorus, 1991; Luftsång [Air Song] (textless), S, 2 A, perc, 1994; Dig speglad: en onomatopoetisk cykel [You Mirrored: an Onomatopoeic Cycle] (radio play, William-Olsson), 1v, perc, vn, vc, elecs, 1995

Elec: Landskap efter Verlaine, 1996

MARGARET MYERS

**Samul Nori** [Samullori]. Korean percussion group whose name (roughly meaning 'playing of four objects') was adopted for a recently developed genre of Korean traditional music. The first performance of this type of music by the original group took place in February 1978 at the Space Theatre in Seoul, when the members were Kim Duk-soo (Kim Tŏksu, *changgo*), Kim Yongbae (*kkwaenggwari*), Lee Kwang-soo (Yi Kwangsu, *puk*) and Choi Jong-sil (Ch'oi Chongsil, *ching*). After a number of

personnel changes, only Kim Duk-soo (*b* 1952) remains from the original group. The group had enormous success in Korea and many international tours after 1982, making several recordings and collaborating with jazz, rock and orchestral musicians.

While the music of Samul Nori is largely derived from parts of traditional Korean farmers' band music (*nongak* or *p'ungmul kut*), it is played only on two drums and two gongs (rather than by a large band), is played seated on an indoor stage (instead of dancing outdoors), and has a much more developed, professionalized and virtuoso style. The music undergoes constant development and modification, the four most popular pieces being *Samdo nongak karak* (Farmers' music rhythms of three provinces), *Samdo sŏlchanggo karak* (Solo *changgo* rhythms of three provinces), *Honam udo p'ungmul kut karak* (Farmers' music rhythms of west Chŏlla province) and *Honam chwado p'ungmul kut karak* (Farmers' music rhythms of east Chŏlla province). Of these, the best known and most imitated is the *sŏlchanggo* piece, played on four *changgo* drums and based on solo drum dances that were formerly part of a band performance; in 1996 the piece was about 25 minutes long.

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Kim Hŏnsŏn: *Kim Hŏnsŏn ŭi samullori iyagi* [Kim Hŏnsŏn's conversations about Samul Nori] (Seoul, 1995)

ROBERT C. PROVINE

**San, Herman van.** *See* VAN SAN, HERMAN.

**Sanborn, David (William)** [Dave] (*b* Tampa, FL, 30 July 1945). American jazz and rhythm-and-blues alto saxophonist. He played the alto saxophone briefly at about the age of eight and again to strengthen his lungs while he was recovering from polio. He was strongly influenced by Hank Crawford, and he played rhythm-and-blues professionally from the age of 14, working in St Louis with the singer and electric guitarist Albert King. After studying music at Northwestern University (1963–4) and the University of Iowa (1965–7) he toured and recorded with Paul Butterfield's blues band (1967–71), the soul singer Stevie Wonder (1971–3) and the rock singer David Bowie (1974), and thereafter with other such important rock and pop artists as James Brown, Paul Simon and the Rolling Stones. He was a soloist with Gil Evans's orchestra (at intervals from 1973 to the mid-1980s) and the Brecker Brothers (1975), and from 1976 toured and recorded as a leader; his album *Voyeur* (*c*1980, WB) won a Grammy Award for best rhythm-and-blues instrumental in 1981. In 1990 he played in and was host of the television jam session 'Night Music'. Sanborn is a cautious soloist, whose immaculate playing shows complete control of the traditional formulas of gospel preaching and blues; his remarkable tone is full-bodied, intense and often heart wrenching. The albums *Close-Up* (*c*1987, Rep.) and *Upfront* (*c*1991, Elektra) illustrate both his characteristic solo playing and the incorporation into a jazz recording of the most sophisticated pop studio techniques by the producer Marcus Miller.

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S. Sutherland: 'Crossing the R & B Bridge to Melodic Jazz', *Billboard* (2 May 1981)

R. Tolleson: 'David Sanborn Interview: the Voice of Emotion', *Down Beat*, l/3 (1983), 15–18 [incl. discography]

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H. Mandel: 'Critical Sparring: Sanborn Swings Back', *Down Beat*, lx/2 (1993), 16–20

BARRY KERNFELD

**Sancan, Pierre** (*b* Mazamet, 24 Oct 1916). French pianist and composer. After early piano studies in Morocco and Toulouse, he moved to Paris and studied with Yves Nat at the Conservatoire, where he received a *premier prix* in 1937. Subsequently he won *premiers prix* in harmony, fugue, accompaniment and composition, and studied conducting with Charles Münch and Roger Désormière. In 1943 he was awarded the Prix de Rome, and for a time was active equally as a composer and a performer. An international soloist and chamber musician, Sancan was also a professor of piano at the Paris Conservatoire (1956–85), where he became one of the leading teachers; among his students were Michel Béroff, Jean-Philippe Collard, Jean-Bernard Pommier and Jacques Rouvier. His recordings include brilliant accounts of Ravel's two concertos, conducted by Dervaux, and Beethoven's five sonatas for cello and piano, with André Navarra. Sancan's compositions, many of them published, include an opera *Ondine* (1962) and two ballets, a symphony for strings, two piano concertos (1955, 1963), chamber music, songs and pieces for piano.

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C. Timbrell: *French Pianism* (White Plains, NY, and London, 1992, enlarged 2/1999)

CHARLES TIMBRELL

**Sances** [Sancies, Sanci, Sanes, Sanchez], **Giovanni Felice** (*b* Rome, *c*1600; *d* Vienna, bur. 12 Nov 1679). Italian composer and singer. The brother of Lorenzo Sances, a singer, he was a boy soprano at the Collegio Germanico in Rome (under Ottavio Catalani and Orgas) from 16 November 1609 to at least 1 April 1614, when his father Orazio withdrew him from the college and was imprisoned for breaking his contract. While at the college Giovanni Felice sang the roles of Clio and Eternità in the opera *Amor pudico*, produced at the Palazzo della Cancelleria in February 1614 by Cardinal Montalto. On 14 December 1618 Sances was in Padua, from where he wrote to the rector of the Collegio Germanico stating that he had been travelling in the service of a patron (unnamed). In 1633 he dedicated two volumes of cantatas to the Marquis Pio Enea degli Obizzi, who also employed him as composer of *Ermiona*, an 'introduction to a tournament on foot and on horse, and to a ballet', given at Padua on 11 April 1636 with Sances himself in the role of Cadmus. In the dedication to his *Capricci poetici* (1649) he referred to services that he had rendered to Nicolo Sagredo 'many years ago' in Venice; the suggestion that he worked for a time at S Petronio, Bologna, however, seems to be unfounded. By December 1636 he was a tenor in the chapel of the Emperor Ferdinand II, and he continued to serve at the imperial court in Vienna under Ferdinand III and Leopold I. He married Anna Ludwig on 27 March

1642, was appointed assistant Kapellmeister on 1 October 1649, and on 16 April 1669 succeeded Bertali as Kapellmeister. He held that position until his death in spite of severe illness. He was ennobled by Leopold I in 1669. During his service in Vienna he was active as a composer of sacred music, operas, *sepolcri* and secular chamber music.

Sances's career spans a crucial period in the development of italianate secular music; his secular works reveal a composer of great talent, and one who was in the vanguard of musical style. Only four of his published volumes of secular music survive. The works in the first, *Cantade ... libro secondo* of 1633 (which was issued in two parts), are among the earliest compositions to bear the designation 'cantata', and Sances was the first to apply this name to both through-composed and strophic pieces in a single publication. The cantatas of the 1633 book range from the through-composed solo recitative and arioso *Risiede più che mai* to strophic variations like *Altre le vie* (both in part i), a *cantata passegiata* which combines a walking bass with florid vocal writing, and *Occhi, sfere vivaci* (part ii), to a text by Obizzi, which is written almost entirely in a suave triple-metre bel canto style. Sances also employed the designation 'cantata' for two sets of strophic variations in his *Capricci poetici* of 1649. The remaining six cantatas of the 1633 book and the one included in the 1636 collection are composites of recitative and arioso sections founded on ostinato basses: *Usurpator tiranno* (1633, i) is the only one to employ the descending tetrachord; *Misera, hor sì ch'il pianto* and *E così dunque, o Lillia* (1633, i; both ed. in Leopold) are built over freely invented ostinatos; while *Lagrimosa beltà* (1633, ii) and *Accenti queruli* (1633, i; ed. in Leopold), together with *Non sia chi mi riprendi* (1636) and the two laments *Presso l'onde tranquille* (1633, i) and *Da più profondi orrori* (1636), employ the so-called chaconne bass. In addition to cantatas and arias, Sances's 1633 and 1649 books each contain two dialogue settings. Among them is one of the few monodic settings, and certainly the finest, of Guarini's *Tirsi morir volea* (1633, ii). The collection of 1657 reflects the taste at the imperial court for secular pieces written for larger vocal ensembles and ensembles that combine voices and violins. Sances also provided settings (now lost) for a number of texts from the *Diporti del Crescente*, a collection of poetry by Archduke Leopold Wilhelm, the brother of Ferdinand III.

Sances's operas for the Austrian court are similar to mid-17th-century Venetian opera. They include comic characters and are liberally endowed with short arias and duets, often in triple metre, and usually in closed musical forms with only continuo accompaniment. In both *Apollo deluso* and *Aristomene Messenio* part of the musical setting is by the Emperor Leopold I. The *sepolcri*, likewise written for the Habsburg court, also include collaborations between Sances and Leopold I. Musically they are dominated by recitative-aria complexes, with many short arias cast in strophic or *AAB* form. They also contain a number of laments, several of which employ the descending tetrachord. Sances's published sacred music dates from his years in Austria. The few-voice works display the same gift for melody exhibited in the arias and cantatas. The sacred monodies from his 1638 collections, for example, contrast recitative-like passages with triple-metre music in a modern aria style. A number of his sacred monodies employ ostinatos: *Audite me* (from the one-voice motets of 1638) uses both the descending tetrachord and the popular chaconne bass that Monteverdi employed in *Zefiro torna*. The *Pianto della Madonna*, a setting of the Stabat mater, includes one of the earliest examples of the descending chromatic tetrachord ostinato, and shows the same sorts of clashes, asymmetries and overlapping phrases found in Monteverdi's *Lamento della ninfa*. A number of sacred works include refrain designs, and the eight-voice *Salmi concertati* (1643) bear explicit solo/ripieno indications.

Many of Sances's sacred works were written to conform to the liturgical demands of the Habsburg court. His *Salmi brevi concertati* (1647) adhere to a tradition of utilitarian settings in concertato style that date back to the 1618 *Salmi ... concertati* of Giovanni Valentini. His cycle of introits for the Proper of the Time – a complement to Antonio Bertali's cycle for the Proper and Common of Saints – are based on abridged and simplified chant melodies and make extensive use of strict imitation. His lost mass and motet settings range from four-voice Ordinaries in *a cappella* style (for example the *Missa Alba*, listed in a catalogue of the collection of Leopold I) and motets in dialogue style, through polychoral works, to large-scale concertato settings with massive instrumental ensembles. The large-scale sacred works emphasize distinctions between the solo and ripieno parts for both singers and instrumentalists.

## WORKS

### DRAMATIC

MS works, mostly lost, listed in *Distinta specificatione dell'archivio musicale per il servizio della cappella e camera cesarea* (MS, *A-Wn*) [catalogue of Leopold I's private collection]

### OPERAS

Ermiona (3, P.E. degli Obizzi), Padua, 11 April 1636, lost, lib *A-Wn*

I trionfi d'Amore (dramma imperfetta, 5, licenza), ?Pressburg, 1649, lost, lib *Wn* [originally intended for perf. at Linz, July 1648]

La Roselmina fatte canora (3, A. Amalteo), Vienna, ?20 Feb 1662, lost, pubd lib *Wn*, *CZ-Pu*, *I-Mb*

Mercurio esploratore (3, Amalteo), Vienna, 21 Feb 1662, *A-Wn* [ints to G.A. Cicognini: Mariana]

Apollo deluso (dramma, 3, licenza, A. Draghi), Vienna, 9 June 1669, *Wn*, Act II by Leopold I, ballet music by J.H. Schmelzer [for the birthday of Leopold I]; as Verschümpffter Apollo, *Wn*; as Apollo burlada, *CZ-Pu*

Aristomene Messenio (dramma, 3, licenza, N. Minato), Vienna, 20 Dec 1670, Acts I and II in *A-Wn*, part of Act II by Leopold I, ballet music by Schmelzer [for the birthday of Queen Mariana of Spain]; as Aristomene aus Messenien, *Wn*; as Aristomenes Messenio, *D-W*

### SEPOLCRI

Le lachrime di S Pietro (F. Sbarra), Vienna, 23 April 1666, *A-Wn*

La morte debellata (Draghi), Vienna, 19 April 1669, lost, pubd lib *B-Gu*

Le sette consolationi di Maria Vergine (Minato), Vienna, 4 April 1670, *A-Wn*, collab. Leopold I

Il trionfo della croce (Minato), Vienna, 28 March 1671, *Wn*, collab. Leopold I

Il paradiso aperto per la morte di Christo (Minato), Vienna, 15 April 1672, *Wn*, collab. Leopold I

L'ingiustitia della sentenza di Pilato (Minato), Vienna, 3 April 1676, music lost, pubd lib *Wn*

### SACRED VOCAL

Motetti, 1v, bc (Venice, 1638)

Motetti, 1–4vv, bc (Venice, 1638)

Antifone e litanie della Beatissima Vergine, 2–8vv, bc (Venice, 1640)

Motetti, 2–5vv, con le letanie della Beata Vergine, 6vv, bc, op.4 ecclesiastica (Venice, 1642)

Salmi concertati, 8vv, bc (Venice, 1643)

Salmi brevi concertati, 4vv (Venice, 1647)

Antiphonae sacrae Beatae Mariae Virginis per totum annum, 1v, bc (Venice, 1648)

6 motets, 1641[2], 1641[3], 1649[1], 1649[6] (1653[1])

54 masses, 3 requiem masses, 29 ints, 6 Vespers, 142 Complines, 25 Mag, 7 TeD, 19 Proper ants, 92 Marian ants, 37 lits, 166 pss, 56 motets: listed in *Distinta specificatione*, some lost, extant works in *A-KR*, *Wn*, *CZ-KRa*

Missa Solicita, ed. P. Webhofer (St Augustin, 1990)

SECULAR VOCAL

Cantade ... libro secondo, parte prima, 1v, bc (Venice, 1633)

Cantade ... libro secondo, parte seconda, 2–3vv, bc (Venice, 1633/*R* 1986 in ISS, vii)

Il quarto libro delle cantate, et arie, 1–3vv, bc (Venice, 1636); 2 ed. K. Jeppesen, La Flora, ii, iii (Copenhagen, 1949)

Capricci poetici, 1–3vv, bc (Venice, 1649)

Trattenimenti musicali per camera ... libro primo, 2–5vv, vns, bc, op.6 (Venice, 1657)

2 canzonettas, 1v, bc, 1634[7]

37 'compositioni morali et spirituali', 1–11vv, some with insts; 22 occasional cants., 1–8vv, insts; 273 'compositioni amorosi', 1–6vv, some with insts: listed in *Distinta specificatione*, some lost, extant works in *A-Wn*

INSTRUMENTAL

5 sonatas in F. Vismarri: Orontea, Vienna, 1660, *Wn*

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C. Di Luca: 'Pio Enea II Obizzi promotore di spettacoli musicali fra Padova e Ferrara', *Seicento inesplorato: Lenno and Como 1989*, 497–508

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JOHN WHENHAM, STEVEN SAUNDERS

**Sánchez de Badajoz, Garci.** *See* BADAJOZ, GARCI SÁNCHEZ DE.

**Sánchez de Fuentes (y Peláez), Eduardo** (*b* Havana, 3 April 1874; *d* Havana, 6 Sept 1944). Cuban composer and musicologist. He began his musical training at the age of 11 at the Conservatorio Hubert de Blanck, later studying privately with Ignacio Cervantes and Carlos Anckermann. He was a founding member of the Academia Nacional de Artes y Letras (1910) and the Sociedad de Estudios Folklóricos Cubanos (1923). In 1922 he organized the first Festivals of Cuban Song in Cienfuegos and Havana. Fundamentally biassed as a music critic, for many years he refused to consider any Afro-Cuban musical genre as a valid form of national expression, suggesting instead that the rumba, *son* and other musics represented a 'lamentable regression' of Cuban culture (Lapique Becali, 219). In published essays through the 1930s, the author insisted that indigenous Siboney and Arawak Indians had contributed more to the development of Cuban music than African slaves and their descendants. Sánchez de Fuentes has become a symbol of the pervasive racial tensions in pre-socialist Cuba, and of the lack of tolerance by the middle classes of Afro-Cuban expression at that time. Although he was a gifted composer, his works have never been well catalogued and little information on them is available. His most famous compositions include the *habanera Tú* (1892), the indigenist operas *Yumurí* (1898) and *Doreya* (1918), and a number of *canciones cubanas* including *Corazón*, *Vivir sin tus caricias* and *Mírame así*. Many of the latter were recorded in 1974 to commemorate the centenary of his birth.

WORKS
(*selective list*)

Ops (all first performed Havana): Yumurí (2, R. Fernandéz de Castro), Albisu, 26 Oct 1898; Il naufragio [El náufrago] (2 acts and 3 parts, Sánchez de Fuentes, after A. Tennyson: *Enoch Arden*), It. version (S. Biaggi), Tacón, 11 Jan 1901; Dolorosa (prol., 2, F. Uhrbach), Nacional, 23 April 1910; Doreya (1 act and 2 parts, H. Cabrisas), Nacional, 7 Feb 1918; El caminante (1, F. Villaespesa), Nacional, 7 July 1921; Kabelia (prol., 2, Sánchez de Fuentes, after Hindu legend), Nacional, 22 June 1942

Other works: Temas del patio, sym. prelude; Bocetos cubanos, S, female chorus, orch, 1922; Anacaona, sym. poem, 1928; songs incl. Mírame así, Tú Corazon, Vivir sin tus caricias; pf pieces

MSS in *C-HABn*

Principal publishers: Fernández, Marks, Southern

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*Folklorismo: artículos, notas y críticas musicales* (Havana, 1928)

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H. Orovio: 'Sanchez de Fuentes, Eduardo', *Diccionario de la música cubana* (Havana, 1981)

ROBIN MOORE

**Sánchez Málaga, Carlos** (*b* Arequipa, 8 Sept 1904; *d* Lima, 17 July 1995). Peruvian composer, teacher and choral conductor. After his initial musical studies in Arequipa, he began his career as a pianist and director of theatrical companies, and this took him to Chile. For several years he lived in La Paz, Bolivia, where he was appointed professor of solfège and choral singing at the National Conservatory, a position that he held for six years. On his return to Peru in 1929 he took up a similar appointment at the Lima National Conservatory, which he directed from 1943 to 1969. He was also professor of piano, and then director, of the Instituto Bach, as well as teaching in several state schools. From 1955 he was inspector of the army bands.

As a teacher, and for a long time one of the leaders of Peruvian musical life, Sánchez Málaga had considerable influence. His musical output, although small, is also quite significant. Like most Peruvian artists of his generation, he was concerned with native Indian traditions. But while other indigenous composers drew on popular pentatonic melodies, which were considered to derive from pre-Hispanic Inca music, Sánchez Málaga sought greater spontaneity in the *mestizo* folk traditions, particularly those of his native city. An example is the musical genre known as *yaraví*, closely connected to the city's history and life. As a composer he was almost entirely self-taught, and although his works lack technical sophistication, they exhibit a frank national character in an impressionist idiom of the early 20th century. Good examples are the suggestive piano pieces *Cayma* and *Yanahuara* (named after towns of the Arequipa province). Sánchez Málaga's efforts to create a Peruvian style, without recourse to explicit thematic reference to folklore, were recognized in 1944 with the award of the Duncker Lavalle prize for his song *Palomita de nieve*. His music opened the way to an authentic and spontaneous *mestizo* expression.

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(*selective list*)

Choral: Pues bien, yo necesito (M. Acuña), 1936; A las montañas iré (trad.), 1937; 2 Choruses (trad.), 1938: Marinera, Pajarillo errante; Cantemos, bailemos (trad.), 1948; Yaraví (Melgar), 1950; Torito del Portalito (trad.), 1966

Songs: Algún día . . . (M. Melgar), 1926; 3 canciones de carnaval, 1928; Distancia (H. Vizcarra), 1928; Huayno (C.G. Marín), 1928; 2 Songs (L.F. Xammar), 1941: Medrosamente ibas, Te seguiré; Palomita de nieve (E.B. Ballivián), 1943; La noche se ha hecho en mi corazón (M. Wiesse), 1946

Pf: Crepúsculo (Lima, 1924); Vísperas (Buenos Aires, 1924); Cayma, 1925; Yanahuara, 1925; Bailecito y kaluyo, ?1926; Yaraví, before 1926; Himno al Illimani, perf. 1926; Estudio cholo, ?1927; Humos de jarana, ?1927; Moscardón en el jardín, ?1927; Acuarelas infantiles, 1938

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CÉSAR ARRÓSPIDE DE LA FLOR/J. CARLOS ESTENSSORO

**Sancho, Ignatius** (*b* nr Guinea, West Africa, 1729; *d* London, 14 Dec 1780). English writer and composer of African descent. He was born on a slave ship en route from Guinea to Cartagena, Columbia (South America). At the age of two he was brought from Cartagena to England, where he was later befriended by John, 2nd Duke of Montagu, Mary, Duchess of Montagu and George Brudenell, 1st Duke of Montagu. Sancho reportedly appeared briefly in London productions of *Othello* and *Oroonoko*. After 1773 he opened a grocery and oil supply business in Westminster. He also corresponded with Laurence Sterne over the slave trade. Sancho is the earliest documented composer of African origin to have published music in the West. He published a collection of 62 songs, two sets of minuets and country dances for assorted instruments (all 'Composed by an African', London, *c*1767, *c*1769, *c*1770) and a set of *12 Country Dances for the Year 1779* (London, 1779). Most of these are small-scale compositions in an early classical style. All of his works have been published in facsimile, edited by J.R.B. Wright (New York, 1981). Sancho also wrote a *Theory of Music*, but this is no longer extant.

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JOSEPHINE WRIGHT

**Sancho Marraco, José** (*b* La Garriga, Barcelona, 27 Feb 1879; *d* La Garriga, 17 Sept 1960). Catalan composer and choirmaster. He was a boy chorister at Barcelona Cathedral, where he studied with Viñes (piano) and Más y Serracant (organ and composition). At the age of 16 he was appointed organist of S Agustín, Barcelona, and in 1907 choirmaster. He was also music director at the Teatro Romea, Barcelona (1899–1908), conductor of the 'Montserrat' choir (1913–14) and choirmaster at Barcelona Cathedral (from 1923).

One of the most enthusiastic supporters of Otaño's movement for the restoration and purification of religious music in Spain, he took an active part in music organizations and congresses; above all, he contributed effectively to the movement with his own compositions, which were much used. Indeed, he was one of the most important 20th-century Spanish composers of liturgical music. All his works show perfection of shape and solid, varied craftsmanship; like those of his Spanish contemporaries, it may be said that they lie halfway between the austerities of the German Cecilian movement and the lyrical melodicism of Perosi.

WORKS
(*selective list*)

Masses: Missa San Juan ante portam latinam, 4vv, orch; Missa San José, 4vv; Missa Santa Cruz, 4vv, org; Missa San Agustín; Missa a los mártires de la cruzada española; Requiem, 4vv, org, str orch; others

Other sacred music: TeD, 3vv, orch; TeD, 4vv; Stabat mater, 4vv, orch; Multifariam, cant., solo vv, chorus, orch; motets, songs, org pieces etc.

Secular: Los reyes de la inocencia (zar); Retorno (op, 2); many choral works, several pieces for band

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JOSÉ LÓPEZ-CALO

**Sancta María, Jorge de** (*fl* 1578). Spanish composer. During Andrés de Torrentes's third term as *maestro de capilla* of Toledo Cathedral (1571–80), Jorge de Sancta María boarded and instructed the six choirboys. He was given six dozen chickens for composing the villancicos for Christmas 1578. His only surviving works are two four-part turba (crowd) settings from the Passion according to St Mark and St Luke, *Non in die festo* and *Ubi vis paremus* (in *E-Tc* 22). (R. Stevenson: 'The Toledo Manuscript Polyphonic Choirbooks and Some Other Lost or Little Known Flemish Sources', *FAM*, xx, 1973, pp.87–107)

ROBERT STEVENSON

**Sancta Maria, Thomas** [Tomás] **de.** *See* SANTA MARÍA, TOMÁS DE.

**Sanctorale** (Lat.: 'Proper of the Saints'). *See* LITURGY AND LITURGICAL BOOKS, §II, 1.

**Sanctus.** An acclamation of the Latin Mass, sung by choir or congregation at the conclusion of the Preface, just before the Canon, as the musical item most closely associated with the eucharistic phase of the Mass. Since the text of the Sanctus does not change from day to day, it is counted as part of the Ordinary of the Mass. Numerous melodies were composed from the 10th century onwards; a selection of these is contained in the *Liber usualis*, Masses I to XVIII, together with three ad libitum melodies.

The Sanctus text is the oldest of the acclamations of the Mass, even though it seems to have been added to the Eucharistic Prayer some time between the 1st century and the 5th. It functions as a conclusion for, and people's response to, the Preface (sung by the celebrant), a rehearsal of God's acts with particular emphasis on those for which thanks are to be rendered on a given occasion. In the early centuries (at least until 800), the Sanctus was sung by everyone, clergy and people, as a terrestrial analogue of the celestial praises of Cherubim and Seraphim described in *Isaiah* vi.3 (whence the text comes). In the same context the Sanctus appears in the *Te Deum*, the great prose hymn dating from before the 6th century.

The same Sanctus text is used in Greek in the Eastern liturgies in the same way. There is, however, another 'thrice-holy', the Greek TRISAGION ('Holy God, holy and mighty, holy and immortal, have mercy upon us') which is a different item with a different liturgical function; it appears in the Roman rite only on Good Friday.

Sanctus melodies appear in Western manuscripts from the 10th century onwards. Thannabaur's catalogue lists 230; there are eight more in Hiley's supplement (1986), and a number of others in an edition by Atkinson (MMMA, forthcoming), bringing the total to over 270 (see *MGG2*). Distribution of the melodies among the sources shows (as for other items of the Ordinary) that a few melodies, largely from the 11th and 12th centuries, were widely known and used, while a much larger number of melodies were purely local products, appearing in only one or a few manuscripts. Composition of melodies continued throughout the later Middle Ages, especially during the 15th century.

Among the early Western manuscripts a melody is preserved with the Greek text and is presumed to be a Byzantine import (Huglo); the presumption has been substantiated, at least for the first part of the melody ('Agios, agios, agios') by a Greek melody from the 13th or 14th century that probably represents an earlier Byzantine congregational practice (Levy). The same melody for the three acclamations 'Sanctus, sanctus, sanctus', however, also appears in the melody for the *Te Deum* as contained in Western manuscripts from the 12th century, and is presumed to be much older than that. Levy argued, on these and additional grounds, that some form of the entire Sanctus melody (through the repetition of 'Hosanna in excelsis') was in use from very early times as the only Sanctus melody in both Greek and Latin rites. In spite of the circumstantial nature of most of the evidence, it seems likely that the 'melismatic arches' for 'Sanctus, sanctus, sanctus', at least, represent a 10th or 11th-century reminiscence of a – possibly the – much older universal congregational melody.

Many of the melodies in the early Western manuscripts are different in nature from such a simple congregational melody; they reflect monastic origin and (presumably) performance by a trained choir or *schola*, although congregational performance of the Sanctus is documented as late as the 12th century in France. The monastic repertory contains melodies with elaborately worked-out construction, both in phrase shapes and motivic detail. In that respect they recall the Kyrie and to a lesser degree the Gloria chants of the same period; but from the distribution in the sources, the Sanctus repertory seems to have been established a century later than the Gloria (10th–11th rather than 9th–10th centuries) and possibly a little later than the Kyrie as well. In addition, Sanctus melodies have their structural and stylistic idiosyncrasies, due partly to the text and partly, it seems, to musical conventions developed during the 11th century.

The Sanctus is usually set as five main phrases: 'Sanctus ...', 'Pleni ...', 'Hosanna ...', 'Benedictus ...', 'Hosanna ...', and many of the more elaborate settings use some degree of melodic repetition or parallelism among these five phrases. Often the second 'Hosanna' repeats the music of the first; most interesting are the cases in which the repetition is not exact, but deliberately modified to carry out the motivic system (as in Sanctus VII/Thannabaur no.54). And in the highly structured style of the 11th and 12th centuries, absence of repetition does not mean absence of carefully controlled structure.

The phrase 'Benedictus ...' is often set parallel to 'Pleni ...' using the same basic line adapted to the different text. 'Benedictus' is longer and tends to break into two subphrases; some melodic settings put these differences to artistic advantage (Sanctus VIII/116). Sometimes the parallelism is only approximate, but the treatment is such as to suggest that the intent was to depart from a fairly firm convention of parallelism. The net effect of all these repetitions is to cast the Sanctus as a whole into an *ABB* plan.

The opening acclamations are parsed variously by different composers: 'Sanctus sanctus sanctus Dominus Deus Sabaoth' is frequent but alternates with other, sometimes less determinate, arrangements (as in Sanctus XV/223). The triple 'Sanctus' itself, regardless of the presence or absence of grouping with 'Dominus', is less often set as three similar melodic units (as in Levy's proto-Sanctus), more often in some alternating fashion (*ABA*: Sanctus III/56) that suggests the antiphonal performance inherent in the scriptural context of the Sanctus: 'And one called to another and said: Holy, holy, holy ...'. In some cases, however, there is no such plan, three different

settings of the word 'Sanctus' being subsumed under an artfully conceived longer line (Sanctus XI/202).

Elaborate motivic systems that cut across the larger phrase structure are frequent in the Sanctus repertory and are characteristic of it. Sanctus II/203 uses the same motif at the start of the first and third 'Sanctus', 'Pleni', both 'Hosanna', and 'Benedictus'. Sanctus VI/17, XII/177 and XIV/184 derive subsequent material from the opening phrase in various sophisticated ways. One of the most popular Sanctus chants of the medieval repertory, Sanctus IV/49, has the effect of cycling through the same material in ever-changing configurations.

The Sanctus was provided with tropes, which often took the form of additional epithets interpolated after each 'Sanctus', for example (*GB-Ob* Bodley 775, f.72*v*):

> Sanctus *Deus pater ingenitus*;
> Sanctus *Filius eius unigenitus*;
> Sanctus Dominus *Spiritus Sanctus paraclitus ab utroque procedens* Deus Sabaoth (etc.)

Such interpolations are entirely different in musical structure and effect from the highly integrated melodies of the more elaborate Kyries with Latin texts. Some Sanctus melodies were provided with extensive settings of 'Hosanna', and these with additional text in rhyming, scanning verses – a typically 11th–12th century product.

Polyphonic settings of the Sanctus survive from the 12th century onwards (edns in Lütolf). The separation of the Benedictus from the Sanctus and its performance at the Elevation is not known before the 16th century; this practice is reflected in many polyphonic settings.

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RICHARD L. CROCKER/DAVID HILEY

**Sandagerði, Pauli í** (*b* Tórshavn, 28 Jan 1955). Faeroese composer and conductor. He passed the teacher training examination in 1980, then studied composition with, among others, Atli Heimir Sveinsson in Iceland, John Hearne in Scotland and Svend Aaquist Johansen in Denmark. He is the permanent conductor of the girls' choir Cantabile, which has toured with his works throughout Europe, and he plays a prominent role in the organization of Faeroese musical life: in 1981 he helped found the Faeroese musicians' association and in 1983 he became chairman of the composers' association in the Islands. As a composer he first attracted attention with a Sonata for piano and flute (1976) which was praised by the poet William Heinesen for its 'creative imagination and poetic depth'. He has since gained recognition for works such as the musical *Jesus and the Macedonian* (1984) and *Gerandisdagur í Havn* ('Everyday Life in Tórshavn', 1989). He is a brilliant exponent of instrumentation, but the emphasis in his output is on vocal music, where he shows a sense of the peculiar sound and rhythm of the Faeroese language. Stylistically the works range widely, although most are distinguished by a lyrical Expressionism with links to both Hindemith and Lars-Erik Larsson. They often accommodate elements from the south-east European song tradition.

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Vocal: Traeð, Flýgur tú lógv, 2 songs, S, vc, pf, 1977; Orat (*St Luke* ii.1–20), SATB, ens, 1984; Jesus and the Macedonian, 8 solo vv, SATB, orch, 1984; Gerandisdagur í Havn [Everyday Life in Tórshavn], SATB, ens, 1989; Mjørkanáttin, female chorus, 1990; Móti vári, female chorus, ens, 1992; Hitt laetta dreymatám, female chorus, 1993; Morgun, S, vc, pf, 1995; Journalistens nattevagt, male chorus, 1995
Chbr: Sonata no.1, fl, pf, 1976; Úr neyðardýpi, ens, 1989; Faroese Chinadance, ens, 1994; 2 Romantic Pieces, mar, pf, 1996; Humoresque, mar, pf, 1996; Hot Talk, ens, 1998
Pf: 2 Valsur, 1973; Aelaveð, 1995

SOREN HALLUNDBAEK SCHAUSER

**Sandberg, Mordecai** (*b* Suceava, Romania, 4 Feb 1897; *d* Toronto, 28 Dec 1973). American composer of Jewish parentage. While a medical student at the University of Vienna (diploma 1921) it is likely that he came into contact with Willi von Moellendorff, a pioneer of quarter-tone music, and with members of the Schoenberg circle. In 1922 he emigrated to Palestine, where, in addition to establishing a clinic in Jerusalem, he began to compose and perform music in a tuning system approximating just intonation. He gave courses in aural training to sensitize the public to microtonal intervals, constructed microtonal instruments to use in demonstrations, and obtained a quarter-tone harmonium. He designed and had built a twelfth-sixteenth-tone harmonium from Straube of Berlin (1929). After speaking on microtonal music at an international conference in London (1938), he travelled to New York, where, with the outbreak of war, he was compelled to remain. Rather than requalifying as a physician in the USA, he devoted the rest of his life to music. During the 1940s, he gave several concerts of his works in New York. Thereafter, his music received few public performances. In 1970 he and his wife, the painter Hannah Sandberg, moved to Toronto, where he taught at York University.

Sandberg felt that the Hebrew language should be set to music that respected the tuning systems of its origins. For him, music was 'sounding Kabbalah and arose from meditation on a sacred text. He began, sparingly at first and then more liberally, to use signs in his scores to raise and lower equal-tempered pitches by a third, a quarter and an eighth of a tone. He set a few chapters of the Torah, the 17 books of the Prophets, Proverbs and the Song of Solomon. His Symphonic Psalms form the centrepiece of his oeuvre. From Jewish mysticism, modernist musical aesthetics and an universalistic idealism, he produced a vast corpus of music that stands close in intent to the humanistic Hassidism of Martin Buber. Only a small fraction of his approximately 20,000 pages of music manuscript has been published.

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Orch: Demosthenes, ov., 1925; Sym. no.1, 1925; Sym. no.2, 1928; Sym. no.5, 1939–53; The Five Points, 1942; Conc., cl, str, 1943; Sym. no.4, 1944–59; Orah, 1947; Sym. no.3, 1948–53

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AUSTIN CLARKSON

**Sandberger, Adolf** (*b* Würzburg, 19 Dec 1864; *d* Munich, 14 Jan 1943). German musicologist and composer. He studied composition in Würzburg and Munich (1881–7) and musicology in Munich and Berlin (1883–7); his teachers included Rheinberger and Spitta. After receiving the doctorate from Würzburg University in 1887 with a dissertation on Cornelius, he was appointed curator of the music department of the Bavarian State Library in 1889. Completing his *Habilitation* with a work on Lassus in 1894, he became reader in musicology at the University of Munich in 1900 and full professor in 1904, the first to occupy these posts in what was then a newly autonomous discipline; he retired in 1930. With his reputation for sound scholarship and new methods of research, he became the founder of a Munich school of musicology and came to exert broad influence through the work of his many famous pupils: Kroyer, Einstein, Bücken, Kurt Huber, Bernet Kempers, Erich Schenk and Schiedermair. In the 1930s he was involved in a dispute with J.P. Larsen over Haydn authenticity.

Sandberger's primary areas of interest were 16th-century music and the Viennese Classicists; his writings on Lassus are still fundamental to Lassus research. Equally significant were his activities as an editor, publishing works of Lassus (1894–1927, with F.X. Haberl), the Denkmäler der Tonkunst in Bayern (1900–31) and the *Neues Beethoven-Jahrbuch* (1924–42). As the composer of two operas, songs, choruses and some chamber and instrumental music he tried with some success to assimilate the styles of his contemporaries Cornelius, Reger and Strauss. His membership of many learned societies both in and outside Germany indicates the widespread recognition granted to his scholarly attainments.

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HORST LEUCHTMANN

**Sander.** German family of music publishers active in the firm of LEUCKART.

**Sander, F. [J.] S(igismund)** (*b* Bohemia, *c*1760; *d* Breslau [now Wrocław], 1796). Bohemian composer and keyboard player. At an early age he settled in Breslau, where he frequently appeared as a keyboard player in public concerts, though he supported himself chiefly as a music teacher. According to Schilling, for a long time Sander maintained a correspondence with C.P.E. Bach in Hamburg. His earlier works are mostly instrumental, but from 1795 to the end of his life he appears to have concentrated on composing for the musical theatre.

Each book of his *Erste Sammlung* of *Clavier-Sonaten* was reviewed in C.F. Cramer's *Magazin der Musik* (Hamburg, 1783–6/*R*, ii, 537–8, 1209–14). The first was

praised for its appropriateness to the instrument, the quality of the harmony and its charming and tasteful original melodies, which do not rely on tunes from opera arias with hackneyed harp-like accompaniments. The reviewer of the second book confesses not to have been so pleasantly surprised for a long time; his praise is effusive and detailed. Unfortunately, no copy of this second book is known to be extant. Contrary to the playability of the 12 sonatas mentioned in the reviews, the report on the first two concertos (ibid., i, 923–4) stresses the great difficulty of the solo parts, which probably provide a good index to Sander's prowess as a performer.

The review of the sonatas is followed immediately by one of *Das Gebeth des Herrn* (ibid., ii, 1214–16), a work in which the composer demonstrates very good practical knowledge of the arousal of passions and musical declamation. However, the reviewer details serious reservations with respect to Sander's unvaried retention of melody and harmony in strophic settings containing many stanzas.

Sander published one pedagogical work, *Kurze und gründliche Anweisung zur Fingersetzung für Clavierspieler* (Breslau, 1791), with which he hoped to help amateurs overcome the technical difficulties in the works of composers like Haydn, Mozart, Hässler and Wolf. The manual contains a series of fingering patterns applicable to figurations, melodic formulas and chordal events commonly found in keyboard music of the Classical period; each hand is treated separately.

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Orch: 3 Concs., hpd (1783), nos.2–3 ?lost; Sym., D, *D-Bsb*

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ELLWOOD DERR

**Sanderling, Kurt** (*b* Arys, East Prussia [now Orzysz, Poland], 19 Sept 1912). German conductor. After early studies in Königsberg and Berlin he joined the Berlin Städtische Oper in 1931 as a répétiteur, while studying privately, but in 1936 he was obliged to leave Germany as a refugee. He moved to Moscow and after making his début (1936) with the Moscow RSO was the orchestra's conductor until 1941, when he became conductor of the Leningrad PO. He directed the Leningrad orchestra jointly with Mravinsky, raising it to a high international standard in the 20 years he spent there. From 1939 to 1942 he served as conductor of the Kharkiv PO. In 1960 he returned to Germany as conductor of the Berlin SO, a position he held for 17 years. He was also chief conductor of the Dresden Staatskapelle from 1964 to 1967. At this period he began an international touring career, gaining particular success at the Prague, Salzburg, Vienna and Warsaw festivals, and in Britain, where he appeared with the Leipzig Gewandhaus Orchestra in 1970 and with the New Philharmonia Orchestra from 1972. In 1979 he embarked on a relationship with the Nippon SO in Tokyo and appeared with them on many occasions. In the 1990s his career enjoyed a remarkable revival through the release of many earlier recordings. Sanderling found acclaim for his intellectual grasp, his clarity of detail and the dramatic passion he brought to his performances. His Sibelius, Prokofiev, Tchaikovsky and Shostakovich won particular praise, as did the conduction of the music of Matthus, Mayer and Zechlin. Sanderling was widely honoured in the Soviet Union and in the German Democratic Republic.

CHARLES BARBER, JOSÉ BOWEN

**Sanders, Ernest H(elmut)** (*b* Hamburg, 4 Dec 1918). American musicologist of German birth. He began his schooling in Hamburg, then went to the USA where he studied the piano with Irwin Freundlich at the Juilliard School of Music from 1947 to 1950. As a graduate student in musicology at Columbia University he worked with Lang, Hertzmann and William J. Mitchell; he took the MA at Columbia in 1952 and the PhD in 1963. He became a lecturer at Columbia in 1954 and was appointed professor of music there in 1972. He retired in 1986. His principal area of study has been medieval English and French polyphony, particularly its style and notation. His writings on English medieval polyphony trace the influence of the English composers on their continental contemporaries.

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PAULA MORGAN

**Sanders, Robert Levine** (*b* Chicago, 2 July 1906; *d* Delray Beach, FL, 26 Dec 1974). American composer. He studied at the Bush Conservatory, Chicago, with Edgar Nelson; in Rome with Respighi, Alessandro Bustini and Cesare Dobici; and in Paris with de Lioncourt and Paul Braud. From 1925 until 1929 he held a fellowship at the American Academy in Rome, where compositions of his were performed by the Augusteo Orchestra and other music societies. After his return to the USA, his orchestral piece *Saturday Night* (1933) found wide acceptance. He later conducted a performance of his *Little Symphony no.1* (which was awarded a prize from the New York PO) at the Carnegie Hall and directed the Goldman Band in a performance of his Symphony for Concert Band.



*Sibyl Sanderson in the title role of Massenet's 'Thaïs'*

Sanders held a number of posts as performer, teacher and administrator. In Chicago he was conductor of the Chicago Conservatory SO and Civic Orchestra (1933–6) and served as organist and choirmaster at the First Unitarian Church (1930–38). He taught at the Meadville Theological School and the University of Chicago, and lectured on hymnology and liturgical music. He was also an editor of two Unitarian-Universalist hymnals. In 1938 he became dean of the School of Music at Indiana University, Bloomington, and from 1947 until 1972 he served on the staff of Brooklyn College.

Sanders's compositions explore a widened concept of tonality and are carefully structured and articulate. His style has been described as neo-classical and dissonant. He wrote extremely well for brass instruments; the Symphony for Concert Band, the Brass Quintet, and the Trombone Sonata are among his most effective works. His sensitivity to the inflections of the English language shows in his vocal compositions, notably in his large-scale setting of Whitman's *Song of Myself*.

WORKS

Stage: L'Ag'ya (ballet), 1943
Vocal: The Mystic Trumpeter (W. Whitman), nar, Bar, chorus, orch, 1939–41; Celebration of Life (cant., V. O. Vogt), S, chorus, chbr orch, 1956; An American Psalm (H.R. Palmer, R. Russell), SSA, org/insts, 1945–6; The Hollow Men (T.S. Eliot), TTBB, pf, 1950; When Lilacs Last in the Dooryard Bloom'd (Whitman), SATB, 1954; Song of Myself (Whitman), reciter, S, chorus, brass, perc, 1966–70; many other choruses, hymns, songs
Orch: Suite, 1928; Vn Conc., a, 1932–6; Saturday Night: a Barn Dance, 1933; Scenes of Poverty and Toil, 1934–5; Little Sym. no.1, G, 1936–7; Sym. for Concert Band, B♭, 1942–3; Little Sym. no.2, B♭, 1953; Sym., A, 1954–5; Conc. for Brasses and Orch, 1962; Little Sym. no.3, D, 1963; Pieces for Orch, 1964
Chbr and solo inst: Pf Trio, 1926; Brass Qnt, 1942; Inventions, pf, 1943; Brass Qt, 1949; Brass Trio, 1958; other works for 2–4 insts, incl. sonatas for cl, hn, trbn, vn, vc, 1928–61 [all with pf]

MSS in *US-BL*

Principal publishers: Broude Brothers, C. Fischer, Galaxy, Mercury

SIEGMUND LEVARIE

**Sanderson, Sibyl** (*b* Sacramento, CA, 7 Dec 1865; *d* Paris, 15 May 1903). American soprano. She studied with Sbriglia and Mathilde Marchesi in Paris and made her début (under the name of Ada Palmer) as Massenet's Manon at The Hague in 1888. Massenet, impressed by her beauty and her voice with its range of three octaves, wrote the title roles in two operas for her: *Esclarmonde*, in which she made her Paris début at the Opéra-Comique in 1889; and *Thaïs*, in which she made her Opéra début in 1894 (see illustration). She appeared in Brussels (1890–91) and at Covent Garden (1891), where she sang Manon. She created the title role in Saint-Saëns's *Phryné* (1893, Opéra-Comique) and also sang Gilda and Gounod's Juliet. She sang in St Petersburg, Moscow and New York, making her Metropolitan début in 1895 as Manon opposite Jean de Reszke. She did not have an outstandingly large or beautiful voice, but its phenomenal range compensated for any lack of size and warmth.

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ELIZABETH FORBES

**Sanderson, Wilfrid Ernest** (*b* Ipswich, 23 Dec 1878; *d* Nutfield, Surrey, 10 Dec 1935). English composer,

conductor, organist and teacher. He was an assistant to Sir Frederick Bridge, the organist of Westminster Abbey from 1897 to 1904. Sanderson was subsequently organist at various London churches before moving to Doncaster in 1904 to become organist at the parish church, a post he held until 1923. He also conducted the Doncaster Amateur Operatic Society (1910–35), the Doncaster Musical Society (1912–24) and the Doncaster Thespian Amateur Operatic Society (1922–31). His pupils at this time included the baritone Topliss Green, later to become Director of Singing Studies at the RCM. Sanderson went on to work for the publisher Cramer, examine for the Associated Board of the Royal Schools of Music and adjudicate at music festivals.

Most notably Sanderson composed songs, usually ballads, which became popular and are still performed: *Until* sold one million copies. Their commercial success may be judged by his considerable estate of £51,054 at the time of his death. Sanderson's finest and best-known songs were written before 1924 and, while their lyrics are often undistinguished, the memorably generous vocal lines are well suited to the voice. Many of the songs cater for the English love of the sea, while others are inspired by the English landscape, notably that of Cornwall, Devon and Somerset.

WORKS
(*selective list*)

Choral: Spring's Awakening, valse song, female vv (1903); The Earth is the Lord's, cant anthem; Te Deum and Benedictus; Morning, mixed voices (1926); hymn tunes

*c*170 songs, incl. the song cycles Nocturnes (E. Teschmacher), 4 songs (1911); A Cornish Haul (1917) and the songs Gather Ye Rosebuds (R. Herrick) (1903); God that Makest the Earth and Heaven (R. Heber and R. Whately), 1903; A Song of Peace (G. Hadath), 1904; Phyllis (H. Taylor), 1905; My Dear Soul (M. Byron), 1906; Until (Teschmacher), 1910; Drake Goes West (P.J. O'Reilly), 1910; The Valley of Laughter (F.G. Bowles) (1910); Up from Somerset (F.E. Weatherly), 1912; Friend O'Mine (Weatherly), 1912; Lorraine (O'Reilly), 1913; Shipmates o'Mine (Teschmacher) (1913)

The Hills of Donegal (O'Reilly), 1914; One Morning Very Early (O'Reilly) (1915); The Last Call (Weatherly), 1916; The Company Sergeant-Major (P.H.B. Lyon), 1918; Devonshire Cream and Cider (T. Curzon), 1919; Harlequin (G. Perry) (1921); The Laughing Cavalier (H. Taylor), 1932; A Bonny Ship (Taylor), 1932; As I sit here (D. Tempest) (1933); In Sweet Content (L. McDermaid), 1935

Org: Rêverie, 1909; many arrs.

Pf: Caprice orientale (1906); Songe d'amour (1906); Brise d'été (1908); Serenata (1908); Novelette (1909); En tournant (1910); Pirouette (1910); 3 chansonettes (1911); Sincerité (1912); Chanson d'amour (1920); [3] Lyric Pieces (1926–7): Canzonet, Cantilena, Souvenir

Many arrs. of own works for pf duet, vn and pf

Principal publishers: Boosey & Hawkes, Gould

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P.L. Scowcroft: *British Light Music: a Personal Gallery of Twentieth-Century Composers* (London, 1997)

PHILIP L. SCOWCROFT

**Sandi, Marvin** (*b* Potosí, 17 May 1938; *d* Madrid, 1968). Bolivian composer. He studied in Potosí with Díaz Gaínza and from 1957 at the National Conservatory in Buenos Aires with Jurafsky, Sáenz and Fischer, and later in the workshops led by Paz. During those years he returned to Bolivia several times to present performances of his own compositions and lecture on contemporary music. Later he studied philosophy at the Colegio Libre de Estudios in Buenos Aires. Finally he moved to Madrid in 1966, where he committed suicide two years later in obscure circumstances. His creative language was influenced by Schoenberg's early period, Stravinsky's neo-classical works and the nationalism of Eduardo Caba. Works published by Ricordi in Buenos Aires include *In memoriam: homenaje a Eduardo Caba*, *Ritmos panteíscos* and *Ronda, marcha y preludio*, all for piano. He also published philosophical essays, including *La primera piedra: sobre música y filosofía* (Potosí, 1981).

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CARLOS SEOANE

**San Diego.** City in California, USA. Located on the Pacific coast, it lies near the US-Mexican border. Juan Rodríguez Cabrillo, who entered the harbour in 1542, called the area San Miguel; it was renamed San Diego in 1602. In 1769 the Spanish government sent a military expedition with 16 Franciscans to establish garrisons and to found missions; in July Junípero Serra established the Mission San Diego de Alcalá, and dedicated the Presidio, the first Spanish fort in California. The city was incorporated in 1850 and has developed into an important musical centre in the western USA.

1. Early musical life. 2. Development of a local musical culture. 3. The modern era: (i) Orchestras (ii) Opera (iii) Other ensembles and performance venues (iv) Education.

1. Early musical life. Before the arrival of European settlers, the area was inhabited by Diegueño Indians. Their music, primarily vocal, was characterized by syllabic melodies, unison singing and a distinctive three-part structure; gourd rattles were the only instruments used for accompaniment. In his first report to the Mexico City viceroy (1773), Fray Francisco Palóu wrote that what attracted the Indians to Mission San Diego was 'their fondness for hearing the neophytes sing'. A spinet was brought to the mission and was used to accompany the celebration of mass at the Presidio (see Bolton). By 1776 a boys' choir had been formed there. The earliest 'organ' to reach San Diego was a three-cylinder barrel instrument given in 1793 by the explorer George Vancouver to Fermín de Lasuén, president of the California missions. Built by Benjamin Robson of London in 1735, it played 30 tunes, including *Go to the Devil*, *College Hornpipe*, *Lady Campbell's Reel* and *Spanish Waltz*. Juan Bandini, born in Peru and a resident of San Diego during much of his life, introduced the waltz in California in 1820. At Christmas 1837, while the religious play *El diablo en le pastorela* was performed in Pío Pico's house in San Diego, the women sang hymns of adoration; some of these hymns and fragments of pastorela music are at the Whaley manuscript collection of the Serra Museum, San Diego Historical Society.

2. Development of a local musical culture. In 1868 a minstrel show, *Negro Delineations*, was given by the Tanner Troupe. The second floor of Horton Hall (built 1869, destroyed by fire in 1897) opened as a theatre in 1870. Although some well-known touring artists appeared there, including the soprano Anna Bishop (1873), the pianist Arabella Goddard (1875) and the violinist Emile Sauret with his wife Teresa Carreño

(1875), the hall was used chiefly as a venue for local performers.

Six other theatres were built in the decades surrounding the turn of the century. In 1887 musical events also took place at the Villa Montezuma, the residence of Jesse Shepard, a flamboyant pianist and singer known for his improvisations. At San Diego's centennial celebration, held in 1876, Eli T. Blackmer led the San Diego Philharmonic Society (founded 1872) in a performance of *Hail to thee, Liberty!* and conducted 200 schoolgirls in *Hail our country's natal morn.* Instrumental airs were played by the Silver Cornet Band (founded 1874), an ensemble of 12 players. The first brass band in San Diego was organized in 1869 and consisted of seven musicians; other brass ensembles included the Harmonie Cornet Band (1875), whose ten members were mostly German immigrants, and the City Guard Band (1885), which gave its inaugural concert at Armory Hall to celebrate the completion of the California Southern Railroad line.

In the 1880s two conservatories were formed: one, founded in 1882, was led by Maurice H. Strong; the other was led from 1887 to 1890 by J.H. Hill. The Reform Congregation Beth Israel, which celebrated Jewish high holy days with an organ and a choir, was established in 1887. An important music organization, the Amphion Club, was formed in 1893; from 1907 to its dissolution in 1948 it sponsored concert series bringing touring artists. The club's longtime president, Gertrude Gilbert, wrote the first published history of music in San Diego (1936), and the composer Alice Barnett served on its board of directors (1920–48)

3. The modern era.

*(i) Orchestras.* In 1902 the San Diego SO was formed with 54 members; it was directed first by R.E. Trognitz, and from 1910 by Richard Schliewen of Berlin. Under Schliewen the orchestra played Beethoven's First Symphony in 1910 and his Fifth in 1911. Schliewen was succeeded by Lionel Gittelson (1879–1963), a violinist from South Carolina who had been trained in New York. The following season Buren Roscoe Schryock assumed the orchestra's leadership; he remained until 1920.

From 1927 to 1936 Nino Marcelli (*b* Rome, 21 Jan 1890; *d* San Diego, 4 Aug 1967) conducted an orchestra that included members of the San Diego SO supplemented by other local musicians. The San Diego SO appeared under his direction at the California-Pacific International Exposition in 1935, where the Los Angeles PO and orchestras from Seattle, San Francisco and Portland, Oregon, were also heard. Nikolai Sokoloff conducted summer concerts of the San Diego SO at Ford Bowl from 1938 to 1941; he presented works by William Grant Still and *A Trojan Legend* by the local composer Charles Marsh. After World War II the San Diego SO lacked a permanent conductor until Robert Shaw's appointment as music director for summer seasons in Balboa Park (1953–8); during these six summers he taught choral workshops with Julius Herford at San Diego State College (now San Diego State University). Under the direction of Earl Bernard Murray (1959–66), the San Diego SO played several works by local composers: in 1961 the Variations for Orchestra and in 1966 the *Variations and Dance on California Mission Themes* by Robert Heinzinger, a member of the faculty at Mesa College; in 1962 the *Symphony 1959* by David Ward-Steinman, from 1961 a faculty member at San Diego State University; and in 1965 Conrad Susa's Pastorale. The San Diego SO performed for several years in San Diego High School's Russ Auditorium before moving in 1966 to the San Diego Civic Theater (cap. 3000).

During the 1966–7 season the San Diego SO was led by a series of guest conductors including Carlos Chávez; it was then conducted by the Hungarians Zoltan Rozanyai (1967–70) and Peter Erös (1972–81), whose tenure was marked by some controversy over programming practices. The English conductor David Atherton served as musical director from 1981 to 1987. Financial difficulties led the orchestra to cancel its summer season in 1982. On 7 November 1985, however, the orchestra gave its opening night of the season in its new venue, the Fox Theater, purchased for $7.5 million in 1984. In March 1988 Murry Sidlin replaced Fabio Mechetti as interim conductor. Yoav Talmi was subsequently appointed music director, with Jung-Ho Pak as assistant director. When Wesley Brustad, executive director from 1986, quit in 1993 the symphony owed a debt of $900,000. After what was billed as the last concert in Copley Symphony Hall (13 January 1996) the orchestra declared bankruptcy. In 1998, with the help of Voice of the Symphony Audience, an independent organization established in October 1995, the San Diego SO once more started giving performances. Jung-Ho Pak was appointed artistic director and principal conductor.

*(ii) Opera.* Between 1919 and 1932 the San Diego Civic Grand Opera Association gave more than 40 productions of French and Italian works. The San Diego Opera Company was formed in 1964. In 1967 the city was the site of the American première of Henze's *Der junge Lord.* Capobianco succeeded Walter Herbert as director of the company in 1975; in 1978 he initiated an annual Verdi Festival, emphasizing lesser-known works. Under his direction Menotti's *La loca* was given its world première in 1979, with Beverly Sills in the title role, and his 1982–3 season included productions of such neglected operas as Verdi's *Il corsaro*, Saint-Saëns's *Henry VIII*, Chabrier's *Gwendoline* and Zandonai's *Giulietta e Romeo*, all performed in the Civic Theater (cap. 2902). To mark its 20th anniversary (1984–5) the San Diego Opera commissioned Leonardo Balada to write an opera based on the life of Emiliano Zapata. Capobianco left the company in 1983 and was succeeded by Ian D. Campbell. Campbell's reversion to a more conservative repertory, using original languages with surtitles, drew increased support from private organizations. Later notable productions have included *Dialogues des Carmélites* (1990) and *Albert Herring* (1991).

*(iii) Other ensembles and performance venues.* In 1996 the orchestras offering regular series of programmes included the La Jolla Symphony (Mandeville Center for the Performing Arts, University of California), the San Diego Chamber Orchestra (Sherwood Auditorium, Rancho Santa Fe), the San Diego State University SO (Smith Recital Hall) and the Tifereth Israel Community Orchestra (various auditoriums). The following organizations gave concert series: the International Chamber Players, La Jolla Chamber Music Society, Point Loma Nazarene College, Poway Center for the Performing Arts Foundation and the San Diego Early Music Society.

*(iv) Education.* The San Diego campus of the University of California was opened in 1964 at La Jolla and offers

BA, MA and PhD degrees in music. In the mid-1990s the music department had 15 full professors and 14 other faculty members; the chair was Rand Steiger, a specialist in computer applications. In 1971 the Computer Audio Research Laboratory was established. Those on the faculty in the 1990s included Jann C. Pasler, Roger Reynolds, Jane Stevens and Bertram Turetzky. In 1995 San Diego State University awarded BA, BM, MM and MA degrees in 16 designated music areas. In the mid-1990s the School of Music and Dance had 56 active faculty and 19 retired faculty members.

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ROBERT STEVENSON

**Sandley.** *See* STANDLEY.

**Sandoni, Pietro Giuseppe** (*b* Bologna, 1 Aug 1685; *d* Bologna, 16 Aug 1748). Italian composer and harpsichordist. A pupil of Angelo Predieri and Giovanni Bononcini in counterpoint, he was taught the harpsichord by Francesco Salardi. In 1698 he was organist at the Bolognese church of S Giacomo Maggiore. He was admitted to the Accademia Filarmonica in 1700 as organist and two years later was promoted to the rank of composer. He served as *principe* in 1713, 1714, 1739 and 1745. Known chiefly as a harpsichordist, he travelled to Vienna, Munich and London, 1715–16, where his keyboard improvisations were compared with those of Handel. He also taught singing and probably contributed music to *Pyrrhus and Demetrius* in 1716. In 1722 Handel sent him to Venice to bring back the famous soprano Francesca Cuzzoni; the two were married on 12 January 1725. In London, he established himself as an eccentric personality and became involved in the controversies between Handel and Bononcini and between his wife and Faustina Bordoni. In 1728 the couple travelled to Vienna, Venice and Genoa; from 1734 to 1737 they were again in London, where Sandoni's opera *Issipile* was performed in 1735. In 1737–8 he was in Florence, where he was responsible for church music. He worked in Amsterdam *c*1740 as harpsichordist, organist and composer. By 1745 he had returned to Bologna, where ill-health and financial difficulties plagued him until his death.

Of his operas and oratorios only the librettos remain. His keyboard sonatas, published between 1726 and 1728 at the end of his *Cantate da camera*, are the earliest keyboard sonatas published in England. They are in two or three movements, with thin and fluent texture, and include dance movements and free types. Of the three sonatas published in London in about 1727, the first and third are in the style and form of the late Baroque suite. The second consists of only two movements: an Allegro featuring arpeggios and 'Alberti bass' figures in a pre-Classical style, and a *Minuetta con variazioni*, a set of nine figural variations with a two-part texture. This sonata is perhaps the first of its kind ending with a variation movement. Pre-classical traits are also present in his printed cantatas.

WORKS

Editions: *P.G. Sandoni e Sereni: Sonate*, I classici della musica italiana, xxix, ed. B. Pratella (Milan, 1921) [contains 3 sonatas and 5 sonata movements] *Antichi maestri bolognesi*, ii, ed. F. Vatielli (Bologna, ?1941) [contains 1 aria]

OPERAS

*known only from librettos cited in catalogue, I-Bc*

Artaserse (dramma per musica, 3, A. Zeno ?and P. Pariati), Verona, Temperati, 1709

Olimpiade (pasticcio, P. Metastasio), Genoa, S Agostino, 1733

Adriano in Siria (dramma per musica, 3, Metastasio), Genoa, S Agostino, carn. 1734

Issipile (dramma per musica, 3, A. Cori, after Metastasio), London, King's, 8 April 1735

ORATORIOS

*known only from librettos cited in catalogue, I-Bc*

La pulcella d'Orleans (G.B. Taroni), Bologna, 1701

Gli oracoli della grazia (T. Stanzani), Bologna, March 1704

Il martirio di S Benedetta (F. Magagnoli), Bologna, July 1704

La Giustizia placata (Stanzani), Bologna, 1705

L'Italia difesa da Maria (E. Vajani), Bologna, 1705

Il trionfo di Jaele (Vajani), Bologna, 1705

Il trionfo della grazia (Vajani), Ferrara, 1705

Lo sposalizio di S Gioseffo con Maria Vergine (F. Marmocchi), Bologna, 1706

S Caterina V. e M., Bologna, n.d.

OTHER WORKS

6 cantate da camera e 3 sonate, hpd (London, *c*1727/*R*)

6 Setts of Lessons, hpd (London, *c*1745)

1 trio sonata, in Corona de dodici fiori armonici (Bologna, 1706)

Sonatas, kbd, *D-Bsb*, *Dl*, *I-Bc*

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ANNE SCHNOEBELEN

**Sándor, György** (*b* Budapest, 21 Sept 1912). American pianist of Hungarian birth. He is the cousin of Arpád Sándor. He studied the piano with Bartók and composition with Kodály at the Liszt Academy of Music in Budapest, where he made his début in 1930. He performed elsewhere in Europe, then settled in the USA following his Carnegie Hall début in 1939, the same year in which he began a series of international tours. Sándor's repertory extended from Bach to Prokofiev. Noteworthy among his many recordings are those of the complete solo piano works of Prokofiev and Kodály, and of the piano solos and concertos of Bartók; for the last he won the Grand Prix du Disque in 1965. He also gave the premières of Bartók's Dance Suite (piano version, Carnegie Hall, 1945) and Piano Concerto no.3 (with the Philadelphia Orchestra, 1946), and his own piano version of the *Tempo di ciaccona* and *Fuga* from Bartók's Sonata for Solo Violin (New York, 1975). Among his publications are editions of works by Prokofiev and Khachaturian, a number of transcriptions, including Shostakovich's *Danse russe* and Dukas' *L'apprenti sorcier*, and a book, *On Piano Playing: Motion, Sound and Expression* (New York, 1981). He taught at Southern Methodist University (1956–61) and was director of graduate studies in piano at the University of Michigan (1961–81) before he joined the faculty of the Juilliard School in 1982.

RUTH B. HILTON

**Sandrin** [Regnault, Pierre] (*b* ?St Marcel, nr Paris, ?*c*1490; *d* ?Italy, after 1560). French composer. Pierre Regnault, like his brothers and his sister, apparently took his sobriquet from a late-15th-century farce, *Le savetier qui ne respont que chansons*, in which a cobbler named Sandrin answers every question put to him by singing a chanson incipit. A payment made by the royal treasury on 16 December 1506 for the educational expenses of a youth named Pierre Sandrin suggests that Pierre Regnault *dit* Sandrin may have been a choirboy at the French royal court. In 1517 he was employed as an adult singer by Louise de Savoy, after which his name vanishes from court records for over 20 years. During this period he may have had employment as an actor – a play from the mid-16th century refers to a singer named 'Pierre Regnault' as a 'badin antien' (an actor no longer on the stage).

Records pertaining to Sandrin's contested appointment as dean of the chapter of St Florent-de-Roye in Picardy indicate that by 1539 he had entered the *Chapelle du roi* as a singer. Four years later the courtier Claude Chappuys in his lengthy panegyric to the court of François I, *Discours de la court* (1543), singled out Sandrin and Claudin de Sermisy as two of the most respected musical figures there. Indeed Sandrin is described as 'composeur' of the royal chapel in the documents listing the musicians who took part in the funeral services for François I in 1547, the earliest documents yet found from the French court that give such a title to a musician. Clearly he remained in close contact with the royal court after François's death, since archival records concerning benefices he obtained in 1549 and 1560 cite him as 'chantre ordinaire et chanoine de la Chapelle du roi', though in March 1554 he was in Siena serving as *maestro di cappella* at the court of Ippolito d'Este, Cardinal of Ferrara and France's representative at the Vatican. In the autumn of 1560 Sandrin was in Paris taking care of the financial affairs of his two brothers, both of whom had recently died, and making his own will. The following year he was back in Rome with the cardinal, but after that all trace of him is lost and he may have died there shortly afterwards.

Although he worked in chapel choirs during most of his recorded professional career, Sandrin seems never to have composed sacred music (unless it is all lost). His complete surviving works comprise 50 chansons and one madrigal. All except two were published for the first time between 1538 and 1549, mostly by Pierre Attaingnant in Paris and Jacques Moderne in Lyons; many were then reprinted by those and other publishers. Only two examples of Sandrin's work during his last years survive, the chanson *Amour si haut*, published by Le Roy & Ballard in 1556, and the madrigal *Amor, l'arco e la rete indarno tendi*, which appeared in the fourth book of madrigals by Cipriano de Rore in 1557, attributed to Sandrino. Although Einstein assumed Sandrino to be Alessandro Striggio, the name probably refers to Regnault.

Most of Sandrin's music published before 1543 is written in the typical Parisian chanson style associated especially with the work of Claudin de Sermisy. It is predominantly chordal, although imitation and other contrapuntal detail are prominent. Often the first phrase or two and the last phrase are repeated. And Sandrin's chansons often begin with a characteristic opening motto, the first half-line of text being set to a distinctive melodic fragment and separated from the remainder of the first phrase. While Sandrin continued to publish similar lyric miniatures, between 1543 and 1549 he directed his attention to developing a more flexible rhythmic style, perhaps to avoid the uniformity of his earlier works. Some of these chansons have the characteristic dance-like rhythms of the frottola, in triple metre with hemiolas. In others Sandrin experimented with ways to integrate duple and triple metre within a single short work, apparently to allow the text to be declaimed in a supple and stylish manner. Thus even a relatively simple chanson like *Reveillez vous mes damoiselles* displays a highly sophisticated rhythmic style. His last published chanson, *Amour si haut*, reveals the influence of his Italian environment; it is more contrapuntal and more chromatic than most of his earlier chansons, and madrigalisms abound. Indeed his only madrigal proves that he was able to assimilate the Italian style completely during his later years.

Although Sandrin is a minor figure, his chansons are superbly elegant examples of this lyric genre. That they were highly esteemed by his contemporaries is demonstrated not only by the number of times they were reprinted and used as models for parody masses, but also by their wide distribution in the instrumental anthologies of the time. Over and over again lutenists and keyboard players chose Sandrin's music to arrange for their instruments. His chanson *Doulce memoire*, for example, was among the most popular compositions of the entire century, to judge from the number of times it was reprinted, arranged for instruments and parodied.

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CHANSONS

*all for 4vv*

Amour pense que je dorme, S 37; Amour si haut, S 50; Avant l'aymer je l'ay voulu cognoistre, S 33; Celle qui fut de beaulté, S 16; Celle qui m'a le nom d'amy donné, S 23; Ce qui est plus en ce monde, S 24; Ce qui m'est deu et ordonné, S 27; Ce qui souloit en deux se departir, S 3; Comment mes yeulx, aviez vous bien promis, S 19

Dames d'honneur, voyez mon adventure, S 28; De qui plustost maintenant, S 47; De quoy me sert de tenter la fortune, S 42; De ta blancheur qui la neige surpasse, S 34; Deux cueurs voulans par fermeté, S 10; Doulce memoire en plaisir consommée, S 4 (also attrib. Manchicourt); En reveillant les damoiselles, S 38; Helas, amy, je congnois bien, S 11

Il ne se trouve en amytié, S 43; J'ay veu que j'estoys franc, S 25; Je ne le croy et le scay, S 5 (also attrib. Sermisy); Je ne puis bonnement penser, S 20; L'amour première en jeunesse innocente, S 12; Las qu'on congneust mon vouloir, S 15 (also attrib. Sermisy); La volunté si longtemps endormye, S 29; Mais pourquoy n'oze l'on prendre, S 30; M'amie est tant honneste, S 49; Montz et vaulx, faictes moy place, S 44

O vous mes yeulx qui fustes si longtemps, S 17; Pleurez mes yeulx pour la dure deffense, S 18; Puisque de vous je n'ay aultre visaige, S 9; Puisque vivre en servitude, S 45 (also attrib. Arcadelt); Quant j'ay congneu en ma pensée, S 13; Quant ung bien par longtemps est attendu, S 26; Quel bien parler ou compter son affaire, S 35; Qui de s'amye a le bien, S 46; Qui souhaitez avoir tout le plaisir, S 48 (also attrib. DeBussy, Gentien); Qui vouldra scavoir qui je suis, S 6

Reveillez vous mes damoiselles, S 39; Si de beaucoup je suis aymé, S 31; Si j'ay du bien helas, S 40; Si mon travail vous peut donner, S 7 (also attrib. Sermisy); Si pour t'aymer et désirer, S 22; Si vostre amour ne gist qu'en apparance, S 14

Tous les malheurs que j'ay pour l'amour, S 32; Trop plus penser que bien escrire, S 41; Vaincre n'a peu le temps, S 8; Voulant honneur que de vous je m'absente, S 36; Vous usurpez dames injustement, S 1; Voyez le tort d'amour et de fortune, S 2

MADRIGAL

Amor, l'arco e la rete indarno tendi, 4vv, S 51

DOUBTFUL AND MISATTRIBUTED WORKS

Le dueil issu de l'airye incertaine, 4vv, S 7 (by P. de Villiers; publ. as *réponse* to Si mon travail in 1560[6]; also attrib. Maillard)

O combien est malheureux le désir, 4vv, S 21 (first attrib. Sandrin in 1560[5]; attrib. Sermisy in 1542[15], etc.)

Vous perdez temps (by Sermisy; attrib. Sandrin in 1560[6]; also attrib. Crecquillon)

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HOWARD MAYER BROWN/JOHN T. BROBECK

**Sandström, Jan (Inge Håkan)** (*b* Vilhelmina, 25 Jan 1954). Swedish composer and teacher. He was brought up in Stockholm but studied at the College of Music in Piteå (1976–8) and between 1978 and 1984 continued his studies at the Royal College of Music in Stockholm, where his teachers were Bucht, Ferneyhough, Pär Lindgren, Mellnäs, Wallner, Rosell and Eklund. In 1982 he began to teach at the College of Music in Piteå, and in 1984–5 lived in Paris. In 1989 he became professor of composition at the college in Piteå.

Sandström has said that he wishes to write music akin to the novels of John Steinbeck – beautiful and accessible on the surface but possessing great depth. His music frequently shows Romantic traits in its colourful tonal language and distinctive instrumental elements such as the use of musette and accordion in the opera *Bombi Bitt* (1991–2). He has also utilized the opportunities of the concerto form for its virtuoso effects (two trumpet concertos, two saxophone concertos and a number of works for trombone and orchestra), at the same time seeking to create a multidimensional experience through his harmonic vocabulary.

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Stage: Strändernas svall (incid music, E. Johnson), 1989; Bombi Bitt (op, 2, L. Sjögren, after F. Nilsson: *Piraten*), 1991–2; Macbeth (incid music, K.G. Johansson), 1996

Vocal: Magnificat, SATB, 1974; Epitaffio: Libero de Libero (anon.), A/B, pf, 1980; Formant Mirrors (Michelangelo), S, fl/a fl, cl/b cl, str qt, str orch, 1981; 2 Choral Poems (H. Martinson), SATB, 1981; Anletsdrag [Features] (G. Sonnevi), Mez, a fl, ob, cl, bn, 1983; Stjärnöga [Star Eye] (B. Bergman), Bar, pf, 1985; Waves and Symphonies, SATB, orch, 1985; Små klanger; en röst [Small Timbres; a Voice] (Sonnevi), reciter, A, orch, 1982–6; Ps cxxi, T, str orch/org, 1986; 2 Sonnevi-sonetter, lyric S, fl, 1987; Aniara: sång 25 (Martinson), SATB, also wind in 4th movt, 1987; Skuggsjön [Shadow Sea] (cant., various authors), 1000 vv, chbr choir, 1987; Nunc dimittis (Bible: *Luke* ii.29), double chorus, 1988; Sanctus, (3-pt boy/female choir)/solo vv, 1990; Från mörker till ljus [From Dark to Light] (F. Isaksson), reciter, Bar, orch, 1991; The Singing Apes of Khao Yay, T, male chorus, 1991; Mass, SATB, 1993–; Gläd dig du Kristi brud (Swed. hymn), double chorus, 1995; TeD (O. Hartman), SATB, brass, perc/timp, str/org, 1996–7; Hymn of Ice and Ocean (J. Sandström), SATB, 1997; Biegga louthe (trad. Sami yoik), SATB, 1998; Surge aquilo (*Song of Songs* iv.16), SATB, 1998

Orch: Éra, 1979–80; Snow Flakes, chbr orch, 1980, rev. 1984; Acintyas, str orch, 1986; Tpt Conc. no.1, 1987; En herrgårdssägen [A Mansion Legend], a dance tale, 1987–8; Indri: Cave canem, 1988–9; Trbn Conc. no.1, 1988, rev. 1989; A Short Ride on a Motorbike, trbn, orch, 1989; Wahlberg Variations, trbn, orch, 1990, rev. 1996; Emperor's Chant, orch, 1993, arr. trbn, orch, 1993–4; Tpt Conc. no.2, 1993, rev. 1996; Sax Conc. no.1, a sax, 1994; Sax Conc. no.2 'My Assam Dragon', a sax, 1994, rev. 1996; A Dance in the Sub-Dominant Quagmire', tr rec, str orch, 1994; Trbn Conc. no.2 'Don Quijote', 1994; Pf Conc., 1995

Chbr and solo inst: Sammanträngningar [Tightenings], 2 cl, 2 bn, 1978; Brev från Seattle, fl, tpt, vib, 1978; Poema di Quasimodo, 2 tpt, db, pf, 1980; Campane in campi aperti, pf, 1984; Strange Matter, accdn, str qt, 1985; Campi aperti, 6 perc, 1986; Wahlberg Variations, vc, wind qnt, 1990, arr. sax qt, 1994; Epitaffio: Nocturne, pf, 1990; A Short Ride on a Motorbike, trbn, tape, 1990; Cadenza de la Mancha, trbn, 1995; Hymn: Kroumata Dance Piece, 6 perc, 1995; Kroumata Dance Piece 1995, 5 dancers, perc, 1995; Aánakini, mar, wind qnt, 1996

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ROLF HAGLUND

**Sandström, Sven-David** (*b* Borensberg, 30 Oct 1942). Swedish composer. He studied history of art and musicology at Stockholm University (1963–7) and composition at the Royal College of Music in Stockholm (1968–72) with Lidholm, Ligeti and Nørgård. He was professor of composition at the Royal College of Music in Stockholm (1985–95) and its pro-rector until 1998. Following his international breakthrough with the Concertgebouw Orchestra's interpretation of *Through and Through* in Amsterdam in 1972, his output was dominated by instrumental music up to the time of the enormous attention his Requiem 'De ur alla minnen fallna' ('The Totally Forgotten') attracted after its première in 1982, partly because of the provocative text by the poet Tobias Berggren. It was awarded the Nordic Council Music Prize in 1984. His 20 years of choral singing experience in Hägersten's motet choir was of good service to him in a

number of his choral and musical dramatic works such as *A Cradle Song/The Tyger*, the 90-minute long *High Mass* (which can be viewed as a synthesis of his entire output), the oratorio *Moses* for the 300th anniversary of Oslo Cathedral and the opera *Staden* ('The City'). A reorientation towards an outward-looking neo-Romantic style characterized the Cello Concerto (1989) and the Piano Concerto (1990) and again made him the subject of great attention and attack, but his strong expressiveness is a characteristic feature of the whole of his output.

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(*selective list*)

Stage: Birgitta-musik (S. Arnér), 1973; Hasta o älskade brud [Haste O Beloved Bride] (chbr op, 2, E.J. Stagnelius), 1978; Stark såsom döden [Strong as Death] (church op, B.V. Wall), 1978; Kejsaren Jones (E. O'Neill), 1980; Ett drömspel (incid music, A. Strindberg), 1980; Slottet det vita [The White Palace], children's op, 1981–2; Admorica [The Great Sadness] (ballet, vocalise), 1985; Den elfte gryningen [The 11th Dawn], ballet, 1988; Music [for Rambert Dance Company], 1995; En sorts Hades, incid music [for TV], 1996; Staden [The City] (op, K. Frostenson), 1996; Sant Göran och draken (C. Krook), 1998

Choral: Invention, 16 solo vv, 1969; Lamento, vocalise, 3 choral groups, 4 trbn, 1971; Visst?, vocalise, S, female/children's chorus, male chorus, wind orch, pop orch, vn group, 1971; Dilecte mi (motet, Song of Songs), female choir, male choir, 1974; A Cradle Song/The Tyger (W. Blake), chorus, 1978; 3 Poems: Spring, Introduction, Earth's Answer (Blake), SATB, 1980; Requiem 'De ur alla minnen fallna' [The Totally Forgotten] (T. Berggren), S, A, T, Bar, girls' choir, SATB, orch, 1979; Agnus Dei, chorus, 1980; Introduction (Blake), male choir, 1981; Our Peace (motet, Bible), 3 choirs, 3 org, 1983; Missa brevis, SATB, 1980–84; Ut över slätten med en doft av hav [Out over the plain with a smell of sea] (I. Kallenbäck), S, Mez, Bar, B, girls' choir, SATB, org, 1984; Drömmar [Dreams] (cant., various authors), Mez, T, SATB, orch, 1985; Stille etter Gud (E. Skie), 3 SATB, 1986; High Mass, 3 S, 2 Mez, SATB, org, orch, 1993–4; Nobelmusik, chorus, brass qnt, org, 1994; Ultreia, 6-pt SATB, 1996; Frihetsmässa (T. Tranströmer), S, solo cl, SATB, brass qnt, org, 1996; Moses (orat, Skie), S, A, T, Bar, B, SATB, orch, 1997; Crysaetos (Strindberg), SATB, 1998

Other vocal: Just a bit, S, bn, vc, hp, 1972; Expression, Mez amp, vc, pf 4 hands, tape, 1976; Tystnaden [The Silence] (C.-E. af Geijerstam), T, reciter, 14 str, 1979; Convivere (O. Opatowsky), 5vv, 2 trbn, va, 2 vc, perc (1985); Sånger om kärlek [Songs of Love] (various authors), S, orch, 1990

Orch: Bilder, perc, orch, 1969; Intrada, wind, str, perc, 1969; 17 bildkombinationer, ww, brass, perc, str, 1969; In the Meantime, chbr orch, 1970; Sounds from 14 str, 1970; To You, 1970; Around a Line, 1971; Concentration, 2 fl, 2 a fl, 2 tpt, 2 trbn, 4 db, 1971; Through and Through, 1972; Culminations, 1976; Con tutta forza, 41 wind, 6 perc, 1976; Agitato, pf, orch, 1978; The Rest Is Dross, str orch, 1979; Fl Conc., 1980; Gui Conc. 'Lonesome', 1982–3; Vn Conc., str orch, 1985; A Day – the Days, 1987; Ov., 1987; Vc Conc., 1989; Pf Conc., 1990; Pieces of Pieces, 1992; Vattenmusik 1–4 [Water Music], wind orch, 1992; Perc Conc., 1993–4; First-Pieces: ov., 1994; Young Pieces, str orch, 1995; Conc., a rec, hpd, str, 1995; Soft Music, cl, str, perc, 1996

Chbr and solo inst: Musik, 5 str, 1968; Sonata, fl, 1968; Str Qt, 1969; Combinations, cl, 1969; Concertato, cl, trbn, vc, perc, 1969; Disjointing, trbn, 1970; Disturbances, brass sextet, 1970; Mosaic, str trio, 1970; Jumping Excursions, cl, vc, trbn, cym, 1970; Under the Surface, 6 trbn, 1971; Close to, cl, pf, 1972; 6 Character Pieces, fl/pic, ob/eng hn, trbn, 2 vn, db, perc, 1973; And All the Flavours around, vn, pf, cl, fl, various accs., 1973; 5 Duets for 1 Pf, 1973; The Way, org, 1973; Convergence, bn, 1973; Inside, b trbn, pf, 1974; Ratio, tuba, bass drum, 1974; Metal, Metal, 4 perc groups, 1974; In the Shadow of, pf, perc, vc, 1974; Openings, org, 1975; Utmost, wind and brass ens, 2 perc, 1975; Effort, vc, 1977; Break this heavy chain that does freeze my bones around, 2 bn, 1979; Within, 8 trbn, perc ad lib, 1979; Libera me, org, 1980; Drums, timp, 4 perc, 1980; Behind, str qt, 1981; Introduction – Out of Memories – Finish, 2 pf, 1981; The Last Fight, perc, 1984; Moments musicaux, sax qt, 1985; Chained, perc ens, 2 pf, 1986; The Slumberous Mass, 4 trbn, 1987; Dance III, 3 vc, 1988; Fantasia I, pf, 1989; Fantasia II, pf trio, 1989; Free Music I, fl, 6 perc, 1990; Free Music II, pf, perc, 1990; Sonata, vc, 1990; Pieces of Wood, 6 perc, 1992; Brass Qnt, 1993; Processionsmusik, brass qnt, 1993; 3 koralförspel, org, 1994; Pieces for Saxophones, sax qt, 1994; Kroumata Pieces, perc, 1995; Wind Pieces, wind qnt, 1996; Kolt, 4 perc, 4 db, 1996; Spring Music, perc, 1997

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G. Petersén: 'Samtal mellan Sven-David Sandström och Hans Gefors', *Operan* (1988–9), no.6, pp.8–15 [on *Den elfte gryningen*]
P.F. Broman: 'Camp, ironi, (neo) avantgarde', *Nutida musik*, xxxix/2–3 (1996), 33–8

ROLF HAGLUND

**Sandunga** (Sp.: 'gracefulness', 'agility', 'allurement'). A Mexican song and dance genre of the *son istmeño* type from the Isthmus of Tehuantepec region in the south of Oaxaca state, near the town of Tehuantepec. The *son* is properly performed by a *marimba-orquesta* including a double bass, and wind instruments including clarinets, saxophones, trumpets, trombones, euphoniums and other instruments.

E. THOMAS STANFORD

**Sandunova** [née Fyodorova], **Yelizaveta Semyonovna** ['Uranova'] (*b* St Petersburg, 1772 or 30 Aug/10 Sept 1777; *d* Moscow, 21 Nov/3 Dec 1826). Russian mezzo-soprano. Her professional name, Uranova, was adopted by command of Catherine II, after the planet Uranus, discovered in 1781. She studied in St Petersburg with Paisiello, Sarti and Martín y Soler, in whose opera *L'arbore di Diana* she made her début at the Hermitage Theatre in 1790. In 1791 she was engaged as a singer at the Imperial Theatres, where she was extremely popular. With her husband, the actor Sila Nikolayevich Sandunov, she worked from 1794 in the Petrovsky Theatre, Moscow; but they were divorced in 1810 and in 1813 Sandunova returned to St Petersburg, where she performed frequently until her retirement in 1823. Renowned for her wide-ranging and expressive voice, she was one of the finest operatic singers of the early 19th century and took leading roles in numerous operas.

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GEOFFREY NORRIS

**Sandvik, Ole Mørk** (*b* Nes, 9 May 1875; *d* Holmenkollen, nr Oslo, 5 Aug 1976). Norwegian musicologist. He was trained as a teacher (1895) and while holding a teaching position studied theology (graduating in 1902) and music with his father Paul Sandvik and the Oslo violinist Gudbrand Bøhn. After studying in Germany (1913) he taught at the Hegdehaugen School in Oslo (1913–45), as well as church music at the Seminary for Practical Theology of the University of Oslo (1916–45); he and Olav Gurvin gave the first regular lecture courses in music at the university (1937–9) which resulted in the establishment, after the war, of a music faculty.

Sandvik began to collect folk music in 1910 and was able to include about 400 melodies in *Folkemusikk i Gudbrandsdalen* (1919). He decided that this repertory (from a small district in eastern Norway) contained early elements which could be described as characteristic of

Norwegian folk music in general, a view he argued in *Norsk folkemusikk: saerlig Østlandsmusikken* (1921), for which the University of Oslo awarded him the doctorate in 1922 (it was the second ever given to a musicologist there). Sandvik did extensive fieldwork in different parts of Norway and in Sweden (1924), Ireland and Scotland (1927), where he investigated possible relationships with Norwegian folk music.

Sandvik's other main interest was church music. In 1941 he published *Kingo-Tona*, based on L.M. Lindeman's collection (1848) of the tunes sung to hymns of the 17th-century Danish bishop Kingo as they had survived in Norwegian oral tradition. This was followed by a study of Lindeman as a collector of folk music. In his devotion to folk music and church music as the two pillars of national musical life Sandvik had much in common with Lindeman, though in his efforts to bring the two closer together he contradicted his predecessor on some issues. Thus in *Norsk kirkemusikk og dens kilder* (1918) he recommended that folktunes should be adapted as hymn melodies, a view which Lindeman initially held but later rejected. Sandvik was secretary (1923–6) of the committee appointed to revise the Norwegian hymnbook (*Koralbok for den norske kirke*, 1926), and effected the adoption of 37 folk melodies as hymn tunes and the restoration of the traditional rhythmical performance of many of the early melodies which Lindemann had abandoned in favour of a regular and simple chorale form. His *Norsk koralhistorie* (1930) was an important companion to the new hymnbook. Sandvik's efforts on behalf of church music also extended to liturgical matters: he published the *Graduale: messbok for den norske kirke* (1925) and a *Vesperale for den norske kirke* (1941), and helped to prepare the liturgical music for the 900th anniversary of the martyrdom of St Olaf (Trondheim, 1930; the medieval liturgy of St Olaf is given special attention in his *Gregoriansk sang*, 1945).

While pursuing these interests Sandvik also edited songbooks for school use, wrote and edited, with the composer Gerhard Schjelderup, a history of Norwegian music (1921–2; for 50 years the only work of its kind), founded the Norwegian Musicological Society and edited all its yearbooks from 1937 (the first issue) to 1972. He championed Norwegian composers, being the first to acclaim Fartein Valen, whose piano sonata he reviewed as early as 1915. He was responsible for the establishment of the Norsk Musikksamling in 1927 as a special division of the Oslo University library, a national music collection with its own reading room, programme of concerts, publications etc. He had a career of almost unique duration: as a young man he observed Grieg's methods of rehearsal and performance; at the age of 97 he published an account of the great hymn-tune controversy and had other projects in hand. He had an excellent memory, and though he did not write his memoirs the Norsk Musikksamling made several recordings of his recollections. For his 100th birthday his many friends contributed to the establishment of a fund to be named after him.

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JOHN BERGSAGEL

**Sandwich,** 4th Earl of [Montagu, John] (*b* Lackham, Wilts., 3 Nov 1718; *d* London, 30 April 1792). English statesman and amateur musician. He followed a naval career, served as First Lord of the Admiralty in 1748–51 and 1771–82 and significantly reorganized the administration of the navy; he became embroiled in political conflict as a spokesman for George III, especially during the prosecution of John Wilkes and the American War. After his first period in office, Sandwich turned his energies to the performance of 'ancient' music which under his leadership was redefined from music of the 16th century to that two or more decades old. In this he was supported by his secretary, the amateur musician Joah Bates, who was an avid Handelian. While he was patron to the violinist Giardini, Sandwich's main early pursuit was the founding in 1761 of the aristocratic Catch Club, where professional singers performed catches, madrigals and glees, both ancient and modern. In the same period he held regular performances of Handel's oratorios, odes and masques at his estate, Hinchingbrooke, near Huntingdon, and at the parish church in Leicester. Thomas Greatorex, who joined Sandwich's household after a chance meeting in Leicester, assisted at these concerts in 1774–6, and the principal female singer was Martha Ray, Sandwich's mistress from about 1763 until her murder in 1779. Sandwich, Bates and Sir Watkin Williams Wynn were prime movers in the establishment in 1776 of the Concert of Ancient Music, the first public concert dedicated to a canonic repertory of old works. While Sandwich's performance on the timpani was the butt of many jokes, the programmes he supervised show a discerning taste, especially in the choice of Elizabethan madrigals. He was a director of the Handel Commemoration of 1784, and was one of the most influential musical amateurs of his day; he is now chiefly remembered as inventor of the food that bears his name.

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WILLIAM WEBER

**Sanelli, Gualtiero** (*b* Parma, 14 May 1816; *d* Maranhão, Brazil, 15 Dec 1861). Italian composer and conductor. At a very early age he joined the chorus of the ducal theatre in Parma, where he later became a prompter. While studying singing at the Scuola di Musica in Parma, he also studied composition with Alinovi. From 1835 to 1839 he served as chorus master at the opera in Mantua. As a member of a touring opera company he visited Milan and other Italian cities, then (1841) Mexico and probably other Central American countries. On his return to Europe, he settled in Paris where he taught singing and began to study composition seriously; later he was active in England as a conductor of opera seasons organized by Italian impresarios. By 1858 he was resident conductor in Pernambuco, Brazil, where he had gone with an opera company organized by the impresario Mariangeli. From there he moved to Maranhão, where he died insane. Sanelli composed 11 operas, all first performed in Italy between 1838 and 1855 and conducted by him on his tours. Vocal scores of three of them, and excerpts from three others, were published by Ricordi, who also possessed the autograph scores.

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GIOVANNI CARLI BALLOLA/ROBERTA MONTEMORRA MARVIN

**Sanes, Giovanni Felice.** *See* SANCES, GIOVANNI FELICE.

**San Francisco.** City in California, USA. The area was settled by Franciscan missionaries who named it Yerba Buena; they so effectively taught European musical instruments and practices to the coastal Amerindian peoples that the indigenous musical culture was completely replaced and lost. The town was renamed San Francisco in 1847. After gold was discovered in the Sierra Nevada in 1848 it became the main supply city for the Gold Rush; boom town conditions stimulated an active musical life, supported by immigrants from all over the world. As the Central and Union Pacific railroads joined the East and West coasts (1869) and wealth began flowing in from the Nevada silver mines, San Francisco took on the socioeconomic character and the musical tastes of the eastern cities. Much of the city was destroyed by the great earthquake and fire of 1906, but its symphony orchestra (established 1911) and opera company (1923) have gone on to take their places among the most important in the country. By the end of the 20th century San Francisco's metropolitan area was the fifth most populous in the USA. The present article includes details of musical life in Berkeley, Oakland, Palo Alto, San Jose and other communities of the surrounding Bay Area.



1. OPERA AND MUSIC THEATRE. The first opera heard in San Francisco was Bellini's *La sonnambula*, performed in 1851 by the touring Pellegrini opera troupe. Between then and the earthquake of 1906, nearly 5000 operatic performances were given by more than 20 troupes in 26 different theatres. A succession of five of these were managed with conspicuous success by Tom Maguire, a former New York hack driver and bartender, who presented Shakespeare and opera on a grand scale. From the 1870s the term 'grand' began to be applied to opera companies and the form itself, distinguishing it from the new and popular operetta. The most famous theatre was the Tivoli which between 1879 and 1906 moved three times and was closed for only 40 nights, giving 4085

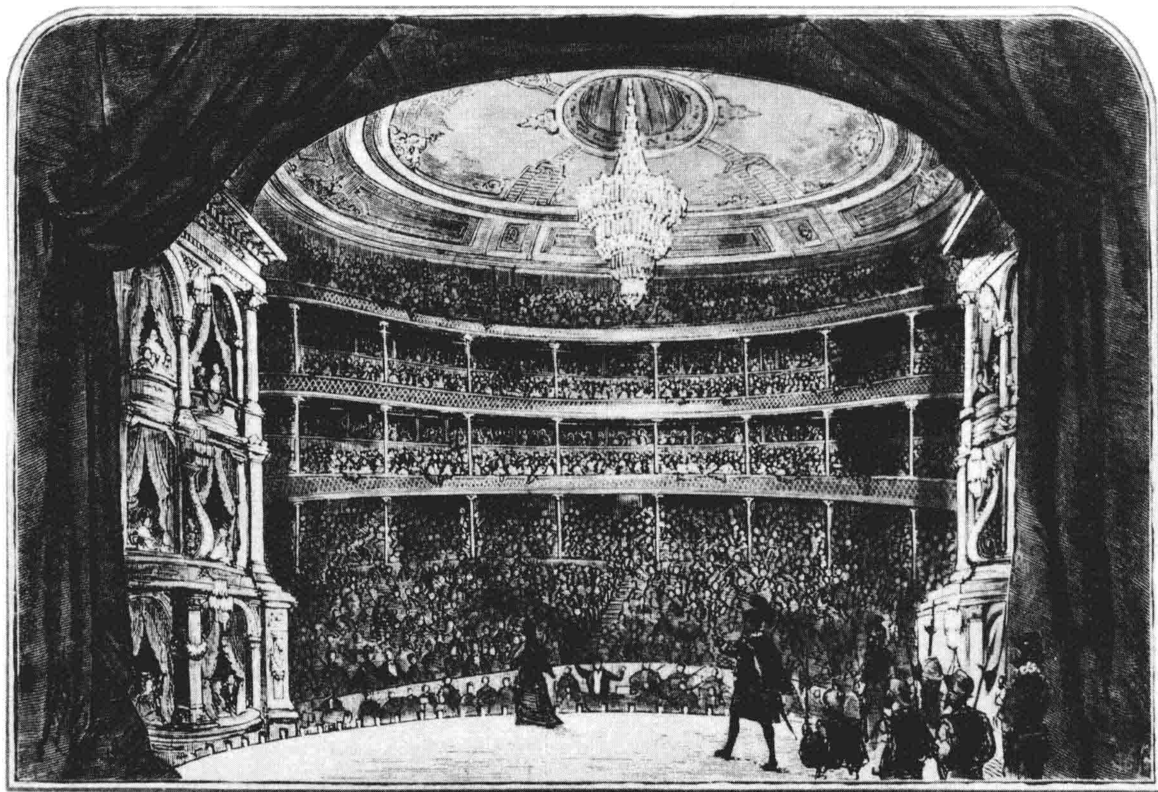
performances of operas, operettas and musical comedies. The largest theatre, Wade's Opera House (1876), was renamed the Grand Opera House; when its seating was expanded from 2500 to 4000 it became the second largest auditorium in the USA (fig.1).

The musical influence of the city's Mexican and South American populations was most clearly felt in dance. From the early years of the Gold Rush, many dance troupes arrived from Spain, usually by way of Central and South America. Spanish opera companies appeared after 1870, and the Spanish ballet companies of the 1880s had a strong influence on local music theatre, even into the vaudeville era of the 1920s and 30s. Chinese opera was introduced in 1852 when Hong Took Tong brought a troupe from Canton to entertain the 3000 Chinese residents of San Francisco with performances that included music, dance, acrobatics and costumed drama. Later troupes travelled to the mining towns to play for the 10,000 Chinese workers in the gold country. Performed by resident companies, Chinese opera flourished in the city for 100 years, becoming modernized and Westernized in the 1920s. Interest was renewed in the 1980s following a revival of the genre in New York.

The city was two decades old before black American performers began to take a role in theatrical and musical life. The minstrel shows popular during the Gold Rush had been performed exclusively by white performers in blackface, but in the 1860s black performers began forming their own minstrel troupes; by the 1870s they were performing in the city's principal theatres, including the Tivoli and Wade's. From the last decade of the 19th century black American dancers, singers and instrumentalists developed into variety entertainers and eventually entered vaudeville.

The renewal of opera performances after the earthquake of 1906 depended initially on the visits of touring companies. Gaetano Merola produced opera at the Stanford University football stadium in nearby Palo Alto in 1922, which led to the formation of the San Francisco Opera in 1923. The War Memorial Opera House (cap. 3252), built to accommodate both the opera and the symphony orchestra, was inaugurated in 1932 with Puccini's *Tosca*, with Merola conducting. Each of Merola's 30 seasons as general manager consisted of up to 30 performances of as many as 14 operas, concentrated in September and October. Merola died in 1953 while conducting at the Stern Grove Midsummer Music Festival (founded 1938); he was succeeded by Kurt Herbert Adler, who expanded the season to 12 weeks each autumn and included unusual works in the repertory. Before he retired in 1981 he had produced 11 major American premières and two world premières: Dello Joio's *Blood Moon* (1961) and Imbrie's *Angle of Repose* (1976). Adler introduced many innovatory programmes, particularly to encourage young American performers: the San Francisco Opera Auditions (from 1964), the Merola opera training programme, the Spring Opera (1961–82), the Western Opera Theater (a touring branch; 1966–96), the Brown Bag Opera (held at lunchtime; 1974), the San Francisco/Affiliate Artists Opera Program (1977), the American Opera Project (1979) and the Summer Opera Festival (1981–5).

Adler's successor in 1982, Terence A. McEwen, reorganized the company's subsidiary programmes under a



*1. Interior of the Grand Opera House, San Francisco, opened (as Wade's Opera House) on 17 January 1876*

new entity, the San Francisco Opera Center. He initiated a new production of Wagner's *Ring* (1983–4) and gave the American première of Tippett's *The Midsummer Marriage* (1983). Lotfi Mansouri succeeded McEwen in 1988. His widespread selection of repertory has included operas by Monteverdi, Vivaldi, Glinka, Dvořák, Borodin, Prokofiev, Henze and John Adams, and the première of Conrad Susa's *Dangerous Liaisons* (1994).

Opera companies in the surrounding communities include the West Bay Opera of Palo Alto (founded 1955), Marin Opera of San Rafael, Sonoma City Opera, Festival Opera (Walnut Creek), Berkeley Opera and San Jose Opera Theater. Pocket Opera (1968) offers concert performances of unusual works in English translation. The Lamplighters (1952), a Gilbert and Sullivan group, has sustained a large following.

2. CONCERT LIFE. Among the musicians lured to San Francisco by high wages during the Gold Rush were the pianist Henri Herz, who arrived in 1850; Rudolph Herold, conductor of the Germania Musical Society (1850–60); Miska Hauser, a Hungarian violinist who settled in the city in 1853 and organized recitals, chamber concerts and small orchestras; and the singers Eliza Biscaccianti and Catherine Hayes. The San Francisco Philharmonic Society first performed in 1852, giving Rossini's *Stabat mater*, the first oratorio heard in the city. German immigrants founded bands, orchestras and, by 1866, 17 choral societies.

After the 1906 earthquake, musical life recovered slowly. A milestone in the city's reconstruction was the International Exposition of 1915, with a year of musical events in Festival Hall including 121 recitals by Edwin Lemare (municipal organist 1917–21) on the hall's new Austin organ, which had 7500 pipes and 114 stops. A permanent Exposition Auditorium (cap. 12,000) was completed in 1915 and later renamed the Civic Auditorium. In its first years it was used for organ recitals, summer pops concerts, popular music concerts and early performances by the San Francisco Opera. In 1992 it was renamed the Bill Graham Auditorium; it was then renovated and seismically retrofitted, reopening in 1996. Other important concert venues are the Herbst Theater (cap. 928; originally the Veterans' Auditorium, 1932, renovated 1978), and the Yerba Buena Center for the Arts Theater (cap. 755) and Forum (cap. 500), both opened in 1993. In 1984 the largest concert hall organ in the USA, an electro-pneumatic instrument by Ruffati with 7373 pipes and 132 ranks, was inaugurated in Davies Symphony Hall (opened 1980; see §3 below).

Resident chamber ensembles have included the San Francisco String Quartet (1935–55); the California String Quartet (1948–62); the Griller String Quartet (1948–61) at the University of California, Berkeley; the Alma Trio and Stanford String Quartet (from 1984) at Stanford University; the Alexander String Quartet at California State University, San Francisco; the Francesco Trio; and the Aurora String Quartet. The Kronos Quartet, based in San Francisco from 1977, concentrates on contemporary music.

The music of other cultures, particularly Indian and Indonesian, became increasingly popular in the mid-1960s, fostered by such organizations as the American Society for Eastern Arts. Municipal support for the Neighborhood Arts Program and its cultural centres, and for individual centres such as the Casa Hispana de Bellas Artes, has encouraged the development of ethnic cultural activities, particularly in the Hispanic, African American and Chinese American communities.

Early music was first performed regularly in and around San Francisco during the 1950s by university and college ensembles; since then, many independent groups have been formed. The San Francisco Early Music Society (1976) includes most of these and itself presents concerts and workshops. The University of California and Stanford University support important teaching and performance programmes in early music. The Philharmonia Baroque Orchestra, founded in 1982, was conducted by Nicholas McGegan from 1985. It performs on period instruments and, sometimes with its own chorus, gives a 30-week season in San Francisco and four other communities, and records extensively. The American Bach Soloists (of Belvedere, 1989) perform primarily cantatas but occasionally other Baroque and Classical repertory, using period instruments. Other ensembles are Magnificat and The Whole Noyse (early wind music).

The leading choral groups of the area are the San Francisco Symphony Chorus, Oakland Symphony Chorus, San Francisco Choral Society (1989), San Francisco Chamber Singers, San Francisco Choral Artists, Pacific Mozart Ensemble, Baroque Choral Guild, Lesbian/Gay Chorus, San Francisco Boys Chorus, San Francisco Girls Chorus, Ragazzi (boys' chorus) and Chanticleer (1978), an ensemble of 12 male singers which has made an international reputation, particularly with Renaissance and contemporary music.

One of the first resident composers of significant influence was Ernst Bloch, director of the San Francisco Conservatory of Music (1925–30) and later professor at the University of California, Berkeley (1940–52). Henry Cowell and Harry Partch wrote and performed many of their highly original works in the Bay Area. Associations of composers and performers such as the San Francisco Contemporary Music Players (1974), Composers Inc. (1984) and Earplay (1985) have made important contributions. Influential early experimentation and performance using tape recorders and electronic instruments took place at the Morrison Planetarium in 1957, and then from 1961 at the San Francisco Tape Music Center, which evolved into the Center for Contemporary Music at Mills College, Oakland, in 1968. Activity in research and composition continues at the Center for Computer Research in Music and Acoustics at Stanford University and the Center for New Music and Technology at the University of California.

3. ORCHESTRAS. Two orchestras were established in the 1880s, a 40-member ensemble conducted by Louis Homeier and the Philharmonic Society Orchestra conducted by Gustav Hinrichs. A San Francisco Symphony Society was formed in 1895 and conducted for its first four seasons by Fritz Scheel.

The visit of Walter Damrosch with the New York Symphony Society in 1908 led to the organization of the Musical Association of San Francisco (1909), which soon established the San Francisco SO. On 8 Dec 1911 Henry Hadley conducted the orchestra in its first concert. His successor in 1915 was Alfred Hertz, who over the next 15 years instituted youth concerts, recordings and regular broadcasts, the 'Standard Hour', beginning in 1926. In 1924 Yehudi Menuhin, who received his early musical training in San Francisco, made his début at the age of

seven, playing Lalo's *Symphonie Espagnole*. Isaac Stern, who studied with the concertmaster Naoum Blinder and with Louis Persinger, also made his orchestral début with the San Francisco SO, in 1936, when he was 15. Basil Cameron and Issay Dobroven shared the podium during the early 1930s. The year after the cancellation of the 1934–5 season because of the Depression, Pierre Monteux was engaged as music director. He presided over the orchestra's first illustrious period, including 40 recordings and a national tour (1947), before resigning in 1952. There were guest conductors for two seasons, and then Enrique Jorda became music director; his tenure ended in 1963 amid criticisms about performance standards and an adventurous repertory. Josef Krips (music director 1963–70) centred the repertory in the Classical and Romantic tradition, rebuilt playing proficiency and led the orchestra's first overseas tour, to Japan in 1968. Under Seiji Osawa (music director 1970–76) the orchestra increased in performing skills and audience, resumed recording after a 12-year hiatus, and toured Europe and the USSR in 1973 and Japan in 1975. The Symphony Chorus was established during this period.

Under Edo de Waart (music director 1977–85) the orchestra established a commissioning programme and annual festivals (of Beethoven, Mozart and contemporary music). The Louise M. Davies Symphony Hall (cap. 3063; fig.2) was opened in September 1980, and the symphony and opera orchestras became independent of one another. The San Francisco Symphony Youth Orchestra was established in 1981. Herbert Blomstedt was appointed music director of the San Francisco SO in 1985; his tenure saw acclaimed recordings and annual tours. In 1995 Michael Tilson Thomas became the orchestra's first American-born music director since Hadley; the change of style and his inventive programming took effect immediately.

The San Francisco SO has performed the annual summer pops series for the city's Art Commission since 1950, under Arthur Fiedler's direction from 1951 to 1978 and later under Erich Kunzel. Chamber orchestras active at the end of the 20th century were the San Francisco Chamber Orchestra (founded 1952) and the New Century Chamber Orchestra (1994). A number of communities in the Bay Area support their own orchestras. The San Jose SO, the oldest orchestra in California, was founded as the San Jose Symphonic Society in 1867 and incorporated in 1951. Other local orchestras are the Oakland SO (1933, renamed the Oakland East Bay SO in 1988), the Women's Philharmonic (1982), the Santa Rosa SO (1928), the Marin SO (1952), the Berkeley SO (1970), the California SO, Walnut Creek (1988), and community orchestras in Vallejo (1931), Napa (1933), Peninsula (1949), Redwood City/Woodside (1985), Palo Alto (1988), Sunnyvale, San Mateo, Fremont-Newark, Livermore-Amador, Los Altos and Saratoga.

4. Jazz and rock. The creative jazz period in San Francisco's history began with a revival of New Orleans jazz in the early 1940s, featuring such veteran New Orleans musicians as the trumpeter Bunk Johnson and the trombonist Kid Ory, who inspired younger musicians including Lu Watters and Turk Murphy. Although Murphy and others continued to perform in that style, their music was less popular in the 1950s than that of the bop musicians influenced by Charlie Parker and Miles Davis (among others), who frequently performed as guest



*2. Louise M. Davies Symphony Hall, San Francisco, designed by Skidmore, Owings & Merrill, opened 1980*

artists in local clubs. A strong local strain of cool jazz was exemplified by the music of Dave Brubeck and his quartet. Since the brief flowering of jazz influenced by John Coltrane in the 1960s, various currents have continued in an eclectic manner.

In the mid-1960s San Francisco became the centre of emergent trends in rock music, especially those of FOLK-ROCK and PSYCHEDELIC ROCK. Among the best-known of the groups were Jefferson Airplane (later Jefferson Starship), the Grateful Dead, and Big Brother and the Holding Company, featuring Janis Joplin, all of which performed at one of the largest auditoriums, the Avalon. The number and variety of venues for rock and other popular music was extraordinary. There were free concerts in the Golden Gate Park and eclectic all-night sessions at the Fillmore Auditorium in the heart of the black American district from 1965 to 1971. An old high school auditorium renamed Family Dog presented concerts of Indian music and hard rock. Social protest music also thrived during this period. The songs of Joan Baez, who lived in nearby Carmel, and the Berkeley-based singer Malvina Reynolds were among the most popular. 'I-feel-like-I'm-fixin'-to-die' by Country Joe and the Fish, also from Berkeley, became an anthem of the anti-Vietnam War protest movement. By the mid-1970s, however, the energy and sense of community that had fuelled this sudden surge of activity had dissipated, and the Bay Area lost its importance as a trend-setting source of music in this style.

5. EDUCATIONAL INSTITUTIONS AND LIBRARIES. The Community Music Center (founded 1919) in the heart of the Mission District, an area largely populated by ethnic minorities, is the oldest music school in continuous existence in San Francisco, offering a broad curriculum to children and more recently to adults as well. The San Francisco Conservatory of Music was founded in 1917 as the Ada Clement Music School and took its present name in 1923. Ernest Bloch was its director from 1925 to 1930; Yehudi Menuhin, Ruggiero Ricci and Isaac Stern attended classes there. Under Milton Salkind (director from 1967), the school became an important conservatory. Its New Music Ensemble played a major role in stimulating composition and performance in advanced styles. Its annual festival, Chamber Music West, was initiated in 1977. Salkind was succeeded as director by Colin Murdoch in 1992.

In addition to the Berkeley and Davis campuses of the University of California, there are important centres of musical activity at the University of the Pacific in Stockton; the Dominican College in San Rafael; the California State University campuses in San Francisco, Hayward and San Jose; Stanford University; and Mills College. The San Francisco campus (established 1899, formerly San Francisco State University) of California State University offers among other degrees the BA in music and the MM in performance, and houses the Frank V. de Bellis collection of Italian music. The Stanford University music department at Palo Alto was established in 1947 with William Loren Crosten as chairman; it is strong in musicology and early music. It offers among other degrees the DMA in composition, the MA in music history and performance practice, and the PhD in historical musicology and computer-based music theory and acoustics. Under Albert Cohen, chairman from 1973, the Center for Computer Research in Music and Acoustics, directed by Chris Chafe, was founded in 1975. The music library contains important manuscripts of the late 18th century and the 19th; the scope of its Archives of Recorded Sound is second only to that of the Library of Congress within the United States. The music department, which houses the Harry R. Lange Collection of String instruments and the Asian Institute Collection of Instruments, moved into the Braun Music Center in 1984 and established a resident ensemble, initially the Stanford String Quartet and from 1999 the St Lawrence String Quartet. A Charles Fisk Baroque organ (mechanical action) of 4422 pipes and 73 ranks was inaugurated in the Stanford Memorial Church in 1984. In 1996 the Center for Computer Assisted Research in the Humanities, founded in 1984, became affiliated with the university.

Mills College in Oakland, which began as a seminary for girls in Benecia, offered music instruction from 1894 under Louis Lisser. By the 1930s it was an important centre for new music. American premières given by the department have included Berg's *Lyrische Suite* and a number of works by Milhaud, who taught at the college from 1940 to 1971. Other musicians and composers associated with the college have included Egon Petri, Luciano Berio and Leon Kirchner, as well as members of the Pro Arte quartet of Brussels. Among Milhaud's pupils at Mills were William Bolcom, Dave Brubeck, Steve Reich, Leland Smith, William O. Smith, Morton Subotnick and Richard Wernick. The Mills College Performing Group (active 1963–70) presented a considerable amount of new and unusual music, and the San Francisco Tape Music Center was moved to Mills in 1966. David Berstein succeeded Michelle Fillion as the head of the music department in 2000

The *sarod* master Ali Akbar Khan established the Ali Akbar College of Music in Marin County in 1967. The composer Lou Harrison taught and supervised the construction of gamelans at several colleges in the region, notably the San Jose campus of California State University.

The most important music collections in the Bay Area are at the University of California in Berkeley, the Oakland Public Library, Stanford University in Palo Alto, the San Francisco Public Library, San Francisco State University and the American Music Research Center at Dominican College in San Rafael. Music holdings can also be found at the San Francisco Conservatory, the California Historical Society and the Society of California Pioneers in San Francisco, at the Oakland Museum and at Mills College. The Archives for the Performing Arts (founded 1975, held at the opera house) is an important research collection of local materials and artefacts, and the Bay Area Music Archives contain recordings and materials relating to rock, jazz and popular music.

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ROBERT COMMANDAY (5 with GRAYDON BEEKS), THOMAS ALBRIGHT/R (4)

**Sanger, David (John)** (*b* London, 17 April 1947). English organist, teacher and composer. He studied the organ and the piano at the RAM from 1963 to 1966, and later received tuition from Lady Susi Jeans and Marie-Claire Alain. He made his London début in 1970, with recitals at the Proms and at the Royal Festival Hall (where he gave the first performance of Peter Racine Fricker's *Ricercare*). He has pursued a recital career ever since, giving meticulously researched and prepared performances over a broad repertory. A widely respected teacher, he has written two instructional volumes and has frequently served on the jury of major international organ competitions. He has acted as consultant for a number of new organs and for the restoration of the organ in the Usher Hall, Edinburgh.

Sanger has done extensive research on the organ symphonies of Vierne, attempting to correct the many errors attributed to the composer's poor eyesight, and has made a complete series of recordings. His sacred choral compositions include a *Magnificat* and *Nunc Dimitis* written for St Paul's Cathedral, a *Mass for the Parishes* and a *Missa Brevis*. He has also composed, edited and arranged works for organ solo.

IAN CARSON

**Saṅgīta** (Sanskrit: 'concerted song'). In India, the art of music, comprising vocal music (*gīta*), instrumental music (*vādya*) and dance (*nṛtta*). Of these, dance is based on music and instrumental music on vocal music; thus vocal music emerges as the primary art. The theorist Śārṅgadeva (13th century) structured the science of *saṅgīta* into seven divisions: melody (*svara*); mode (*rāga*); melodic elaboration and vocal ensembles (*prakīrṇaka*); vocal compositions (*prabandha*); metre (*tāla*); instruments and instrumental music (*vādya*); and dance (*nṛtta*) (*see* INDIA, §§III and IX). He asserted that the appreciation of music is natural to gods, men and animals, and its cultivation leads to the realization of the four ends of human existence: righteousness (*dharma*), wealth (*artha*), enjoyment (*kāma*) and liberation (*mokṣa*).

RICHARD WIDDESS

**Sanglot** (Fr.: 'sob'). A term used in the 18th and 19th centuries to refer to the expression of a sob or sigh, frequently on the word 'hélas'. The performance always includes either a sharp expulsion or intake of air (M. García, *Traité complet de l'art du chant*, 1840–47). Sometimes the exhalation of air is accompanied by a change in pitch from the principal note followed by a quick breath before accenting the following note (Montéclair, *Principes de musique*, 1736/*R*) creating a sobbing sound. An alternative 18th century term for the same effect is *hélan* (or *élan*).

ELLEN T. HARRIS

**Sangspruch, Sangspruchdichtung.** *See* SPRUCH (2).

**Sang Tong** [Zhu Jingqing] (*b* Songjiang, Jiangsu, 17 Jan 1923). Chinese composer. In the 1940s he was a Red Army officer and an activist in underground Communist Party circles. In Shanghai he became a music student of W. Fraenkel and J. Schloss, two former students of Schoenberg and Berg who had fled Nazi Germany. Under their guidance Sang developed a firm command of compositional techniques and a passion for Western atonal music. His piano piece *From Far Away* (1947) and his *Night Scenery* (1948) for violin and piano were the first and for several decades the only atonal works produced by a Chinese composer in the People's Republic. Under severe political pressure, he was forced to modify his idiom considerably. His *Mongolian Folk Songs* (1953) are reminiscent of Bartók's piano pieces for children, while *Caprice* (1959) for piano displays a Prokofievian brutality. Sang tried to resist the growing pressure of politics on musical life in Shanghai, but eventually lost his job as a music teacher at the conservatory (1955). During the Cultural Revolution he was tortured by Red Guards, resulting in partial deafness. By the 1980s, when it finally became possible for composers in China to pursue new directions in music, Sang had lost his creative powers. He was elected Director of the Shanghai Conservatory (1984–91) and became an influential writer on harmony and contemporary compositional theory. (*KdG*, Naixiong Liao)

FRANK KOUWENHOVEN

**San-hsien.** *See* SANXIAN.

**San Jose.** Town in California, USA, near San Francisco. It has its own symphony orchestra (founded 1867) and opera company; *see* SAN FRANCISCO, §§1 AND 3.

**San Juan, José de** (*d* Madrid, ?1747). Spanish composer. He was a chorister at Sigüenza Cathedral under the direction of Benito Ambrona (1655–83). In his treatise 'Arte de cantollano', published in the *Ceremonial dominicano* (Madrid, 1694), he is named as *maestro de novicios* at S Tomas, Madrid. In 1708 he left the royal chapel in Madrid to become *maestro de capilla* of Sigüenza Cathedral, and by 1715 he was *maestro de capilla* at the monastery of the Descalzas Reales in Madrid, where he remained until 1741. His musical gifts were acknowledged by his contemporaries: in 1718 he acted as referee for Martín y Coll's *Arte de cantollano y breve resumen de sus principales reglas* (1729); Tomás de Iriarte placed him among the finest musicians in his poem *La música*, as also did Miguel de Landívar in his *Laudatorio panegyrico-músico* (1745); Antonio Rodriguez de Hita mentioned San Juan's word-setting as a model; and he was quoted in one of the pamphlets opposing Feijoo's 'Música en los templos' (*Teatro critico universal*, i, no.14). He also participated in the polemic surrounding the *Misa 'Scala arentina'* by Francisco Valls by publishing a *Carta aprobatoria* in which he refutes the attacks made on Valls by Joaquín Martínez, and by issuing on 17 February 1717 a *Paracer* ('Opinion') on this matter.

San Juan's own music comprises liturgical works, villancicos, oratorios, cantatas and theatre music (principal sources: *E-E*, *MO*, *SA*). His extant liturgical works are mostly for two choirs (typically SSAT, SATB) with instruments or basso continuo; they include three masses, an Office of the Dead (two lessons ed. H. Eslava, *Lira*

*sacro-hispana*, Madrid, *c*1869), a *Magnificat*, hymns and psalm settings. The music of his three zarzuelas, *Telémaco y Calipso* (1723, Madrid), *La enigma cómica* (1723) and *Eurotas y Diana* (1729, Barcelona), is lost, and of his oratorios only one survives complete, *Afectos de una alma reconocida al beneficio de su justificación en el exemplar de S María Magdalena*, performed at the Congregación de S Felipe Neri, Palma de Mallorca, in 1715.

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MARIA TERESA FERRER BALLESTER

**Sankey, Ira D(avid)** (*b* Edinburg, PA, 28 Aug 1840; *d* Brooklyn, NY, 13 Aug 1908). American evangelistic singer, composer of gospel hymns, and hymnbook compiler. He rose to fame as music director for the evangelist Dwight L. Moody during a series of revival meetings held in England from 1873 to 1875. He popularized 'singing the gospel', in which he accompanied himself on a portable organ, performing the songs of Philip Phillips, Philip Bliss and William Bradbury, and making use of such effects as rubato and parlando delivery. He also directed the congregations in singing. Sankey became as effective a revivalist in song as was Moody in his sermons, elevating music to an equal role with preaching in evangelism.

In response to demands for the music used at their meetings, Sankey issued a 24-page pamphlet, *Sacred Songs and Solos* (London, 1873); this pamphlet eventually blossomed into a volume containing some 1200 pieces and sold more than 80 million copies. On his return to the USA Sankey merged his compilation with Bliss's *Gospel Songs* (1874) to produce *Gospel Hymns and Sacred Songs* (Cincinnati, 1875), which was followed by five more volumes (1876–91) and finally published as *Gospel Hymns nos.1–6 Complete* (1894/*R*). The series, to which Sankey contributed many of his own tunes, including those for the hymns *The ninety and nine* (1874), *I'm praying for you* (1875), *Hiding in Thee* (1877), *A shelter in the time of storm* (1885) and *Faith is the victory* (1891), helped to popularize the term 'gospel song'. From 1895 to his death Sankey was president of Biglow & Main, the publishing firm for many of his works.

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MEL R. WILHOIT

**Sankovskaya, Yekaterina Alexandrovna** (*b* Moscow, 1816; *d* Moscow, 28 Aug 1878). Russian dancer. *See* BALLET, §2(ii).

**Sanlecque** [Senlecque], **Jacques de** (*b* Paris, 1614; *d* Paris, 23 Dec 1660). French type founder and printer. He was the third son of a type founder with the same first name (*b* Chaulnes, 1573; *d* Paris, 20 Nov 1648) and was his father's partner before taking over the business himself after the latter's death. Beginning in 1635, father and son created new musical fonts, taking the art of letter-cutting 'to the highest point of perfection then possible', as the type founder Pierre-Simon Fournier wrote 100 years later. The Sanlecques perfected three kinds of musical fonts, capable of adaptation to 'petite, moyenne et grosse musique'. 'These three fonts', wrote Fournier, 'are a masterpiece in the precision of the lines, the accuracy of the oblique lines linking the notes, and the perfection of their execution'.

On 11 February 1639 Jacques de Sanlecque the younger obtained from King Louis XIII 'the exclusive privilege of printing plainsong for ten years'. The granting of this privilege aroused the wrath of ROBERT BALLARD (iii), who considered himself the only person fit to enjoy a monopoly of music printing. Ballard took the Sanlecques to court, demanding that they cease all publication. The trial, which began in 1640, was a long one (the preliminary investigation lasted over eight years) and, if we are to believe Fournier, no decision was reached. Disregarding the lawsuit, Sanlecque continued manufacturing his fonts and using them to publish music; on 3 September 1655 he signed a contract with Etienne Moulinié, undertaking to print his compositions 'in a thousand copies', using the font for *moyenne musique* (Fournier). In 1658 Moulinié's *Meslanges de sujets chrestiens, cantiques, litanies et motets* came off his presses. After Sanlecque's death in 1660 his widow Marie-Manchon took over the business, and in the same year she published François Roberday's *Fugues, et caprices, à quatre parties mises en partition pour l'orgue*, in a print run of 500 copies.

According to Fournier, Jacques de Sanlecque also published a collection of his own compositions in 1637; it has not yet come to light.

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ANIK DEVRIÈS

**San Martini** [San Martino], **Giovanni Battista.** *See* SAMMARTINI, GIOVANNI BATTISTA.

**Sanmartini** [Sanmartino], **Giuseppe.** *See* SAMMARTINI, GIUSEPPE.

**Sanmartini** [San Martino, Sammartini], **Pietro** (*b* Florence, 18 Sept 1636; *d* Florence, 1 Jan 1701). Italian composer, harpsichordist, organist and teacher. He was not related to Giuseppe and G.B. Sammartini. He was a pupil at the Florence music school run by G.B. Comparini and later became a priest. He worked as a musician in several places, including Rome, Bologna and Arezzo. From 1659 he lived permanently in Florence, working first as

*vicemaestro di cappella* of the cathedral and as *maestro* from 21 June 1686 until his death. He also served the Medici court as a musician, principally as a lutenist and keyboard player. From 1692 he was a composing member of the Accademia Filarmonica of Bologna. He was much admired as a teacher. Very little of his considerable output of vocal and instrumental, sacred and secular music has survived, but it is enough to show that he was a competent composer. The last in particular of the ten sinfonias that comprise his op.2 is an important milestone in the development of the *sonata da chiesa*; indeed Cordara and others are probably right to regard him as an originator of the form that later grew into the symphony.

WORKS

Partitura de motetti, 1v, bc, op.1 (Florence, 1685)
Sinfonie, 2 vn, lute, va da gamba, bc (org), op.2 (Florence, 1688)

Beatus vir, 5vv, insts, 1692, *I-Baf*
Miserere; 50 psalms: 4vv, *Fd*
Other sacred works, *Fd*

LOST WORKS

7 operas, incl. La rivalità favorevole (X. Aragona), Florence, 1668, lib
Oratorio di S Cecilia, lib (Florence, 1692)
Mass 'Veni sponsa Christi', 18vv; Messa bellica, 9vv, tpt
Arie da camera, 3 vols.
Other masses, oratorios, vespers, motets, instrumental works

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R. Lustig: 'Saggio bibliografico degli oratori i stampati a Firenze dal 1690 al 1725', *NA*, xiv (1937), 57–64, 109–16, 244–50, esp. 60
M. Fabbri: 'Due musicisti genovesi alla corte granducale medicea: Giovanni Maria Pagliardi e Mar[t]ino Bitti', *Musicisti Piemontesi e Liguri*, Chigiana, xvi (1959), 79–94, esp. 82
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ARGIA BERTINI (WITH MARC VANSCHEEUWIJCK)

**San music.** *See* BUSHMAN MUSIC, ANGOLA, BOTSWANA and NAMIBIA.

**Sano di Goro.** *See* ANSANUS S.

**San Pedro, Lucio (Diestro)** (*b* Angono, Rizal, 11 Feb 1913). Filipino composer and conductor. He graduated in composition and band conducting from the University of the Philippines Conservatory (1938) and studied composition with Gianini and Wagenaar at the Juilliard School (1947–8); there he composed the first Filipino violin concerto. While band instructor to the Ateneo de Manila ROTC Band (1939–41) he taught at several music schools in the capital. Later he became chairman of the composition and conducting department at the University of the Philippines Conservatory. He was music director at the Metropolitan Theatre (1943–5) and led the Peng Kong Band in tours of Taiwan in 1964 and from 1967 to 1970; he was named National Artist for Music in 1991. His works are strongly Romantic with nationalist themes supported by rich harmonies.

WORKS
(*selective list*)

Orch: The Devil's Bridge, sym. poem, 1937; Malakas at Maganda [Strong and Beautiful], ov., 1938; Prelude and Fugue, d, 1938; Hope and Ambition, sym. poem, 1946; Vn Conc., d, 1947–8; Moon over the Hills, tone poem, 1952; Suite pastorale, 1956; Transfiguration of Christ, sym. poem, female vv, orch, 1959; Lahing kayumanggi [Brown Race], sym. poem, 1962; marches and other band music
Choral: Easter Cant., female vv, orch, 1950; Rizal's Valedictory Poem, female/mixed vv, 1952; Regina coeli, 1953; Mga tulaing pang kalikasan [Poems of Nature], 1973; Misa Santo Niño, chorus, orch, 1979; Umawit Kang Masaya, 1980
Solo vocal: Lulay, folksong arr., 1943; Sa mahal kong bayan [To my Beloved Country], female 1v, orch, 1950; Leron-leron sinta, folksong arr., 1951; Of long ago, 1953; Sa umaga [In the Morning], 1953; Diwata ng Pagibig [Music of Love], 1957; The Last Testament, 1987
Chbr: Romance, A, vc, pf, 1937; Ww Qt, 1959

LUCRECIA R. KASILAG

**Sanquirico, Alessandro** (*b* Milan, 27 July 1777; *d* Milan, 12 March 1849). Italian scene painter and designer. He began his career designing scenery and decorating new theatres in conjunction with other leading artists such as Paolo Landriani, Giovanni Pedroni, Giovanni Perego and Giorgio Fuentes. From 1817 to 1832 he was sole designer and chief scene painter for La Scala. From this powerful position during a rich period of operatic output, he influenced design standards for the works of Bellini, Donizetti, Mozart, Meyerbeer, Rossini and many other later composers until well into the 20th century. Among the hundreds of operas and ballets he designed at La Scala were the premières of Rossini's *La gazza ladra* (1817), Bellini's *Norma* (1831) and Donizetti's *Lucrezia Borgia* (1833).

Sanquirico's designs were the foundation of the style commonly associated with 19th-century grand opera. They combined the restrained neo-classicism of his early training with the romantic trait of basing stage fantasy on historical accuracy and sensibility. Vast enough in scale to accommodate the epic quality of lyric drama, they were intimate enough and sufficiently 'realistic' to render human passions credible and reasonably natural. He tended to prefer spacious settings with single perspective, unlike the more intricate plans of the late Baroque period. A typical Sanquirico formula, widely copied and still theoretically valid, was to set a scene in a richly decorated architectural foreground which opened out on to a broad landscape view painted on a backdrop, profound in its simplicity (see illustration overleaf). This solved many technical problems of scale and, at the same time, satisfied the aesthetic needs of romantic audiences for spectacle. The end of his career saw the introduction of gas lighting in theatres, and his painted scenery showed a sensitivity to the nuances of light which later scene painters lost because of advances in lighting control. One reason for Sanquirico's international influence was that portfolios of hand-coloured engravings based on his theatrical and architectural drawings were published and extensively circulated and copied (*Raccolta di scene teatrali eseguite o disegnate dai più celebri pittori scenici di Milano*, 1819–24; *Raccolta di varie decorazioni sceniche inventate ed eseguite per il R. Teatro alla Scala di Milano da Alessandro Sanquirico*, *c*1827).

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PAUL SHEREN

**San Rafael.** Town in California, USA, near San Francisco. It is the seat of the Marin Opera Company and of



*Design by Alessandro Sanquirico for the first production of Rossini's 'La gazza ladra', La Scala, Milan, 1817: engraving by A. Biasioli from 'Raccolta di varie decorazioni sceniche ... da Alessandro Sanquirico' (c1827)*

Dominican College, which holds an important music collection. *See* SAN FRANCISCO, §§1 and 5.

**San Rafaele** [San Raffaele], **(Carlo Luigi Baldassare) Benvenuto Robbio,** Count of (*b* Chieri, nr Turin, 25 June 1735; *d* Turin, 27 Feb 1797). Italian author, amateur violinist and composer. Because of the title-page of his sonatas op.2, he is sometimes erroneously called Benevento. He served as royal director of studies for Turin and was an honorary member of the Turin Academy of Painting and Sculpture. Burney called him 'a great performer on the violin, and a good composer', a judgment borne out by his compositions which are technically brilliant and tastefully written. Among a number of poetic and philosophical works, he wrote a short but valuable treatise on the violin and the relative merits of the schools of Corelli, Tartini and Stamitz.

WORKS

6 sonate, hpd solo/vn, b (Paris, *c*1765); no.5 in Cartier's L'art du violon (Paris, 1798)
6 sonate, vn, b, op.2 (Paris, 1767)
6 duetti, 2 vn (Paris and Lyons, *c*1770)

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CHAPPELL WHITE

**Sanromano, Carlo Giuseppe** (*b* Milan, *c*1630; *d* probably at Milan, after 1680). Italian composer and organist. Almost all the information about his life derives from Picinelli. He started studying music when he was 11 years old; at the age of 12 he became a treble at Milan Cathedral where he stayed for five years. He studied the organ and counterpoint with A.M. Turati and M.A. Grancini, *maestri di cappella* of the cathedral. At the age of 18 he became organist to the Celestine order. In 1650 he became organist of the collegiate church and teacher of grammar at Casorate, near Milan. In 1655 he returned to Milan as organist of S Babila; soon afterwards he became *maestro di cappella* of S Giovanni in Conca there. Having rejected an appointment as *maestro di cappella* of Vercelli Cathedral, he accepted the positions of organist and *maestro di cappella* of S Maria della Passione, Milan. In 1667 he also took up similar posts at S Maria presso S Celso. The title-page of his last publication shows that he

still held his positions at S Maria della Passione in 1680. His compositions, all of them sacred, are written in the concertante style typical of the period. His motets consist of alternating recitatives and arias. Those for two voices include dialogues between Jesus and the soul, and so on, which were popular with Milanese composers at the time.

WORKS
*all published in Milan*

La ricchezza schernita (dramma scenico morale, C. Torre) (1658) [collab. other composers]
Cigno sacro, motetti a più voci, op.1 (1668)
Il primo libro de motetti, 1v, op.2 (1670)
Salmi, 2 choirs, Motetti a più voci (?1670); cited in Picinelli
Sirena sacra, motetti, messa, et salmi per li Vesperi ... con un Magnificat, Ecce nunc, Pater noster, Veni creator spiritus, Te Deum et le Letanie, 5vv, op.3 (1674)
Armonia sacra, cioè Motetti a più voci, libro II, op.4 (1680)
2 Mag, 5–6vv, org, *I-NOVd*

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MARIANGELA DONÀ

**Sans, Juan Francisco** (*b* Caracas, 1961). Venezuelan composer. He studied composition and piano at the Conservatorio Juan José Landaeta and the Juan Manuel Olivares School of Music in Caracas, later pursuing graduate work at the Central University of Venezuela. While still a young man he taught composition at the Landaeta Conservatory, and later was head of the music department at the Central University. In 1997 he was appointed director of the Vicente Emilio Sojo Foundation, the leading institute of musicological research in Venezuela.

He has refused to seek training outside his country, embracing instead the aesthetic of Vicente Emilio Sojo and the school of Caracas at a time when most composers of his generation travelled and trained extensively abroad. His style seeks to develop that of the Sojo school before 1960 and is based on Venezuelan traditional musical elements. His music is centred on tonality and is characterized by a conservative approach to form and instrumentation, but it often achieves notable grace and lyricism with tasteful nods towards minimalism and indigenous musical elements in his later works.

Sans also promotes his aesthetic views through his solo recitals and duo recitals with his wife Mariantonia Palacios and the double-bass player Luis Gómez-Imbert. He has presented the work of Latin American composers to Venezuelan audiences as a producer of the radio programme 'Compositores de America'.

WORKS
(*selective list*)

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CARMEN HELENA TÉLLEZ

**Sansa** [sanza, zanza]. A term used frequently in the generic sense for several types of African lamellophone. *See* LAMELLOPHONE, §1. *See also* GABON, §3.

**Sanserre, Pierre.** *See* SANTERRE, PIERRE.

**Sanseverino, Benedetto** (*fl* 1620–22). Italian guitarist, musician and composer. He was a musician at S Ambrosio Maggiore, Milan, when he published *Intavolatura facile delli passacalli* op.3 (Milan, 1620), a book of pieces for five-course Baroque guitar, which reappeared at Milan two years later as *Il primo libro d'intavolatura per la chitarra alla spagnuola*. It contains detailed instructions concerning the *battute* (strummed) style, and accompaniments to popular forms of the period such as the passacaglio, ciaccona, romanesca and saltarello; the 1622 edition also includes six canzonettas for which only the words and accompanimental chords are given. The prescribed tuning is *g*/*G*–*c'*/*c*–*f*/*f*–*a*/*a*–*d'*.

As Italian guitarists interpreted the Spanish style, they advocated chordal texture with an easy notation. Sanseverino adopted this style, advertising the 'easy tablature' on the title-page of his op.3. He was an innovator of guitar notation and chordal variation techniques. He notated shifted chords with new voicings and inversions; his rhythmic notation achieved a new standard of precision, revealing actual practices for the first time; and he advocated a popular style using full strums with the right hand. Sanseverino's opp.1 and 2 have not survived.

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ROBERT STRIZICH/RICHARD PINNELL

**Sans lenteur** (Fr.). *See* LENTO.

**Sansoni** [Samsony, Sambson, Sansone], **Giovanni** (*b* ?Venice, 1593; *d* Vienna, 15 Nov 1648). Italian cornett player and composer. In 1615 Romano Micheli called him 'musicus di Venezia'. In 1613 he became a cornett player at Archduke Ferdinand's court at Graz. When Ferdinand became emperor Sansoni moved to Vienna with the Graz court and spent the rest of his life there as a respected member of the court chapel. A court pay list from 1637 records him receiving nearly three times the salary of the next highest paid instrumentalist, Antonio Bertali. Sansoni had connections with Johann Georg I of Saxony, to whom he sent compositions in 1648, and with Schütz, who sent choirboys to him for instrumental training when their voices broke. In his *Compositioni musicali* (1645) G.A. Bertoli ranked Sansoni's standing as an authority 'nel Fagotto & nel Cornetto' as equal to that of Francesco

Turini on the organ and Antonio Bertali on the violin. In his panegyric of contemporary music of 1647, G.B. Doni mentioned him beside Frescobaldi and Michelangelo Rossi. Sansoni's four surviving compositions suggest that he cultivated a variety of styles: the two motets from the *Parnassus musicus Ferdinandaeus* are unremarkable examples of the early few-voice motet with continuo; 'Laetentur coeli', with its alternation between polychoral and monodic sections, is reminiscent of the cantilena style pioneered by Giovanni Croce; while 'Beatus Antonius' is in the modern concertato style and features ritornellos for two obbligato violins.

WORKS

Ego dormio, 2 A, bc, Ecce quam bonum, 2 B, bc, in Parnassus musicus Ferdinandaeus, ed. G.B. Bonometti (Venice, 1615[13])
Beatus Antonius, con ritornello, 5vv, 2 vn, bc, Laetentur coeli et exultet terra, 8vv, bc (both written in honour of the abbot of Kremsmünster, Anton Wolfradt, *d* 1639), *A-KR* L13

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H. Federhofer: *Musikpflege und Musiker am Grazer Habsburgerhof der Erzherzöge Karl und Ferdinand von Innerösterreich (1564–1619)* (Mainz, 1967)
S. Saunders: *Cross, Sword and Lyre: Sacred Music at the Imperial Court of Ferdinand II of Habsburg (1619–1637)* (London, 1995)

HELLMUT FEDERHOFER/STEVEN SAUNDERS

**Santa Croce, Francesco** (*b* Padua, *c*1487; *d* Loreto, ?1556). Italian composer. The approximate date of his birth may be deduced from that of his ordination in 1512; his birthplace is known from certain documents which refer to him as 'Francesco Patavino'. He is mentioned as a singer at Padua Cathedral in 1511, where he seems to have remained until July 1512, when he was appointed *maestro di cappella* at the convent of S Francesco, Treviso. Documents show that he continued in this post until 1515. Having threatened to leave he was given a stipend increase in July, but this did not prevent him from resigning the following November. In 1520 he was *maestro di cappella* of Treviso Cathedral, where he remained until 1528, when he probably accepted a similar post at Chioggia. In 1531 he went to Udine, which he seems to have left in 1533. He finally returned to his former post at Treviso Cathedral in July 1537 and remained there until 1551. He perhaps may be identified with a canon of Loreto Cathedral who died in 1556.

Santa Croce is of some importance as a composer of church music. He was one of the earliest composers to use *cori spezzati*; he probably learnt double-choir writing from Fra Ruffino d'Assisi in Padua. The ten manuscript psalm settings (in *I-TVd*) show that he was well aware of the possibilities in writing for these forces. Instead of the traditional imitative counterpoint found in many Italian compositions of the early 16th century, Santa Croce used homophonic textures and simple harmonies. His music is particularly interesting for its use of short phrases, with each choir singing only two or three bars before being interrupted by the other. Willaert, who started the vogue for *cori spezzati*, may have known his music and Santa Croce's treatment of the double choir is similar to the technique which was later to form the basis of Andrea Gabrieli's style.

WORKS

10 psalms, double choir, *I-TVd*; 2 ed. in d'Alessi (1952); 4 ed. in Carver (1980); 1 ed. in Carver (1988)
Nunc dimittis, double choir, *TVd*; ed. in Carver (1980)
Dirigere et sanctificare, 5vv; Domine Deus, 5vv, lost; transcr. d'Alessi, pubd in Blackburn; Magnum mysterium, 5vv, lost
Other psalms, double choir, *VEaf*

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A.F. Carver: *The Development of Sacred Polychoral Music to 1580* (diss., U. of Birmingham, 1980)
B.J. Blackburn: *Music for Treviso Cathedral in the Late Sixteenth Century* (London, 1987)
A.F. Carver: *Cori spezzati* (Cambridge, 1988)

DENIS ARNOLD/ANTHONY F. CARVER

**Santa Cruz, Antonio de** (*fl c*1700). Spanish vihuelist, guitarist and composer. He wrote the elegantly illustrated *Libro donde se veran pazacalles de los ocho tonos i de los trasportados* (*E-Mn* M.2209), copied for 'Don Juan de Miranda', possibly the court painter Juan Carreño de Miranda (1614–85; see Esses). The music, which is prefaced by advice on how to play cleanly and a chart of the Italian *alfabeto* chords, includes traditional Spanish dance types and 11 *passacalles* arranged by key according to the *alfabeto* system, and ends with a *fantasía* and *passacalles* in scordatura (using the same tuning that Francesco Corbetta adopted for his suite published in 1648) and a *torneo*, or battle piece. The watermark and certain notational idiosyncrasies (similar to those in *E-Mn* M.811) suggest a date between about 1690 and 1710. Santa Cruz's title-page states that the book is for 'biguela hordinaria', but it is clear that his instrument had five courses and the same tuning as the contemporary guitar. Chords rarely have more than three notes and nearly all passages are plucked – a style preferred also by Francisco Guerau in his *Poema harmónico* (Madrid, 1694). The music shuns the bell-like *campanelas* favoured by Gaspar Sanz and Santiago de Murcia, resembling more that of Guerau, which probably made use of *bordones* (bass strings). Ornamentation is prevalent, with notated trills, slow and quick slurs and vibrato. Tonalities are indicated by both the *alfabeto* and the Catalan numerical systems, a feature associated also with Francesc Valls and Sanz, and one which suggests that Santa Cruz, like them, may have been from north-east Spain.

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M. Esses: *Dance and Instrumental 'Diferencias' in Spain During the 17th and Early 18th Centuries*, i: *History and Background, Music and Dance* (New York, 1992), 127–9

CRAIG H. RUSSELL

**Santa Cruz (Wilson), Domingo** (*b* La Cruz, Valparaiso, 5 July 1899; *d* Santiago, 6 Jan 1987). Chilean composer and administrator. He was the leader of Chilean musical life from the early 1920s until the late 1960s.

1. LIFE. He studied composition privately with Soro in Santiago (1917–21) and graduated in law from the University of Chile (1921). While serving as secretary to the Chilean Embassy in Spain (1921–4) he continued private composition studies with del Campo (1922–4). In 1927 he left the diplomatic service and turned his attention to music. He had already in 1917 organized a choral group, the Bach Society, which gave the first performance

of his *Te Deum* op.4 in 1919, but it was only after his return from Europe in 1924 that the choir began a period of intense public activity that lasted until its disbandment in 1932. With this ensemble Santa Cruz introduced to Chilean audiences the repertory of Renaissance polyphony and also such major works as Bach's *Christmas Oratorio* (in 1925). The society was active not only in the field of performance: they opened their own conservatory, initiated the music magazine *Marsyas* (1927) and took a leading role in the reorganization and advancement of musical life in Chile.

In 1928 Santa Cruz was asked by the Secretary of Education to take part in the reform of the National Conservatory, which he then joined as professor of history and analysis, a post he retained until 1953. He established the faculty of fine arts in 1930, thus transferring control of the conservatory from the Ministry of Education to the University of Chile. Appointed acting dean of the faculty in 1932, he was elected dean in 1933 and successively re-elected to the post until 1951 (in 1948 the faculty had been split, so that Santa Cruz had charge only of the music department); he was again dean from 1962 to 1968. His achievements during these years were considerable: he founded the Asociación Nacional de Conciertos Sinfónicos under the direction of Carvajal (1931–8), the Institute of Secondary Education to provide an arts training for all faculty students (1933), the *Revista de arte* (1934–42), the National Association of Composers (1936, from 1948 the Chilean section of the ISCM), the Departamento de Extensión Artistica at the University of Chile (1939), the Instituto de Extensión Musical (1941, Santa Cruz was its director until 1953), the *Revista musical chilena* (1945), the Institute of Musical Research (1946), the Chilean music festivals and competitions (1948), the Chilean section of the IMC (1953), the Inter-American Institute for Music Education (1960), the Chilean Music Council (1963), the radio station IEM (1967) and the Academy of Fine Arts of the Instituto de Chile (1967). As senior dean in 1944 he was appointed vice-rector of the University of Chile.

Apart from his leading role in the development of Chilean culture, Santa Cruz was active internationally as a conference member, administrator and adjudicator. He was elected vice-president (1953) and president (1955) of the ISME, president of the IMC (1956) and president of the Inter-American Music Council (1963), and in 1964 he was appointed to the Council of Higher Education in the American Republics. In 1960 he taught as Mellon Distinguished Professor at the Carnegie Institute of Technology in Pittsburgh. Among the awards he received were honorary membership and the title of professor emeritus in the music faculty of the University of Chile (1953), the decoration of officer of the Légion d'honneur (1958) and membership of the Argentine Academy of Fine Arts. He held a Rockefeller Scholarship (1956–7) and a Guggenheim Fellowship (1970–71), and he received numerous prizes and commissions.

2. WORKS. Santa Cruz's activity as a composer began in 1917, but little is known of the music he composed before 1925. The *Viñetas* op.8 for piano (1925–7) and the *Cantos de soledad* op.10 (1928) already show certain stylistic features which, in spite of the significant subsequent evolution, have remained characteristic. These include a leaning towards a very terse and dramatic harmonic idiom, a highly chromatic linearity, luxuriant



*Domingo Santa Cruz*

counterpoint and textural density. There is also a lack of concern for instrumental colour, and he has avoided virtuoso writing for instruments. To a large extent his work is rooted in the music of the 16th-century contrapuntists and in the fugal style of Bach, yet an important place is left for melodic and rhythmic traits that are purely Spanish in origin and are equally evident in choral pieces, string quartets and orchestral works. The linear chromaticism of his music links him with Hindemith, yet his Latin background is consistently affirmed.

WORKS
*(selective list)*

VOCAL

Acc. choral: Te Deum, op.4, solo vv, male vv, org, str, 1919; Cant. de los rios de Chile, op.19 (Santa Cruz), SATB, orch, 1941; Egloga, op.26 (de Vega), S, SATB, orch, 1949; Alabanzas del adviento, op.30 (liturgical texts), children's vv, org, 1952; Oratio Ieremiae prophetae, op.37 (Bible), SSATTB, orch, 1970

Unacc. choral: 2 Songs, op.7 (Jara, G. Mistral), SATB, 1926; 5 Songs, op.16 (Santa Cruz), SATB, 1940; 3 Madrigals, op.17 (Santa Cruz), SAATB/SSATB, 1940; 3 Songs, op.18, TTBB, 1941; Cantares de la pascua, op.27 (Santa Cruz, trad., Christmas Liturgical Office), SSA/SSAA, 1949; 6 canciones de primavera, op.28 (Santa Cruz), SATB, 1950

Solo vocal: Endechas (Estúñiga), op.32, T, 7 insts, 1960; Sym. no.3, op.34 (Mistral), A, orch, 1964–5

Songs for 1v, pf: Cantos de soledad, op.10 (Santa Cruz), 1926–7; 4 Poems, op.9 (Mistral), 1927; Canciones del mar, op.29 (Santa Cruz), 1955

INSTRUMENTAL

Orch: 5 Pieces, op.14, str, 1937; Variations in 3 Movts, op.20, pf, orch, 1943; Sinfonia concertante, op.21, fl, orch, 1945; Sym. no.1,

op.22, 1945–6, rev. 1971; Preludios dramáticos, op.23, 1946; Sym. no.2, op.25, str, 1948; Sym. no.4, op.35, 1968
Chbr: 3 str qts, op.12, 1930–31, op.24, 1946–7, op.31, 1959; 3 Pieces, op.15, vn, pf, 1936; Wind Qnt, op.33, 1960; Sonata, op.38, vc, pf, 1974–5
Pf: Viñetas, op.8, 1925–7; 5 Poemas trágicos, op.11, 1929; Imágenes infantiles, op.13, 1932

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JUAN A. ORREGO-SALAS/LUIS MERINO

**Santa Fe Opera Company.** Organization founded in New Mexico in 1957 which gives a summer opera season. Under its founder and general director, John Crosby, the company has presented a repertory of familiar works, revivals of rarely performed operas and contemporary works. It has given premières of Marvin David Levy's *The Tower* (1957), Carlisle Floyd's *Wuthering Heights* (1958), Berio's *Opera* (1970), Villa-Lobos's *Yerma* (1971), Rochberg's *The Confidence Man* (1982), John Eaton's *The Tempest* (1985) and David Lang's *Modern Painters* (1995), as well as American premières of operas by Berg, Janáček, Menotti, Penderecki, Shostakovich, Weir and Wingrave. Many of the singers are American and the orchestra is drawn from major symphony orchestras in the USA. Operas are staged in an open-air theatre (rebuilt in 1998). Apprentice artists (young people selected by national auditions) fill minor roles and sing in the chorus, and a technicians' apprentice programme allows students to participate in production and stage management. The company provides educational outreach programmes to elementary schools throughout the state and to the northern New Mexico Amerindian pueblos.

RITA H. MEAD/R

**Sant'Agata, Tommaso da** (*fl* 1636). Italian composer. He was a Franciscan friar of the Observant order. In 1617 he was vicar-general and procurator of his order for the duchy of Urbino. After the last member of the ruling Della Rovere family had died and Urbino had been annexed to the church, he moved, in about 1636, to Rome, where he held similar positions. He published *Motecta … liber primus* (Rome, 1636) for one to three voices, the volume also including a simple, but well wrought three-part mass, one of the handful of examples for fewer than four voices. Eight further solo motets by him appear in an anthology (RISM 1636[3]; repr. in 1637[1]). His monodic motets, which form the bulk of his output, are on occasion both exceptionally tuneful and daringly chromatic. According to Fétis he also published *Regulae breves et faciles cantus ecclesiastici* (Urbino, 1617), but there is no trace of it now. (G. Dixon: *Liturgical Music in Rome 1605–45*, diss., U. of Durham, 1982, pp.218–19)

ARGIA BERTINI/GRAHAM DIXON

**Santamaría, Mongo** [Ramón] (*b* Havana, 7 April 1927). Cuban percussionist, bandleader, composer and arranger. He first began to learn the violin, but switched to percussion as a child. He left Cuba in 1948, moving to Mexico with his cousin, the bongo player Armando Peraza. They played in Pérez Prado's mambo band, then moved to New York City in 1950, where they were known as the Black Cuban Diamonds. Santamaría soon found work with Tito Puente, working in the band for seven years alongside percussionist Willie Bobo. During this time he recorded various albums of authentic Cuban religious and secular drumming, both with Puente and under his own name. With Bobo he left to join Cal Tjader's Latin jazz group in 1958. In 1961 Santamaría put together a *charanga* ensemble, and recorded with the Cuban vocalist La Lupe in 1963, helping to launch her US career. By the mid-1960s he turned to the Latin crossover vein, with widely popular hits such as *Watermelon Man* and a version of *Afro-Blue*. He returned to more traditional sounds during the 1970s, recording the salsa classic *Ubané* with the vocalist Justo Betancourt (1976) and also releasing several Latin jazz albums. One of the most famous Latin percussionists in the USA, he has remained active through the 1990s.

LISE WAXER

**Santa Maria, Salvatore** (*fl* 1620–28). Italian composer. A Benedictine monk, he received holy orders at the monastery of S Giustina, Padua, and was working at Este, near Padua, in the years in which his main publications appeared. These were two volumes of motets: *Sacrorum concentuum … libro primo*, for one to five voices and organ (Venice, 1620), also including a four-part mass, and *Sacrorum concentuum … libro secondo*, for one to four and six voices with organ (Venice, 1628), also including four-part litanies. Both are written in the modern concertato style that had become well established in northern Italy. The motets of 1620 have interesting bass lines over which extended vocal melodies are unfolded: in the four-part *Domine exaudi* they are decorated by specified *trillo* ornaments and combine to produce curiously dissonant part-writing of a kind associated with English Restoration church music. The mass, unlike many that were still in the old polyphonic style at this date, is also in the concertato idiom, though it is undistinguished. The 1628 book contains several motets with sinfonias for two violins. There are also two motets by Santa Maria in an anthology (RISM 1629[5]). (J. Roche: *North Italian Church in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE/ELIZABETH ROCHE

**Santa María, Tomás de** [Sancta Maria, Thomas de] (*b* Madrid; *d* ?Ribadavia, northwest Spain, 1570). Spanish theorist and composer. He became a friar in the Dominican order at S María de Atocha, Madrid, on 11 March

1536 and served as organist in various Dominican monasteries in Castilla. There is no evidence to support Villalbla's supposition that Santa María resided at the monastery of S Pablo in Valladolid.

He is known for his treatise on instrumental technique, composition and improvisation, *Arte de tañer fantasía* (Valladolid, 1565/*R*; Eng. trans., 1991), which, as stated in the title-page and prologue, was examined and approved by the royal organists Antonio and Juan de Cabezón. Apparently begun in 1541, the work was first licensed in 1557; however, its publication was delayed by a paper shortage. It was re-licensed in 1563 and was finally published in Valladolid in 1565. Concerned mainly with the clavichord, its aim was to teach the playing of fantasias (i.e. how to improvise pieces in imitative style). Part i presents the rudiments of music (in the first 12 chapters) and keyboard technique; part ii the harmonic, contrapuntal and structural procedures. Chapters 13 to 19 constitute the earliest detailed treatment of keyboard technique, including hand position, touch, articulation, fingering (a surprisingly progressive approach using all five fingers), the two ornaments, *redoble* and *quiebro*, and the use of 'pointed', or dotted style. In chapters 20 to 23 the performance of composed works and the application of 'glosa' or diminution is discussed. Part i concludes with detailed treatment of the eight church modes, both natural and transposed, the 'seculorums' (psalm tones) and the cadence types.

Chapters 1 to 30 of part ii constitute a systematic approach to harmony. After a brief treatment of dissonances, Santa María concentrated on 'consonancias', meaning not only intervals but also four-note chords. He classified them according to outer and internal intervals, and degrees of sonority, systematically applying them to the harmonization of various note values and melodic progressions, including the *fabordones*. In these chapters, Santa María presented a technique of chordal improvisation, 'playing in consonances', based on the supremacy of a treble-bass duet filled in with vertical sonorities, which in turn were defined by intervals counted from the bass upward. This amounts to an early formulation of the same principle which in the 17th century resulted in the familiar thoroughbass technique. In chapters 31 to 51 he gave procedures for constructing four-part imitative pieces, with emphasis on voice-pairing techniques. The work concludes with advice to beginners, and instructions for tuning the clavichord and vihuela. There are many music examples throughout in a type of vocal notation in which each part has its own staff and clef without barring or alignment. The examples range from brief progressions to complete pieces of 40 to 75 bars (called 'exemplos', not 'fantasías') featuring imitative polyphony in a simple style resembling Cabezón's tientos, but considerably less varied.

Santa María's text is filled with pedantic repetition and elaboration on the obvious – doubtless the product of a scholastic education – but the work is masterful for its clarity and systematic organization and seems wholly original. It provides a practical and pedagogical survey applied to keyboard improvisation of the same genres, structural principles and compositional techniques which are found in works of composers such as Antonio de Cabezón. Later theorists rarely mentioned Santa María, but several, including Artufel, Cerone and Lorente, extensively plagiarized his work.

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ALMONTE HOWELL/MIGUEL A. ROIG-FRANCOLI

**Santana, Carlos** (*b* Autlán de Navarro, Mexico, 20 July 1947). American pop bandleader and guitarist. He was the son of a Mexican immigrant to the USA who played mariachi violin. He formed the Santana Blues Band in San Francisco before renaming the band Santana and developing the Latin-rock synthesis on three albums issued between 1969 and 1971: Santana, Abraxas and III. His group was the first to achieve a fusion of Latin polyrhythms and rock guitar playing, and the core of its sound was the interlocking percussive work of Jose Chepito Areas, Mike Shreive and Michael Carabello set against Santana's own soaring guitar lines and the bass playing of David Brown along with keyboard player Greg Rolie's throaty vocals. Among their best known works from this period are the instrumental pieces *Toussaint l'ouverture* and *Batuka*, Santana's version of the Fleetwood Mac song *Black Magic Woman*, and the group's anthem *Soul Sacrifice*, the highlight of Santana's performance at the 1969 Woodstock Festival. During the 1970s, Santana broadened his range to include jazz-rock recordings with drummer Billy Cobham, guitarist John McLaughlin and others, notably the album *Love, Devotion, Surrender* (1973). He continued to perform and record into the 1990s and his was one of the three ensembles which played at both the original and 1994 Woodstock Festivals.

DAVE LAING

**Sant'Anna** [Sá Bacon], **José Pereira de** (*b* Rio de Janeiro, 4 Feb 1696; *d* Salvaterra, Portugal, 31 Jan 1759). Portuguese writer on music. Before becoming a calced Carmelite his name was José Pereira de Sá Bacon. He studied at Olinda (Brazil) and at Coimbra, there obtaining the doctorate in theology on 17 May 1725. After several years as sub-prior at Olinda he returned to Coimbra as a professor and royal family confessor. An excellent singer and composer of sacred music, he included important data on the history of Carmelite music in Portugal in his two-volume *Chronica dos Carmelitas* (Lisbon, 1745–51) and *Dissertação apologetica* (Lisbon, 1751). (R. Stevenson: *Portugaliae musica: a Bibliographic Essay*, Lima, 1967, 17–18)

ROBERT STEVENSON

**Santavalla, Angel Custodio** [González] (*b* Braga, 5 July 1750; *d* Mondoñedo, 15 Dec 1804). Portuguese composer and organist. He was principal organist at Tuy Cathedral, where he seems to have received his musical training, and where, after serving as a choirboy, he studied the violin, organ and composition. From 1769 he was taken on provisionally as an organist, but on feast days played the violin and was responsible for the tuning and care of the organs. In 1774 he spent six months in Madrid, supported by the chapter, to continue studying the organ. After applying unsuccessfully in 1775 for the post of *maestro de capilla* at León, on 14 June 1782 he started work as *maestro de capilla* at Mondoñedo Cathedral, where he had already been appointed sub-deacon, and was later ordained priest; he was to remain as *maestro de capilla* until his death in 1804. Santavalla inherited a well-established and flourishing chapel from his predecessor Joaquín Lázaro. His music is clearly distanced from the traditional juxtaposition of old and new styles found in the works of previous cathedral composers. He employed a Classical musical language both in his Latin settings and in his villancicos, which contain some of his most interesting music. The use of sung parts in Galician for the priest among the villancico repertory is a device which Santavalla borrowed from the composer Melchor López Giménez, by whom he was strongly influenced. Of his works (mostly in *E-MON*) 530 items have been catalogued, including some works dating from his time at Tuy: 12 masses, antiphons, psalms, lamentations, villancicos for major feast days, and various secular songs, trios and Italian arias.

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CARLOS VILLANUEVA

**Santerre** [Sanserre, Senterre, Senserre], **Pierre** (*d* Poitiers, before 1567). French composer. In 1555 he served as cathedral organist in Poitiers, and his major work, a collection of settings for four voices of the 150 Psalms, appeared there in 1567. In a prefatory note, the printer Nicolas Logerois pointed out that the publication was posthumous. Although one partbook of this collection was known in the 19th century, there is no trace of it today.

Nine four-voice chansons by Santerre survive in anthologies printed by Attaingnant, Du Chemin and Le Roy & Ballard. Several are designated 'chansons poitevines', suggesting that they may reflect local colour. Measured against the norm of Parisian chanson style, Santerre's music seems somewhat eccentric. In place of the continuity of phrase structure characteristic of the Parisian chanson, he provided a choppy, spasmodic design, in which short motifs interact with one another. The texts are set syllabically to sprightly rhythms and animated melodies with extensive use of repeated notes. The pieces designated 'poitevine' are long, rambling, multi-sectional compositions; one in particular, the *Procès de Tallebot*, uses a poetic dialect from Poitiers.

WORKS

*all for 4 voices*

Edition: *Pierre Santerre: The Complete Chansons*, ed. J.A. Bernstein, SCC, xxii (1992)

Les CL psalmes de David ... plus la psalme CXIX diversifé de musique ... selon la lettre alphabetique (Poitiers, 1567), lost

Faict-elle pas bien d'aymer que luy donne, 1536[4]; Hé, que faictes-vous, laissez moy, 1545[10-11], *I-Bc* Q26; Ol est vray que Jon Tallebot: see Procès de Tallebot; Or regardez dy quou vilain, 1556[14]; Procès de Tallebot, 1556[16]; Quand la bergere va aux champs, 1556[14]; Quant il eust fait elle entre en appetit, 1556[16]; Si vous eussiés seulement dit ouy, 1557[12]; Thenot estoit en son cloz resjouy (attrib. Fresneau in 1544[9], attrib. Santerre in 1545[10–11], 1549[28], 1551[6], *Bc* Q26); Ung laboureux sa journée commançoit assez matin (attrib. Fresneau in 1544[9], attrib. Santerre in 1545[10-11], *Bc* Q26)

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LAWRENCE F. BERNSTEIN

**Santi, Nello** (*b* Adria, Rovigo, 22 Sept 1931). Italian conductor. He studied at the Liceo Musicale, Padua, and made his début at the Teatro Verdi there in 1951 with *Rigoletto*. Since 1958 he has conducted regularly at the Zürich Opera, and has made his home in the city. He made his Covent Garden début in 1960 with *La traviata*, and the same year appeared at the Vienna Staatsoper and at Salzburg; he has since conducted at all the major international houses, making his Metropolitan début in 1962 with *Un ballo in maschera*. He was chief conductor of the Basle RSO from 1986, and in 1988 he conducted *Aida* at the Earl's Court Exhibition Centre as London's first 'arena opera'. Santi has worked almost exclusively in the Italian operatic mainstream from Rossini to Puccini; his performances are distinguished by grace, propulsion and the ability to obtain fine artistic responses from singers and orchestra. His recordings include *Maria Stuarda*, *Manon Lescaut*, *Pagliacci* and Montemezzi's *L'amore dei tre re*.

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NOËL GOODWIN

**Santiago.** Capital city of Chile. From the early colonial period churches held festivities honouring the Virgin and saints, in which a mixture of folk music (African, Amerindian and Spanish) and Spanish religious songs alternated with the use of plainchant. By the mid-18th century the former had been forbidden and art music by the Spaniards Soler and Pons and by the Italians Porpora,

Pergolesi and Paisiello prevailed. French influence grew during the 18th century. Certain genres of salon dances were popular, but church music was also cultivated with distinction by such appointees to the Metropolitan Cathedral as the Spaniards Cristóbal Ajuria and José de Campderrós, and later the Peruvian José B. Alzedo y Larrain.

Independence completely changed the city's cultural life. Secular music widened its repertory from earlier imitations of French salon dances to copies of European display pieces, accomplished by a host of native composers of very basic skills. By far the most popular form was opera; musical life was dominated by the influences of Rossini, Donizetti, Bellini, Mercadante and later of Verdi and the most italianate French composers. The first attempts to present an opera season, in 1830, developed into regular seasons in 1844 at the Teatro de la Universidad, the auditorium of the Royal University of S Felipe (founded 1744). In 1853 the opera moved to the Teatro de la República, remaining there until the new Teatro Municipal was inaugurated in 1857 with Verdi's *Ernani*. It burnt down in 1870; a replacement was inaugurated in 1873. In 1895 the Municipal gave the première of the first opera by a Chilean, Eliodoro Ortiz de Zárate's *La florista de Lugano*. Opera seasons alternated there with zarzuelas, ballets, orchestral concerts, and recitals by Chilean and visiting performers. However, the first permanent ensembles were not established in this house until the 1950s, the best-known being the Orquesta Filarmónica founded in 1955 by Juan Matteucci, its permanent conductor until 1963, and the Ballet Municipal (1955).

In 1819 a pioneering attempt to develop chamber music beyond the private circles of the upper class, instigated by the Danish amateur cellist Carlos Dretwetcke, led to the establishment of the Sociedad Filarmónica (1827–95), the Sociedad de Música Clásica (1879–83) and the Sociedad del Cuarteto (1886–90). Their public concerts were supplemented by those of the Conservatorio Nacional de Música (1849), which maintained a small orchestra and chorus. Performances of Verdi's *Requiem* (1890) and Handel's *Messiah* (1896) were given in Santiago. The Sociedad Orquestal (1912–14), in spite of the success of its first presentation of Beethoven's nine symphonies under Nino Marcelli in 1913, did not continue after its conductor's departure for Europe. Many efforts to organize continued concert seasons were finally realized in the 1920s by the Sociedad Bach (1917–32), which emerged as a powerful force for change in Santiago's musical life. It promoted the reform of specialized education in music and its incorporation into the university (*see* CHILE), and laid the groundwork for a regular concert life. The Asociación Nacional de Conciertos Sinfónicos (1931–8) led to the establishment of the Orquesta Sinfónica de Chile (1941) by Armando Carvajal, its artistic director until 1947, when he was succeeded by Victor Tevah. The Instituto de Extensión Musical (1941), part of the University of Chile, sponsored this orchestra and many other ensembles which raised the standard and quantity of events of Santiago's musical life to a level comparable to that of the most important cities of Latin America.

Choral singing has developed extensively since the establishment of the Orfeo Catalá (1913). The universities have several proficient groups, such as those of the Universidad Católica (1938), the Universidad de Chile (1945) and the Universidad Técnica (1952), as do individual communities such as the German Singkreis (1942). Choral groups are also active at the Universidad de Santiago and the Universidad Metropolitana de Ciencias de la Educacíon. The work of the universities in training performers and raising musical standards has been supplemented effectively by various private academies; among the best is the Escuela Moderna de Música (1940). Similarly many organizations have shared with the University of Chile and the Teatro Municipal the maintaining of a high level of concert activity in Santiago. In the field of contemporary music the Sociedad Nueva Música (1946–8), the Asociación Nacional de Compositores (1950–58) and the Agrupación Tonus (1954–9) have offered representative seasons. The Catholic University maintained the Orquesta de Cámara (1961), conducted by its artistic director Fernando Rosas and guest conductor Juan Pablo Izquierdo; the Cuarteto Santiago was founded in 1956. Other concert-promoting bodies include the Sociedad Mozart (1947–54), the bi-national cultural centres, particularly the Goethe Institute (since 1955) and the Mozarteum (1968). The Ancient Instruments Ensemble (1954) has given consistently good performances of pre-Baroque and Ibero-American colonial music.

Festivals in Santiago are the Chilean Music Festival (1948–69, partially resumed in 1979 and 1998), the Choral Festival sponsored by the Music Educators Association (from 1950) and the Contemporary Music Festival of the Catholic University (from 1968). Between 1984 and 1989 the Agrupación Musical Anacrusa played an important role in the performance of contemporary music. The Ensemble Bartók has been active since 1983.

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JUAN A. ORREGO-SALAS/R

**Santiago, Francisco** (*b* Santa Maria, Bulacan, 29 Jan 1889; *d* Manila, 28 Sept 1947). Filipino composer, conductor and pianist. Showing precocious musical talent, he was taken to Manila at the age of ten to train at the Colegio de Tiples of the Cathedral. He studied the piano with Echegoyen, Villacorta and Calzada, and then entered the S Juan de Letran College and later the University of the Philippines Conservatory, where he took teacher's diplomas in the piano (1921) and composition (1922). For a while he taught at the university and composed: he had written his first song in the *kundiman* genre, *Ako'y anak ng dalita* ('I'm a Poor Child'), in 1917, and he produced the harmonizations for *Filipino Folk Songs* (Manila, 1921, 2/1950), a collection made by Emilia S. Cavan. Santiago then continued his education in Chicago at the American Conservatory (MMus 1924) and the Musical College (DMus 1924). On his return to Manila he was

appointed assistant professor of piano and composition at the University of the Philippines Conservatory, and he became its first native Filipino director in 1931, holding that post until the outbreak of World War II. As a composer he was a classicist and a great melodist; the Piano Concerto has passages of Lisztian bravura, but the songs are full of a pastoral simplicity of sentiment.

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(*selective list*)

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Sacred vocal: Ave Maria, 1919; Eucharistic Congress Hymn, 1937
Kundiman [Love songs]: Ako'y anak ng dalita [I'm a Poor Child], 1917; Sakali man [Perhaps], 1917; Pakiusap [Plea], 1921; Ang pag-ibig [Love], 1922; Ay kalisud [O Sorrowful], 1937; Ano kaya ang kapalaran [What may Fate Bring], 1938
Inst: Str Qt with Fugue, 1921; Sonata filipina, D♭, pf, 1922; Str Qt, G, 1924; Rondo, 2 vn, pf, 1935; Rhapsody, vn, pf; other pf pieces
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LUCRECIA R. KASILAG

**Santiago, Francisco de** [Veiga, Vega] (*b* Lisbon, *c*1578; *d* Seville, 5 Oct 1644). Portuguese composer, active in Spain. Under his family name, Veiga, he was engaged as *maestro de capilla* of Plasencia Cathedral on 16 February 1596, when he was apparently 18. In March he was rebuked for starting motets too soon at festal Masses, and on 15 July, having incurred the displeasure of an important canon, he was dismissed. In 1601, however, the cathedral chapter invited him to take part in special Holy Week services. By 14 May of that year he had joined the calced Carmelites at Madrid and thereafter was known as Francisco de Santiago. He may have studied with Nicolas Dupont in Madrid, for his *Missa 'Ego flos campi'* is based on a motet by that composer. From 1601 to 1617 he was *maestro de capilla* of the rich and influential calced Carmelite house at Madrid. On 11 January 1617 the Seville Cathedral chapter invited him to become *maestro de capilla*, and he assumed the post on 5 April. Loyal to his compatriots, he immediately recruited as his chief singer and aide the Lisbon-born contralto Manuel Corrêa do Campo.

Santiago was the first to bring castratos to Seville, three on 11 May 1620, seven before 1635; they joined an already rich establishment of singers and players. According to the chronicler Castro Palacios, 'Santiago in his humble white friar's habit made a strange sight conducting all this lavish panoply'. From 1619 to 1623 and from 9 February 1628 to 31 December 1635 he was responsible, in addition to his other duties, for the instruction of the cathedral *seises*, who were employed in principal roles in the *coloquios* or musical playlets, given each year at Corpus Christi. He was allowed a long leave every five years to visit Lisbon. In 1640 he was given two months' leave in order to visit the baths at Caldas da Rainha for his sciatica; the cure was paid for by his patron the Duke of Bragança, who that year became King João IV.

Santiago's eight-part responsories remained in use at Seville Cathedral until at least 1772, but it was his villancicos which enjoyed the greatest popularity at Seville and also in Spanish America.

WORKS

Missa, 8vv, *E-Zac* (inc.)
Conceptio tua, 9vv; Regina coeli laetare, 12vv; Responsoria tenebrarum, 8vv; 3 hymns, 4–5vv: *Sc*
5 villancicos, *Zac*; 2 villancicos, *CO-B*; 1 villancico, Colección J. Sánchez Garza, Mexico City
Lost works: 4 masses, 2 Mag, 18 motets, 14 ps, 11 other sacred works, 538 villancicos; listed in *JoãoIL*; 2 villancicos ed. in PM, ser. A, xxix (1976); 3 ed. in PM, ser. A, xxxvii (1982)

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ROBERT STEVENSON

**Santiago de Compostela.** Cathedral city in north-west Spain. Santiago Cathedral was one of the most important shrines for pilgrimage during the Middle Ages. Built over the grave of St James, patron saint of Spain, the present structure was begun in 1078 and represents classic Spanish romanesque architecture. The pilgrimages left their mark on the music of the cathedral and, according to the 12th-century Calixtinus manuscript (*E-SC*; *see* SOURCES, MS, §IV),

> it is a source of wonder and gladness to see the choirs of pilgrims in perpetual vigil by the venerable altar of Santiago: Teutons in one place, Franks in another, Italians in another.... Some play the cittern, others lyres, kettledrums, flutes, flageolets, trumpets, harps, violins, British or Welsh crwths, some singing with citterns, others accompanied of divers instruments.

It is the only surviving document of medieval music there; further documentation of musical life appears only in the 16th century.

The first *maestro de capilla*, Lorenzo Durán, was appointed in 1526 and the musical chapel, which employed professional singers and boy choristers, dates from that time; records that document the singing of Flemish polyphony are older, going back to the mid-15th century. Four *ministriles* (reed players) became permanent members of the chapel consort from 1539. The most important *maestros de capilla* in the 16th century were Alonso Ordóñez, Francisco Logroño and Andrés de Villalar.

The number of singers and *ministriles* greatly increased during the 17th century when polychoral music became predominant. This development culminated in the works of José de Vaquedano who frequently wrote for 12 voices (three choruses) and sometimes for 16 or more voices. Other important *maestros de capilla* in the 17th century were Jerónimo Vicente, Diego Pontac and Diego Verdugo.

During the 18th century polychoral styles and counterpoint gave way to the Italian style; this is seen most clearly in the works of Buono Chiodi, an Italian who was formerly *maestro di cappella* at Bergamo and who came to Santiago Cathedral in 1769. Other notable 18th-century *maestros de capilla* were Antonio de Yanguas, Diego de las Muelas, Pedro Rodrigo and Pedro Cifuentes. Even before Chiodi's time some of the best cathedral

singers in Santiago were Italian. Two splendid 18th-century organs still stand, though much restored, on either side of the choir. Chiodi's successor was Melchor López Jiménez, whose 38 years as *maestro de capilla* saw a steady evolution towards Classicism, and whose works are models of correctness and religious inspiration. During his tenure the cathedral orchestra reached full size, while the vocal complement remained a double chorus (eight voices) with frequent recourse to solos, duos etc.

The 19th-century *maestros de capilla* were Ramón Palacio, Juan Trallero, José Alfonso and Santiago Tafall Abad, all of them composers, as were some of the organists of this period. After the government's confiscation of church property in the mid-19th century, musical activity in the cathedral began to decline, but a small chorus and orchestra were kept until the mid-20th century, when the orchestra was reorganized. 20th-century *maestros de capilla* have included Manuel Soler, Mariano Pérez Gutiérrez and Nemesio García Carril. The *chirimías* (Spanish shawms) still accompany the solemn processions, and Santiago is the only place where these ancient precursors of the oboe can be heard.

Opera was brought to Santiago in the second half of the 18th century by the Italian singer and impresario Antonio Settaro; during the 19th century opera continued to enjoy great popularity, as did the Spanish zarzuela. In the 20th century such interest decayed, but from 1990 musical life gained a new vitality thanks to the construction of a large auditorium, where the best orchestras and soloists are heard, as well as regular opera seasons.

Santiago University library contains Fernando I's mozarabic manuscript (1055). Música en Compostela, a summer course given annually from mid-August to mid-September, was founded by Andrés Segovia and José Miguel Ruiz Morales in 1958, and offers instruction in performance and composition.

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JOSÉ LÓPEZ-CALO

**Santiago de Cuba.** City on the southern coast of Cuba. Its cathedral was founded in 1522, and in 1544 the mestizo Miguel Velázquez was *maestro de capilla*. Because of French privateers in 1553, assault by British troops in 1662 and an earthquake in 1675, no early sources of music from Santiago survive. Domingo de Flores was appointed cathedral music director when the *capilla* was re-established in 1682, among his successors the most important composers were the Havana-born Esteban Salas y Castro (1725–1803; *maestro* 1764–1803) and the Santiago-born Cratilio Guerra (1834–96; *maestro* 1866–9 and 1875–8). The first Santiago imprint was the text of the Christmas villancicos set by Salas in 1793; in 1961 the cathedral music archive of 158 works still contained 46 of his festive vernacular works dated between 1783 and 1800. He also composed an extensive Latin repertory. Juan Nicolás de Villavicencio was cathedral organist from 1759 to 1779; his successor, Diego Hierrezuelo, was trained by Salas. In 1812 Juan París (1759–1845) succeeded Salas.

In the 1790s French planters who had fled from Saint-Domingue (now Haiti) founded the first theatre for opera production in the Calle de Santo Tomás; Grétry's *Zémire et Azor* was produced there on 19 March 1800, followed by other operas from the contemporary French repertory. The Coliseo de Marina y Barracones served as the town theatre from 1823 to 1844. In 1851 the Teatro de la Reina opened, with a season including *Norma, Lucia di Lammermoor* and *Ernani*; in the same year Mozart's Requiem was sung in the cathedral for the first time, with an orchestra of 60 and a chorus of 42.

The Sociedad Filarmónica de Isabel II, active from 1832 to 1844, was succeeded in 1845 by the more prestigious Sociedad Filarmónica de Cuba. Laureano Fuentes Matons (1825–98), the leading 19th-century composer and music historian born in Santiago, played the *Carnaval de Venecia* at the inaugural concert of the latter society on 5 August 1846. His one-act opera *La hija de Jefte* (to a libretto by Antonio Arnao) was the first opera by a native Cuban performed in Cuba.

Gottschalk gave five triumphant concerts at Santiago in 1854, cooperating, as was his custom in Latin America, with leading local artists. In that same year a Spanish touring company gave five zarzuelas, beginning with Hernando's *El duende* on 18 July. Gottschalk returned with Adelina Patti in 1857. José White, the leading Cuban violin virtuoso of the 19th century, gave his first Santiago recital on 5 March 1860, and returned to play in the Teatro Principal on 20 February 1875 and 9 January 1879.

Apart from those already named, the main local composers in Santiago before 1940 were Francisco Hierrezuelo (1763–1824), Silvano Boudet (1825–63), Rafael Salcedo (1844–1917), Ramón Figueroa (1862–1928) and Rodolfo Hernández (1856–1937). In 1961 works by all of these were available for study in the Museo Municipal 'Emilio Bacardí Moreau', founded in 1899 by the magnate Bacardí (1844–1922). Among Santiago-born composers active during Castro's epoch, Harold Gramatges (*b* 1918) studied at Tanglewood with Copland, served in 1961–5 as Cuban ambassador in France, and in 1966 organized the music section of the Casa de las Américas. From 1962 Santiago was the seat of the annual Festival Nacional de Coros.

Santiago de Cuba and surrounding regions have been widely influential in the development of dynamic forms of traditional and popular music. Musical influences brought to the area by refugees of the Haitian revolution in the 1790s eventually led to the development of the Cuban *contradanza*, *danza* and *danzón*, with their characteristic *cinquillo* rhythms. These genres (especially the *danzón*) emerged during struggles for independence from Spain in the 19th century and are considered to be the first forms of national musical expression in Cuba. Performers of Afro-Haitian ancestry have perpetuated other styles of music derived from Haiti as well, most notably the *tumba francesa*. The influence of light opera on the working classes of Santiago is evident in their performances of *vieja trova*, a major musical force at the turn of the century that contributed to the emergence of

the bolero and related forms throughout Latin America. Composer and guitarist José 'Pepe' Sánchez (1856–1918) was crucial to this process, reinterpreting the triple-metre Spanish bolero in a slower 2/4 time and influencing the artistic development of younger *trovadores* such as Sindo Garay, Rosendo Ruiz and Manuel Corona.

Santiago's carnival band traditions are arguably the most vibrant on the island, incorporating unique percussive rhythms and instruments such as the *corneta china*, a loud double-reed instrument brought to the island by Chinese indentured servants. Santiago's carnivals take place during the summer months, as opposed to those celebrated in Havana, and have been held every year despite the widespread economic difficulties experienced since 1989. Finally, the Cuban *son*, the most popular form of musical expression on the island since the 1920s, also developed in the Santiago area. Originally a regional genre associated with Afro-Cuban farmers, the *son* became popular throughout the island from the second decade of the 20th century. A highly syncretic form of expression that manifests both African- and Spanish-derived stylistic traits, it has become a central metaphor for national identity. Rhythms and percussion patterns derived from the *son* have been the seminal force behind the emergence of the mambo, modern salsa and Latin jazz. In terms of its international influence, *son* from the Santiago area is one of the most significant musical forms to have emerged in the 20th century.

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ROBERT STEVENSON/ROBIN MOORE

**Santini, Fortunato** (*b* Rome, 5 Jan 1778; *d* Rome, 14 Sept 1861). Italian bibliophile and composer. He grew up in an orphanage and studied counterpoint with Jannacconi, who continued to teach him when he entered the Collegio Salviati; he left this on 31 July 1798. He studied the organ with Guidi and in 1801 was ordained priest. He had already begun to cultivate an interest in traditional Italian polyphony, both sacred and secular, and in 1796 undertook a massive task of collecting, copying, collating and scoring which lasted for more than 50 years. He thus created a music library of enormous interest and carried on exchanges with the leading musicologists of Europe, freely offering his advice and loans from his collection, as Mendelssohn described in 1830 in his *Reisebriefe aus Rom*.

In 1820 Santini had already published a catalogue of more than 1000 items in his collection, and manuscript versions of it of varying dates are also in existence. The collection's importance lies in the fact that he managed to make use of the rich holdings of Roman libraries, then generally inaccessible. He made copies of much old music which has otherwise disappeared, and scored music which had been handed down only in performing parts. He also promoted the knowledge of German music in Italy by making versions of works by Bach and Handel and encouraging their performance. (This is also the case with Graun, the text of whose *Tod Jesu* he translated into Italian.)

On the death of his sister Santini retired into a monastery, relinquishing his library in return for his living and for access to it for the rest of his life. The collection, of about 4500 manuscripts and 1100 printed items, was first housed in the German college in Rome, then in the Diocesan Museum at Münster and finally, after other adventures, in the Episcopal Seminary in Münster. Santini was also a composer of modest gifts, and manuscripts of his music, which was mostly sacred, are to be found in Münster, in the library of the Bologna Conservatory and in the Berlin Singakademie. He was a member of numerous European musical academies.

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H.J. Marx: 'The Santini Collection', *Handel Collections and their History*, ed. T. Best (Oxford, 1993), 184–97

SERGIO LATTES

**Santini, Gabriele** (*b* Perugia, 20 Jan 1886; *d* Rome, 13 Nov 1964). Italian conductor. After studying at Perugia and at the Bologna Conservatory he began his career at the Teatro Costanzi, Rome. He subsequently conducted at the Teatro Colón, Buenos Aires, for eight seasons and at the Municipal Theatre, Rio de Janeiro. From 1925 to 1929 he assisted Toscanini at La Scala. From Milan he returned to the Rome Opera, where he remained until 1933, and of which he later became artistic director, 1944–7. He conducted at leading Italian theatres and in Paris with the Naples S Carlo company in 1951. Santini kept the lyric tradition alive both by his much-admired performances of the standard repertory and by introducing new works, such as Giordano's *Il re* (1930, Milan and Rome) and Alfano's *Dottor Antonio* (1949, Rome). He

also conducted the Italian premières of Ravel's *L'heure espagnole* (1929, Milan) and Milhaud's *Christophe Colomb* (1954, Rome). His recordings include *La traviata* (with Callas) and a much-praised *Gianni Schicchi* (with Gobbi).

CLAUDIO CASINI

**Santini, Prospero** (*fl* Rome, 1591–1614). Italian composer. He was *maestro di cappella* of the Congregazione dei Preti dell'Oratorio. He was principally a composer of *laude* and *canzonette spirituali*, eight of which appeared in Roman anthologies (RISM 1591[13], 1592[5], 1599[6], 1600[5]) and three in a German collection (1604[12]). His only known work on a larger scale, the eight-voice motet *Angelus Domini descendit* for two choirs (1614[3]) is in the Roman polychoral style; it was reprinted and copied into the Pelplin Tablature (in *PL-PE*; ed. in Musica sacra, xxv, Berlin, 1884/*R*; facs. in AMP, vi, 1965).

MIROSŁAW PERZ

**Santino.** *See* GARSI, SANTINO.

**Santiso** [Santisso] **Bermúdez, Gregorio** (*b* Logares, nr Fonsagrada; *d* Lugo, 17 March 1738). Spanish theorist and organist. After serving as organist at Sigüenza Cathedral, as *maestro de seises* at Seville Cathedral and as director of music at the seminary in Seville, he succeeded Domingo Benito as *maestro de capilla* of Lugo Cathedral on 3 February 1731. From Lugo he wrote a famous letter to the Catalan composer Francesc Valls which Valls reproduced in his *Mapa armónico* with the date 22 October 1742 (though Santiso had died over four years earlier). Santiso defended Valls in the controversy over the latter's *Missa 'Scala aretina'*, but was himself criticized in Luis Cirilo González's *Restáurase la propiedad de B mol, desterrada por Don Gregorio Santisso* (Madrid, 1731). Santiso's aesthetic creed was: 'If a composer has a good ear for harmony he is free to embroider'.

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*published in Seville unless otherwise stated*

Carta de gracias a D. Roque de Lázaro y Santisteban (1719)
Solución a dos reparos de cantollano (1728)
Copia de la carta a D. Pedro Muñoz Montserrat (1730)
Destierro de la propiedad de B mol del género diatónico (Lisbon, 1730)
Respuesta a la carta de D. José Malaguero (1730)
Respuesta dada al Defensorio músico de Luis Cirilo González (1730)

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JUAN BAUTISTA VARELA DE VEGA

**Santley,** Sir **Charles** (*b* Liverpool, 28 Feb 1834; *d* London, 22 Sept 1922). English baritone. Son of William Santley, a music teacher, he was a chorister and an amateur singer before he went to Milan in 1855 to study with Gaetano Nava. He made his début at Pavia in 1857 as Dr Grenvil in *La traviata*, and after appearing in several other small roles returned to England. His first professional English appearance was at St Martin's Hall, London (16 November 1857), singing Adam in Haydn's *Creation*. In 1858 he studied with the younger Manuel Garcia. Thereafter he sang in many concert and oratorio performances, and on 1 October 1859 made his English stage début, as Hoël in Meyerbeer's *Le pardon de Ploërmel*, with the Pyne-Harrison company at Covent Garden. He remained with the company until 1863, creating the Rhineberg in Wallace's *Lurline* (1860), Clifford in Balfe's *The Puritan's Daughter* (1861), Don Sallustio in Glover's *Ruy Blas* (1861), Danny Mann in Benedict's *The Lily of Killarney* (1862) and Fabio in Balfe's *The Armourer of Nantes* (1863).

In 1862 Santley sang Count di Luna in *Il trovatore* with the Royal Italian Opera, Covent Garden, and then joined Mapleson's company at Her Majesty's Theatre, appearing as Count Almaviva in *Le nozze di Figaro* and Nevers in *Les Huguenots*. In 1863 he sang Valentin with huge success in the first performance of *Faust* in England. During the season of 1864–5 he sang in operas by Verdi, Donizetti and Meyerbeer at the Liceu, Barcelona, and in 1866 he appeared at La Scala. In London he remained with Mapleson's company until 1870, singing the Dutchman (in Italian) in the first production of a Wagner opera in England. After a season with an English company at the Gaiety Theatre, London, and a year in concert, in 1872 he toured the USA. Having sung there under Carl Rosa, he joined the newly formed Carl Rosa company in 1875, singing Mozart's Figaro on the opening night of the company's first London season. After 1877 he was heard only in concert and oratorio, including Gounod's *Rédemption* (1882, Birmingham) and Mendelssohn's *Elijah* (1885, Birmingham). At the Royal Albert Hall on 1 May 1907 he celebrated his jubilee as a singer and later that year was knighted. On 23 May 1911 he made his farewell appearance at Covent Garden, but he emerged from retirement in 1915 to sing at the Mansion House, London, in a concert in aid of Belgian refugees. Although his voice was not naturally beautiful, he sang with great expression and was a particularly dramatic actor.

Santley wrote a number of religious works for the Roman Catholic Church, and was made Commander of St Gregory by Pope Leo XIII in 1887; he also composed several songs under the pseudonym of Ralph Betterton.

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ed.: G. Nava: *Method of Instruction for a Baritone Voice* (London, *c*1872)
*Student and Singer* (London, 1892, 2/1893)
*Santley's Singing Master* (London, *c*1895)
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HAROLD ROSENTHAL/GEORGE BIDDLECOMBE

**Santo Domingo.** *See* DOMINICAN REPUBLIC.

**Santo Elias, Antão de** (*d* Lisbon, 27 Dec 1748). Portuguese composer. He received the habit of the Carmelites in the order's convent at Bahia (Salvador), Brazil, in 1696 and was later *mestre de capela* of the Carmelite convent in Lisbon as well as harpist at Lisbon Cathedral. His works, now lost, included a *Te Deum*, a *Magnificat*, hymns, responsories, masses, villancicos and a cantata for the wedding of King João V; some were for four voices *a cappella*, others with orchestra.

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MANUEL CARLOS DE BRITO

**Santoliquido, Francesco** (*b* S Giorgio a Cremano, Naples, 6 Aug 1883; *d* Anacapri, 26 Aug 1971). Italian composer. After gaining a diploma at the Liceo di S Cecilia, Rome (1908) he lived mostly as a freelance composer. He spent the years 1912–21 in Tunisia, mainly in the village of Hammamet; and, though he then moved to Rome, he continued to spend much time in Tunis, where he founded a concert society and in 1927 a music school that later became a conservatory. In 1933 he settled in Anacapri.

Santoliquido's early works, such as *L'ultima visione di Cassandra* and *Crepuscolo sul mare*, reveal a sensitive but basically unoriginal talent, influenced by both Wagner and Debussy. His residence in Tunisia led him to give several pieces a local colouring; but such features as the augmented 2nds of *Il profumo delle oasi sahariane, Ferhuda* and comparable works are never more than picturesque. Nor did his idiom change substantially as time went on, though his best inter-war compositions, such as *Una lauda medievale* (in which Wagner's influence for the time being disappears and Debussy's is modified by wayward progressions of mild dissonances recalling Satie and faintly foreshadowing Messiaen), show that he could sometimes write with real dramatic force. In the triumphal sections of *Alba di gloria sul passo Uarièu*, however, he lapsed into a naive fanfaring bombast all too relatable to his notorious contributions to the fascist press, where he claimed that, among other things, 'modern music' was to be shunned as an invention of the Jews.

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(*selective list*)

Stage: La favola di Helga (os, 1, Santoliquido), Milan, Dal Verme, 23 Nov 1910; La bajadera dalla maschera gialla (ballet, 1, Santoliquido), 1917, Rome, 1923; Ferhuda (os, 3 Santoliquido), 1918, Tunis, Rossini, 1919, vs (Rome, 1920); L'ignota (op, Santoliquido), 1921, unperf.; La bajadera della maschera gialla (mimodramma), 1917, Rome, Indipendenti, 1923; La porta verde (op, 4, Santoliquido), Bergamo, Novità, 1953; incid music

Orch: La mort de Tintagiles, prelude, 1907; Crepuscolo sul mare, 1909; Voci d'autunno, 1909; La notte sahariana, La danzatrice araba, 1912 [arr. of 2 acqueforti tunisine, pf]; Acquarelli, 1914; Il profumo delle oasi sahariane, 1915; Sym. no.1, F, 1916; La sagra dei morti, 1920; Grotte di Capri, 1925, rev. 1943; Sym. no.2, D, before 1928; Preludio e burlesca, str, 1938, Alba di gloria sul passo Uarièu, 1939; Santuari asiatici, 1951; other orch works

Choral: L'ultima visione di Cassandra, cant, S, chorus, orch, 1908; Messa facile, chorus, org, 1925

Solo vocal: Meriggio d'estate, 1v, vn, pf, 1900–04, Harmonie du soir, S, small orch, 1906; I canti della sera, 1v, pf, 1907; I poemi del sole, 1v, pf, 1910; 3 poesie persiane, 1v, pf, 1914; Una lirica giapponese, 1v, pf, 1919; Petits poèmes japonais, 1v, pf, 1919; many other songs

Chbr: Sonata, vn, pf, 1924; Str Qt (1931); smaller pieces

Pf: Notturno, Piccola ballata, 1905; 2 acqueforti tunisine, 1912; Ex humo ad sidera, 1920; Una lauda medievale (1927); Giardini notturni (1932); other pieces

Principal publishers: Chester, Forlivesi (Florence), Mignani (Florence), Ricordi

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*Il 'dopo-Wagner': Claude Debussy e Richard Strauss* (Rome, 1909, 2/1922)

*Nell'ombra del marabutto di Sidi-bu-Yahia* (Tunis, 1917); repr. as *I giardini del fuoco* (Rome, 1920) [diary of Arab life]

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JOHN C.G. WATERHOUSE

**Sant Omer.** Designation (possibly referring to the town situated between Lille and Calais) appearing at the head of a three-voice Sanctus, archaic in style, in the 14th–15th-century fragment *I-Pu* 1475 (no.1) from Padua.

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KURT VON FISCHER

**Santorini, Lorenz** (*fl* 1699–1764). Italian tenor active in Germany. He is said to have come from Venice (Marpurg) and was a tenor in the service of Elector Johann Wilhelm in Düsseldorf from 1699 to 1716. With the accession of Elector Carl Philipp, Santorini accompanied the electoral Hofkapelle in 1718 to Heidelberg and in 1720 to Mannheim. During Carl Philipp's reign (until 1742) he was appointed secretary, poet and composer to the court with a large salary, enabling him to buy a house in Mannheim in 1735. He was listed in the court records until 1764, although he had retired by 1756.

At the performance of Carlo Grua's festival opera *Meride* for the inauguration of the Mannheim opera house (1742) Santorini appeared as Cambise. His only known compositions are the mythological serenata *Il concilio de' pianeti* and a *componimento per musica In occasione di solennizzare il fine delle caccie autunnali* (librettos at *D-MHrm*), which were performed at Heidelberg court festivals in 1721; both are works of homage to his patron in the Baroque manner. He wrote the texts for Grua's oratorios *La conversione di Sant Ignazio* (1740) and *Jaele* (1741).

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ROLAND WÜRTZ/PAUL CORNEILSON

**Santoro, Cláudio** (*b* Manaus, Amazonas, 23 Nov 1919; *d* Brasília, 27 March 1989). Brazilian composer, conductor and violinist. He studied the violin and theory at the Conservatório de Música do Distrito Federal, Rio de Janeiro, graduating in 1936. After making some first attempts at composition in 1938, he became a pupil of Koellreutter, who introduced 12-note techniques to him. He co-founded and played the violin in the Brazil SO (1941–7), and in 1946 he was awarded a Guggenheim Fellowship, but, unable to secure a visa for the USA, he travelled instead to Paris under a French government fellowship. There he studied with Boulanger and was a conducting pupil of Bigot at the Conservatoire. In 1948 he was the Brazilian delegate to the Prague Congress of Progressive Composers, and the meeting's condemnation of dodecaphony as 'bourgeois decadence' influenced his development. Back in Brazil he worked as music director

of the Radio Club do Brasil in Rio (1951–3), professor of composition at the Santos School of Music (1953–4), chief conductor of the Brazil SO and artistic director of Radio Ministério da Educação e Cultura (1956). He also taught composition at the Pro Arte seminars in Rio and Teresópolis. In 1962 he was appointed professor and coordinator of music at the University of Brasília, and director of the music section of the Federal Cultural Foundation. The 1964 military takeover, however, created an untenable situation for many faculty members, and Santoro decided to accept a fellowship from the West German government and the Ford Foundation. He moved to Berlin in 1966, and the following year he was invited by the West German government to assist in the organization of the Information and Diffusion Centre for Latin American Music within the Institut für vergleichende Musikstudien und Dokumentation. After a period as music director of the Teatro Novo, Rio (1968–9), he returned to Germany as professor of composition and conducting at the Heidelberg-Mannheim Hochschule für Musik (1970–78). He consolidated his reputation in Europe during this period of creative activity; on his return to the University of Brasília in 1978 he developed intense activity in the capital city, including his foundation and direction of the symphony orchestra of the Teatro Nacional, which was renamed after him upon his death. A member of the Academia Brasileira de Música and of the Brazilian Academy of Arts, he received numerous prizes and commissions.

Santoro's early music, that written between early 1939 and about 1947, was orientated towards atonality, evolving under Koellreutter's influence into a pragmatic 12-note technique and from this to a freer, more flexible serial style. One exception to the abstract work of this period is the semi-programmatic *Impressões de uma fundição de aço* for orchestra (1942). Some pieces of the years 1945–7 anticipate a second phase in Santoro's music: the Symphony no.2, the *Música para cordas*, the 6 *peças* for piano and the Trumpet Sonata are all more subjective and lyrical, more spontaneously nationalist. Santoro began serious studies of Brazilian folk and popular music in 1949–50, and he embraced a nationalist style during the period 1948–60 approximately. His socialist views at this time had an effect on his music – there was some affinity with Prokofiev's Soviet phase and with the symphonic writing of Shostakovich. *Canto de amor e paz* for string orchestra (1950) received the International Peace Prize of the World Peace Council in Vienna (1952), the Symphony no.4 (1953) was recorded by the USSR State SO and praised by Soviet critics and composers. Although this latter work calls for Brazilian percussion instruments, it has no other nationalist character, but rather resembles Prokofiev in its rhythmic drive. At the same time Santoro was writing overtly nationalist pieces, such as the Third Quartet and *Ponteio*, and this tendency prevailed in the Symphony no.5. In the next two symphonies he tried to transcend his previously direct folk and popular style, developing a somewhat subjective nationalism in the late 1950s.

In the mid-1960s Santoro returned to a qualified serialism and went on to use aleatory and other new techniques. The Symphony no.8 (1963) was a major turning point in the return, and a clear indication of his concern to free his materials from the restrictions of folk rhythmic and other formulae. Characteristic of what Santoro termed a 'universal form and language' are the Quartets nos.6 and 7 and *Interações assintóticas*, which shows 'a detachment from conventional orchestral writing, compounded by micro-tuning mixed with impassive static blocks of tone and random "noise" of scraping instruments' (London). His use of aleatory methods and graphic notation began in 1966. *Intermitências II*, for example, includes random percussive elements and limited improvisation, as well as new performing techniques in the solo piano part; and the *Cantata elegíaca*, commissioned by the Gulbenkian Foundation, has improvised choral and instrumental passages.

In the late 1960s and 70s Santoro further developed, in an unorthodox manner, his earlier interest in electro-acoustic music, as displayed in his electronic ballet *Strukturen* (1976) and the *Mutationem* series for solo instruments and tape. He wrote some of his most solidly crafted works in his later years, such as the well-received cantata *Aus den Sonnetten an Orpheus* (1979), the *Requiem para JK* (1986) and his Symphony no.14 (1989). Among the many works written between 1940 and 1963 that he later withdrew are over 13 orchestral works, including four ballets, and numerous chamber, vocal and piano pieces. However, the impressive quality of his output puts him, with Villa-Lobos and Guarnieri, among the foremost Brazilian composers of the 20th century.

WORKS

*(selective list)*

ORCHESTRAL

Syms.: no.1, 2 str orchs, 1940; no.2, 1945; no.3, 1947–8; no.4 'Da paz', 1953; no.5, 1955; no.6, 1957; no.7 'Brasília', 1959–60; no.8, 1963; no.9, 1982; no.10 (B solo, movt 4), 1982; no.11, 1984; no.12, 1987; no.13, 1988; no.14, 1989

Str orch: Adagio, 1942; Música para cordas 1946, 1946; Canto de amor e paz, 1950; Ponteio, 1953; Introdução e allegro, 1962–3; 3 abstrações, 1966; In Tele tonos visionem, 1967; Fantasia sul América, solo insts, str, 1983; 3 Fragmentos sobre B–A–C–H, 1985; Conc. para orquestra de câmara, 1988

Ballets: Icamiabas, 1958–9; Zuimaaluti, 1960; Strukturen, 1976; Conflito, 1981; Brasília Ano I, 1988

Other orch: Impressões de uma fundição de aço, 1942; Divertimento, 1943; Música 1944, pf, orch, 1944; Variações, 1945; Pf Conc. no.1, 1951; Brasiliana, 1954; Vn Conc. no.2, 1958; Recitativo e variações, chbr orch, 1959; Pf Conc. no.3, 1960; Vc Conc. no.1, 1961; 5 esboços, 1964–5; Intermitências II, pf, chbr orch, 1967; Intermitências III, pf, orch/pf solo, 1967; Interações assintóticas, 1969; Pequena abertura universitária, 1979; Suite Brasília, 1986; Va Conc. no.1, 1988

CHAMBER AND SOLO INSTRUMENTAL

3–9 insts: Str Trio, 1941; Wind Qnt, 1942; Sonatina a 3, fl, va, vc, 1942; Str Qt no.1, 1943; Música de câmera, fl, cl, b cl, pf, vn, vc, 1944; Variações miniatura, cl, vn, va, vc, 1945; Str Qt no.2, 1946–7; Str Qt no.3, 1953; Str Qt no.4, 1955; Str Qt no.6, 1963; Str Qt no.7, 1965; Agrupamento in 10, fl, trbn, perc, pf, xyl, vib, vn, va, db, 1966; Pf Trio, 1973; Bodas sem Figaro (Musikalischer Spass), pic, cl, pf, vn, va, vc, db, synth, 1976; Wind Qt, ob, cl, hn, bn, 1980; Kleine Fanfarre, 3 hn, timp, org, 1983

1–2 insts: Sonata, vn, 1940; Sonata, fl, pf, 1941; 4 epigramas, fl, 1942; Sonatina, ob, pf, 1943; 3 peças, cl, 1944; Coral, org, 1945; Duo, vn, bn, 1945; Adagio, vc, pf, 1946; Sonata, tpt, pf, 1946; Sonata no.3, vn, pf, 1947; Sonata no.2, vc, pf, 1947; Sonata no.4, vn, pf, 1950; Sonata no.3, vc, pf, 1951; Sonata no.5, vn, pf, 1957; Sonata no.4, vc, pf, 1963; Diagramas ciclicos, pf, perc, 1966; 3 espaços, va, pf, 1966; Elegia II, vn, pf, 1985

Mutationem I–XII: I, hpd, tape, 1968; II, vc, tape, 1970; III, pf, tape, 1971; IV, va, tape, 1972; V, vn, tape, 1972; VI, vn, tape, 1972; VII, str qt, opt. tape, 1973; VIII, pf qt, opt. tape, 1975; IX, vv, objects, unspecified inst, 1976; X, ob/tape, 1976; XI, tape, 1976; XII, str qt/str orch, opt. tape, 1976

VOCAL

Op: Alma (4, Santoro), 1984

Choral: Cantata elegíaca (Camões), chorus, orch, 1970; Aus den Sonnetten an Orpheus (R.M. Rilke), T, chorus, str, 1979; Missa a 6 vozes, solo vv, chorus, orch, 1983; Os Estatutos do Homem (orat), solo vv, chorus, orch, 1984; Requiem para JK, solo vv, chorus, 1986

Songs: A menina bôba (O. Alvarenga), 1944; 60 corais infantis, 1951; Irremediável canção (A. de Andrade), 1953; Canção da fuga impossivel (Andrade), 1953; A uma mulher (C. Brant), 1956; Levavas a madrugada (Andrade), 1956; Amor em lágrimas (V. de Morais), 1957; 12 canções de amor (Morais), 1958–9; No meio fio da rua (J. Alimonda), 1960; Tu vais ao mar (Santoro), 1961; Canção (textless), 1961; Canção (textless), 1962; Eu não sei (R. da Costa), 1966; Canção (textless), 1966; Von ertrunkenen Mädchen (B. Brecht), 1973; Liebes Lied (Brecht), 1974; Das Lied von der Volker der Nacht (Brecht), 1974; 4 canções de madrugada (C. Nunes), 1982; O soldado (A. Zakythinos), v, chbr ens, 1988

PIANO

Pequena toccata, 1942; 4 peças, 1943; Sonata no.1, 1945; Sonatina infantil, 1946; 6 perças, 1946; Preludios nos.1–4, 1946–8; Sonatina no.1, 1948; Sonata no.2, 1948; Preludio no.5, 1950; 2 danças brasileiras, 1951; 9 peças infantis, 1952; Frevo, 1953; 7 paulistanas, 1953; Toccata, 1954; Sonata no.3, 1955; Sonata no.4 'Fantasia', 1957; Estudos nos.1–2, 1959–60; Preludios nos.1–25, 1957–63; Sonatina no.2, 1964; Intermitências I, 1967; Duo, 1972; Prelúdios nos.26–9, 1983–4; Noturno, 1984; Sonata no.5, 1988; I Topolini e Le Cicale, ballet, 1988

Principal publishers: Jobert, Ricordi (São Paulo), Savart, Max Eschig, Southern, Tonos, Schott, Universal, IBAC (Rio), CEMBRA (São Paulo)

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G. Béhague: *Music in Latin America: an Introduction* (Englewood Cliffs, NJ, 1979)

J.M. Neves: *Música brasileira contemporânea* (São Paulo, 1981)

V. Mariz: *História da música no Brasil* (Rio de Janeiro, 1981, 4/1994)

E.M. Vasconcelos: *The Symphony no.4 'Brasília' by Camargo Guarnieri and the Symphony no.6 by Cláudio Santoro in Brazilian 20th-Century Nationalist Symphonic Music* (diss., U. of Texas, 1991)

M. Godoy: *Cláudio Santoro: Overview of his Piano Works and Analysis of the Fourth Piano Sonata* (diss., Boston U., 1994)

V. Mariz: *Cláudio Santoro* (Rio de Janeiro, 1994)

GERARD BÉHAGUE

**Santórsola, Guido** (*b* Canosa, 18 Nov 1904; *d* Montevideo, 25 Sept 1994). Uruguayan composer, string player and conductor of Italian birth. His music studies began in São Paulo, where he had theory lessons from his father before entering the conservatory to study with Autuori (violin) and Cantú (harmony and counterpoint). After further training with Baldi, he went to Europe on a Brazilian Government scholarship to pursue violin studies with Fusella in Naples and with Mitowsky at Trinity College, London. On his return to Brazil in 1925 he joined the Paulista Quartet as violist. He founded the Brazilian Musical Institute, where he directed a chamber music course, and was first viola in the orchestra of the Rio de Janeiro Teatro Municipal, also appearing as a soloist on the viola and the viola d'amore. Thereafter he served as professor of violin, viola and harmony at the São Paulo Conservatory before settling in Montevideo as a violist in the radio symphony orchestra (OSSODRE). In 1943 he led an official mission from the institute of musicology on a tour of Brazilian cities, and in 1948 he reorganized the orchestra of Belo Horizonte, where he conducted a series of concerts. He also founded and conducted the orchestra of the Uruguayan Cultural Association and formed the Kleiber Quartet of Montevideo. In addition he has taught at the Montevideo Conservatory as professor of harmony, aesthetics and composition. In 1977 he was invited to the First International Conference on Classical Guitar at Marymount University, Virginia, where he taught composition masterclasses. He participated in subsequent conferences in the Americas and Europe and was a juror to the 1984 International Guitar Festival and Competition, Toronto, where the Kitchener-Waterloo Symphony gave the first perfomance of his Third Guitar Concerto.

Some of his early compositions for piano, guitar, and violin were influenced by Brazilian folk music and incorporated the *choro*. Later on he was attracted by Uruguayan folk music. The Concertino for Guitar, winner of the 1943 Uruguayan radio composition competition, has a second movement written in a *vidalita* form. In his mature works he experimented with 12-note music and explored diverse contemporary techniques. He wrote several didactic books about composition, guitar, harmony and fugue.

WORKS
(*selective list*)

Orch: Va Conc., 1933; Pf Conc., 1938–9; Gui Conc., 1942; Sym. no.1, 1957; Cantata a Artigas, 1965; 2 Gui Conc., 1966; 4 Hn Conc., 1967; 35 other works

Vocal: Os tres misteiros da note, speaker, A, orch, 1966; choral works, songs

20 chbr pieces; 12 works for vn, pf; more than 30 gui pieces; more than 20 pf pieces

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J. Vinton, ed.: *Dictionary of Contemporary Music* (New York, 1971)

M. Ficher, M. Furman Schleifer and J.M. Furman: *Latin American Classical Composers: a Biographical Dictionary* (Lanham, MD, and London, 1996)

SUSANA SALGADO

**Santos, Carles** (*b* Vinaroz, 1 July 1940). Spanish composer, pianist, conductor and stage director. He began studying music in 1945, training as a pianist and composer at the Barcelona Conservatory. He finished his musical studies at the age of 14 and in 1961 he began his career as a pianist, specializing in contemporary music and giving concerts in several countries. In 1967 he composed his first score for the cinema, *L'apat*, and in the following year he went to the USA on a March Foundation grant to study composition with John Cage, La Monte Young, Philip Corner and other figures of the American avant garde. In 1975 he made a recording of works by Cage, Webern, Stockhausen and other composers.

He was director of the Grup Instrumental Català (1976–9), whose venue was the Joan Miró Foundation, and from 1978 he has dedicated himself exclusively to the composition and performance of his own works. Following the premières of his musicals *Beethoven, si tanco la tapa qué passa?* (1983), *Santos-Gelabert* (1985) and *La boqueta amplificada* (1985), he received a stipend from the Deutsche Akademisku to live in Berlin as a resident composer (1986). Among the many prizes he has won are the National Composition Prize of Catalonia (1990) and the Barcelona Music Prize (1993). In 1993 his musical *Promenade Concert* was first performed under his own direction at the Joan Miró Foundation.

The piano plays a vital role in his artistic production; it is not only his main instrument for composition and

interpretation but also an integral part of his shows and cinema music. As a pianist he has toured to Paris, New York and other places. He is thus one of the Spanish composers whose music has been most widely disseminated outside Spain, and he has participated several times in the Paris Festival d'Automne and other festivals in Europe and the Americas. In New York he has issued a recording of his works for voice (*Voice-Tracks*, 1981) and one of his works for piano (*Piano-Track*, 1984).

WORKS
(*selective list*)

DRAMATIC

Ops: Asdrúbila (Santos), 1992, Barcelona, Tívoli, 1992; Figasantos-fagotrop, messatge en el contestador . . . soparem a les nou (1, Santos), 1996, Barcelona, Poliorama, 1996; La pantera imperial (Santos), 1997, Castillo de Peralada, 13 Aug 1997 [rev. of musical theatre work]; Ricardo y Elena (Santos), Barcelona, Nacional de Cataluña, 15 March 2000

Musical theatre (librettos by Santos): Musical Fight, 1981, New York, ?; Visca el piano, 1982; Beethoven, si tanco la tapa qué passa?, 1983, Barcelona, Regina, 1983; Té Xina la fina petxina de Xina?, 1983, Barcelona, Regina, 1983; Santos-Gelabert, 1985; La boqueta amplificada, 1985; Arganchulla, Arganchulla, Gallac, 1985, Berlin, Akademie der Künste, 1987; Tramuntana tremens, 1987, Barcelona, Mercat de les Flors, 1990; La grenya de Pascual Picanya, 1990, Barcelona, Adrià Gual, 1991; Promenade Concert, 1993, Barcelona, Fundació Joan Miró, 1993; L'esplèndidas vergonya del fet mal fet, 1995, Berlin, Hebbel, 1995; Santos a banda (com l'arrós), 1996, Barcelona, Mercat de les Flors, 18 May 1996; L'art del passodoble, 1997, Barcelona, Santos-Banda Municipal, 1997; La pantera imperial, Canet, La Vinya, 30 Dec 1996, rev. version, Frankfurt, Mousomturm, 30 May 1997; Roni, 1994, Barcelona, Fundació Joan Miró, 1994; Joan Fuster, 'La veu de la terra', 1997, Valencia, Plaza de Toros, 26 April 1997

Film scores: Play-back (dir. P. Portabella), 1970; Preludi de Chopin no.18, op.28 (dir. Portabella in collab. with Santos and Grup de Treball), 1974

Video scores: La, re, mi, la, 1979; Min matet sur mer, 1988; Anem, anem, anem a volar, 1982; TV scores

VOCAL

Chorus: Autorretrat (Santos), 16vv, 1981

1v (texts by Santos): To-ca-ti-co-to-ca-tá, 1978; Cant energètic, 1979; Conversa, 1980; Pepa, 1980; La sargantaneta, 1980

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J. Maderuelo: *Una música para los 80* (Madrid, 1981)

J.M. García Ferrer and M. Rom: *Finestra Santos* (Barcelona, 1982)

O. Bohigas: 'A Carles Santos: Bach, Miller i tu', *El present des del futur: epistolari públic (1994–1995)* (Barcelona, 1996), 189–92

M. Cureses: 'Claves de comunicación el la música contemporanéa: la fascinación interpretativa de Carles Santos', *Eufonía*, no.5 (1996), 37–45

J. Rivira: *El caso Santos* (Valencia, 1996)

R. Block: *Musik im Museum Fridericianum: Carles Santos* (Kassel, 1998) [incl. list of works]

MARTA CURESES

**Santos, (José Manuel) Joly Braga** (*b* Lisbon, 14 May 1924; *d* Lisbon, 18 July 1988). Portuguese composer and conductor. He studied the violin and composition at the Lisbon Conservatory (1934–43) but abandoned his studies before graduating. He continued to study composition privately with Luís de Freitas Branco until 1945. In 1947 he joined the music studies department of Portuguese radio, for which he wrote a great deal of music. In addition, after the première of his First Symphony, he studied conducting in Venice with Hermann Scherchen in 1948 on a scholarship from the Portuguese government and, later, composition in Rome with Mortari (1959–60). He was conductor of the Oporto SO, 1955–9, assistant conductor of the Portuguese RSO, 1961–88, and lecturer in analysis and composition at the Lisbon Conservatory from 1972 until his death. He was also music critic for a Lisbon daily newspaper and wrote articles for several encyclopedias and periodicals.

Santos's work is mainly instrumental and may be divided into three phases. His early compositions are clearly indebted to his studies with Branco. In the 1940s and 50s he was influenced by Portuguese Renaissance polyphony: modality, repetition of rhythmic patterns and a preference for classical forms are discernible as significant features. Some works, such as the Third and Fourth Symphonies and the *Variações sobre um tema alentejano*, also show the influence of folk music. Towards the end of the 1950s, after wider contacts with the European mainstream, he began to experiment with free chromaticism and atonality. *Mérope* (1958), his second opera, may be considered the beginning of this new period in which harmony and form are freer and subtler, and orchestral colour becomes an essential component. This stylistic renewal reached its highest point in the Fifth Symphony (1966) and in the opera *Trilogia das barcas* (1968–70), where he tried to associate the new features with the madrigal forms contemporary with the text. After the Sixth Symphony (1971–2) and the Piano Concerto (1973) he preferred freer forms for his orchestral music and sought to escape from clichés and routine, as in his Cello Concerto (1987). In this last period he also composed chamber and vocal music, to which he brought his acute sense of instrumental colour.

WORKS

Stage: Jogo para o Natal de Cristo (incid. music, L.F. Rebelo), 1944, Lisbon, Trindade, 1945; Viver ou morrer (op, 1, J.F. Branco after I. Shaw), op.19, 1952, concert perf., Lisbon, S. Carlos, 14 June 1956; Mérope (op, 3, M.J.B. Santos after F.S. Maffei, V. Alfieri and J.B. da S.L. de Almeida Garrett), op.28, 1958, Lisbon, S. Carlos, 15 May 1959; A estação (radio tale, F. de Almeida), op.29, 1959; A Nau Catrineta (ballet, 1, popular), op.30, 1959; Tema alentejano (ballet, F. Lima), op.37, 1965; Encruzilhada, op.41 (ballet, F. Graça), 1967; Trilogia das barcas (op, 2, M.J.B. Santos after G. Vicente), op.43, 1968–70, Lisbon, Gulbenkian, 8 May 1970; Dom Garcia, op.44 (scenic cant., N. Correia), Vilar de Mouros, 1971

Orch: Elegia trágica, 1943; Abertura sinfónica I, op.7, 1946; Sym. no.1, op.8, 1947; Abertura sinfónica II, op.10, 1947; Nocturno, op.11, str, 1947; Sym. no.2, op.13, 1948; Elegia a Viana da Mota, op.14, 1948; Sym. no.3, op.15, 1949; Sym no.4, op.16, 1950, revised as choral sym. (V. Sobral), 1968; Concerto, d, op.17, str, 1951; Variações sobre um tema alentejano, op.18, 1951; Paisagem, sym. picture, op.22, 1952; Abertura sinfónica III, op.20, 1954; Pastoral, op.21, 1954; Canção, op.23, 1955; Va Conc., op.31, 1960; Divertimento, op.32, 1960; Ruinas do Carmo, sym. poem, op.33, 1961; 3 esboços sinfónicos, op.34, 1962; Sinfonietta, op.33, str, 1963; Sym. no.5 'Virtus lusitaniae', op.39, 1966; Variações concertantes, op.40, str qt, hp, str, 1967; Duplo concerto, op.42, vn, vc, hp, str, 1968; Sym. no.6 (L. de Camões), op.45, S, chorus, orch, 1971–2; Pf Conc., op.46, 1973; Variações, op.49, orch, 1976; Otonifonias, op.50, brass band, 1977; Divertimento II, op.52, str, 1978; Vc Conc., op.60, 1987; Staccato brilhante, op.63, 1988

Choral: A conquista de Lisboa (cant., Camões), op.9, chorus, orch, 1947; Requiem, op.36, 1964; Ode à música (M. Torga), op.38, chorus, orch, 1965; 8 composições corais sobre clássicos castelhanos (anon., 15th cent.), op.47, S, T, chorus, 1974; 2 motets (liturgical), op.48, chorus, 1974; Babel e Sião, op.53 (cant., Camões, Ps cxxxvii), spkr, S, chorus, orch, 1980; As sombras, op.55 (cant., T. de Pascoais), S, Bar, chorus, orch, 1984

Solo v (with pf unless otherwise stated): 5 melodias (F. Pessoa), 1942; 2 sonetos (Camões), 1944; 3 sonetos (Camões), op.2, 1945, orchd, 1972; Accordando (A. de Quental), op.3, 1945 arr v; 3 harmonizações de canções populares, 1948; Formoso rio Lys (R. Lobo), op.24, orch, 1955; Ode a Bocage (J.M.B. du Bocage), op.25, 1958; Cantares gallegos (R. de Castro), op.54, v, orch, 1980; Aquella tarde (A. Machado), op.62, v, ens, 1988

Chbr: Nocturno, vn, pf, 1942; Str Qt no.1, op.4, 1945; Aria I, op.6, vc, pf, 1946, arr. orch, 1954; Andante caprichoso, op.6, bn, pf,

1946; Tema e variações, op.12, vc, pf, 1948; Pf Qt, op.26, 1957; Str Qt no.2, op.27, 1958; Aria II, op.51, vc, pf, 1977; Aria a 3, op.56, va, cl, pf, 1984; Suite de danças, op.57, pf, va, ob, db, 1984; Trio, op.58, vn, vc, pf, 1985; Sexteto, op.59, 2 vn, 2 va, 2 vc, 1986; Improviso, op.64, cl, pf, 1988

Pf: Siciliana, op.1, 1944; Peça coreográfica, op.5, 1946

Film scores: Chaimite (J. Brum do Canto), 1953; O cerro dos enforcados (F. Garcia), 1954; O velho e a moça (H. Peiroteu), 1960; A cruz de ferro (J.B. do Canto), 1965; Continuum (X. Aguirre), op.61, 1987

Arrs: A. Fragoso: Pequeña suite, orchd, 1958; L. de Freitas Branco: Vathek, arr. small orch, 1965; L. de Freitas Branco: Fandango ribatejano, arr. as a ballet, 1965

Principal publishers: Gulbenkian, Sassetti

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J. de Freitas Branco: 'Homenagem à memória de Joly Braga Santos', *São Carlos*, ix (1989), 21–41

ADRIANA LATINO

**Santos, José Joaquim dos** (*b* Senhor da Pedra, nr Óbidos, *c*1747; *d* Lisbon, 1801). Portuguese composer. He entered the Seminário Patriarcal on 24 June 1754 and after graduating on 1 January 1763 was hired at a yearly salary of 40,000 réis to teach solfège. He remained at the seminary as instructor of harmony, counterpoint and composition until his death. Santos composed convincingly in the vigorous idiom of his teacher David Perez. Two shepherd eclogues by him were sung in 1786 and 1787 at the Lisbon Academia Real das Ciências at its annual celebration of the Feast of the Immaculate Conception (8 December), but his extant works are all sacred.

WORKS

*P-La*: TeD, 8vv, org, 1779; Cr, 8vv, vc, org, 1787; 7 vesper Pss; Mag, 4vv, org; Miserere breve, 4vv, vc

*P-Lf*, 1774–93, various accs.: 5 masses; 25 pss; 15 motets; 3 TeD; Stabat mater; Miserere

*P-Ln*: Responsório, 1768; Holy Week res, 4vv, org; 2 Miserere; 2 Stabat mater, 1 for 3vv, orch (Lisbon, 1792), 1 for 3vv, 2 va, vc; Hymnos ad nonam, 4vv, orchd A.L. Miró; Setenário de Nossa Senhora das Dores, 4vv, orch

Rio de Janeiro Cathedral: matins for Holy Week, SATB, orch/org, 1859

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*DBP; StevensonRB*

M.A. Machado Santos, ed.: *Biblioteca da Ajuda: catálogo de música manuscrita*, v (Lisbon, 1962), 78ff

ROBERT STEVENSON

**Santos, Luciano Xavier** (*b* Lisbon, 1734; *d* Lisbon, 2 Feb 1808). Portuguese composer. He studied with the Venetian composer Giovanni Giorgi in the school of religious music established by João V at S Catarina de Ribamar and was admitted to the Irmandade de S Cecília, the musicians' union of Lisbon, on 20 May 1756. From then until his death he served as first organist and *mestre* of the royal chapel of the Bemposta in Lisbon. Besides a large quantity of sacred music, he composed several operas and serenatas for the court. His works have not generally been revived in modern times.

WORKS

*MSS in P-La unless otherwise stated*

dmc – *dramma per musica da cantarsi*

Stage (first perf. in Lisbon, Queluz Palace, unless otherwise stated): Le grazie vendicate (azione teatrale, P. Metastasio), place of perf. unknown, 1762; Gli orti esperidi (dmc, 2, Metastasio), 1764, only lib extant; Ercole sul Tago (dmc, 1, V.A. Cigna-Santi), 29 June 1765; Il natal di Giove (dmc, 1, Metastasio), 29 June 1766, only lib extant; La danza (cant., Metastasio), 1766; Il sogno di Scipione (dmc, 1, Metastasio), 1768, only lib extant; Il Palladio conservato (dmc, 1, Metastasio), 1771; Alcide al bivio (dmc, 1, Metastasio), 5 July 1778; Ati, e Sangaride (serenata, G. Martinelli), 25 July 1779; Palmira di Tebe (serenata, Martinelli), 21 Aug 1781; Esione (dmc, 1, Martinelli), Lisbon, Ajuda Palace, 17 Dec 1784; Il re pastore (dramma per musica, 3, Metastasio), place of perf. unknown, 1797; La Galatea (serenata, Metastasio), ?unperf.; 1 aria, *P-EVc*; La clemenza di Tito (dramma per musica, 2, Metastasio) [doubtful]

Sacred: L'Isacco, figura del Redentore (orat, ?Metastasio), 1763; La passione di Gesu Christo (orat, ?Metastasio), Lisbon, Ajuda Palace, 19 March 1783; 79 Lat. compositions incl. 2 masses, 1773, 1784, 11 Matins, Lamentations, Magnificat settings; 1 TeD, 1 responsory, 1 motet, *P-EVc*; 2 masses, 1760, 1791, Benedictus, 1804, Stabat mater, ps, *Lf*; Lamentations and responsories for Holy Week, *VV*; TeD, 4vv, orch, Rio de Janeiro Cathedral

Inst: Sinfonia, 1799, inc., *P-La*

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*DBP*

M.C. de Brito: *Opera in Portugal in the Eighteenth Century* (Cambridge, 1989)

MANUEL CARLOS DE BRITO

**Santos, Manuel dos** (*b* Lisbon, *c*1666; *d* Lisbon, 19 Sept 1737). Portuguese composer and organist. He was the most able pupil of António Marques Lésbio, master of the royal chamber music and of the royal chapel school, and in 1686 he joined the order of S Paulo. Between 1708 and 1716 he received an annual pension of 60,000 réis for the villancicos and Latin sacred works he wrote for the royal chapel. His works, once in the royal chapel, the convent at Serra de Ossa, Coimbra Cathedral and the library of the Duke of Lafões, included Passions, lessons, responsories, an Office of the Dead, villancicos, and a *Te Deum* for three choirs sung for the reception of the new Queen Marianna of Austria, daughter of Emperor Leopold I, who married King João V in 1708. The only ones to survive are two villancicos (*P-EVp*; one ed. in PM, xxix, 1976).

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*DBP*

R. Stevenson: Preface to PM, xxix (1976), pp.xcii–xciii

R.V. Nery: *A música no ciclo da Bibliotheca lusitana* (Lisbon, 1984), 213–14

MANUEL CARLOS DE BRITO

**Santos, Ramon Pagayon** (*b* Pasig, Rizal, 25 Feb 1941). Filipino composer. He studied at the University of the Philippines (BMus in composition and conducting 1965), Indiana University (MMus 1969), the State University of New York at Buffalo (PhD in composition 1972) and the Darmstadt summer courses (1974). His university teachers included Hilarion Rubio, Lucio San Pedro, Roque Cordero, Gehlhaar, Anhalt and Perle; he studied ethnomusicology with Bruno Nettl, Javanese music and dance with Sunardi Wisnusubroto and *nankuan* (the traditional music of the Chinese Amoy) with Lao Hong Kio. In 1973 Santos became chairman of the composition and conducting department at the University of the Philippines College of Music, held the deanship (1978–88) and was appointed professor in 1995. He was president of the National Music Council of the Philippines (1984–93) and chairman of the Asian Composers' League (1994–7); in 1987 he was made a Chevalier de l'Ordre des Arts et Lettres.

WORKS

(*selective list*)

Stage: Ang hardin ni ligaya [The Garden of Happiness] (op, 2, Santos), 1965; Ang puting waling-waling [The White Orchids] (music drama, 3, Santos), 1972; Siklo (dance theatre), 1978; Anino

ni Saumay (musical theatre, 1), 1982; Awit ni Pulau (children's theatre), 1990; Daragang Magayon, 1v, 2pf, perc, nar, 2 dancers
Orch: 4 Movts, chbr orch, 1968; Concertino Variations, 1969; Parangal kay W.S., orch, Javanese gamelan, 1971; The Chant, sym. poem, 1973; Penomenon, 5, 1980; Yin-ig, 13, 1982; Du-a, 1986; Time-Space, 2 orch, 1990; L'bad, 1995
Chbr: Abot Tanaw (I, gui, 1980; II, vn, 1982; III, pf, 1984); S'Geypo, 16 fl, perc, 1993; Alingawngaw I, *nan-yu* (bowed lute), ens, 1994
Choral: Sa kapurihan at kapalaran [To Integrity and Fate], sym. ode, A, chorus, orch, 1963; Missa brevis, chorus, chbr orch, 1964; Magnificat, 1969; Ding-ding nga diyawa (Muslim liturgy), chorus, western and oriental perc, 1970; Mass of the Resurrection, 1970
Miscellaneous: Radyasyon, musicians, slides, 1974; Ritwal ng Pasasalamat [I], bamboo insts, gongs, gong-chimes, vv, str qts, pfs, perc, priests, 1976; Likas-An, bamboo insts, fls, perc, 1978; Ritwal ng Pasasalamat II, choirs, trad. ens, priests, 1991

LUCRECIA R. KASILAG

**Santos, Turibio (Soares)** (*b* São Luís, 7 March 1943). Brazilian guitarist and musicologist. His early guitar studies were with Antonio Rebelo, and he also studied with the composer Edino Krieger. At the age of 20 he gave the première of the Twelve Etudes for guitar by Villa-Lobos, which became standards of the concert repertory, and he has since become an authority on the music of Villa-Lobos in relation to the guitar, and on Brazilian musical culture in general. He also gave the première of Jolivet's *Comme un prélude* (1970, Paris). Between 1968 and 1986 he made a series of 18 recordings centred around Brazilian and Latin American musical styles. Since the mid-1980s Santos has led a guitar orchestra, the Orchestra de Violões do Rio de Janeiro, with whom he has given concerts and made several recordings. In 1987 he released a recording of the complete guitar works of Villa-Lobos. Santos has published a series of transcriptions for guitar of well-known works by Bach, Beethoven, Sanz, Albéniz and others, entitled Collection Turibio Santos, and more recently the series Arquivos musicais (published in Saõ Paulo). He has also composed six preludes for guitar (1984–6). He was director of the Sala Cecilia Meireles in Rio de Janeiro (1980–81) and since 1985 has been director of the Museu Villa-Lobos. He was created a Chevalier of the Légion d'Honneur in 1985 and a member of the Brazilian Ordem do Cruzeiro do Sol in 1989.

WRITINGS

*Heitor Villa-Lobos e o violão* (Rio de Janeiro, 1975); Eng. trans., as *Heitor Villa-Lobos and the Guitar* (Gurtnacloona, Co. Cork, 1985)
'Villa-Lobos e o violão', *Revista do Brasil*, iv/1 (1988), 97–8
'O encontro das aguas', *Brasil musical: Viagem pelos sons e ritmos populares* (Rio de Janeiro, 1988), 282–6

THOMAS F. HECK

**Santos Ocampo, Amada (Galvez)** (*b* Manila, 23 June 1925). Filipina composer. She studied at St Paul College, Manila (music teacher's diploma), the Centro Escolar University Conservatory (BMus), DePauw University, Indiana (MMus), and the University of Indiana at Bloomington. Among her composition teachers were Antonio Molina, Antonino Buenaventura and Lucio San Pedro in the Philippines, and Harris, White, Heiden and Orrego Salas in the USA. In addition, she had advanced piano lessons with Glen Sherman and Sidney Fosters, and she has toured the Philippines and the USA as a composer-pianist. She taught at Centro Escolar University (1955–8, 1964–7) and Stella Maris College (1965–7) before returning to the USA to take up a post as pianist and assistant professor at the Pennsylvania State University. She retired in 1992. Her varied compositional style ranges from neo-classical to atonal, using contemporary harmonic and contrapuntal idioms.

WORKS
(*selective list*)

Stage: Masquerade (musical), 1976
Orch: Tone Poem, 1956; Pf Conc., a, 1957; Variations, 1960; 2 syms., 1964
Chbr: Sonata, cl, pf, 1960; Str Qt, 1961; Concert Piece, 2 pf, 1962; Sonata, vn, pf, 1965; Orchesis, vn, pf, 1978
Vocal: Gloom Casts the Candle, Bar, pf, 1966; 5 Songs, Mez, orch, 1966; The Beggar, Bar, pf, 1967; Universal Peace, Mez, pf, 1974; Sumikat ka ina [Shine on the Motherland], Mez, pf, 1985
Choral pieces, pf music, music for dance and gymnastics

LUCRECIA R. KASILAG

**Santos Pinto, Francisco António Norberto dos.** *See* PINTO, FRANCISCO ANTÓNIO NORBERTO DOS SANTOS.

**Santucci, Marco** (*b* Camaiore, Tuscany, 4 July 1762; *d* Lucca, 29 Nov 1843). Italian composer. After appearing at the age of 13 as the prima donna in Sacchini's *La contadina in corte* and having done some composition, he studied at the Conservatorio di S Maria di Loreto in Naples from 1779. In 1790 he returned to Camaiore, where he was ordained in 1794; in 1797 he succeeded Anfossi as *maestro di cappella* at S Giovanni in Laterano, Rome, where he remained until 1798, when he moved back to Camaiore. He contributed to a cantata *Marco Curzio* (1791) for the Luccan dramatic festival known as the *Tasche*, and in 1806 he won the Accademia Napoleone prize for a 16-part motet for four choirs: the novelty of this was much praised by the judges, but was then sharply contested by Baini. He became a canon of Lucca Cathedral in 1808, and was also one of the eight members of the music section of the Società Italiana founded by Napoleon. In 1830 he fell ill with apoplexy. His many pupils included, briefly and at an early age, Michele Puccini, father of Giacomo. Among his compositions are much church music and some secular choral and instrumental works. In his youth he also wrote a few operas, which he later burnt as 'unworthy of a priest'. His short treatise *Sulla melodia, sull'armonia e sul metro* (Lucca, 1828) shows a distaste for the Romantic movement in the European countries, particularly German music, and maintains the supremacy of melody over harmony.

WORKS
(*selective list*)

Sacred: Ky and Gl, 3vv; Messa concertante, 4vv; Responses, Bs, Miserere; Psalms, 4vv; Requiem, 4vv, orch; Mottetto per S Cecilia, 16vv; vespers; TeD, 4vv, insts; organ versets; solfeggi
Other vocal: Marco Curzio (cant.), for Tasche (1791), collab. A. Puccini and P. Solfi; Scendi o genio dal Serchio (cant.), 16vv, org; arias, 1v, org
Inst: syms; 12 Sonate in stile fugato, pf

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*Marco Santucci: Camaiore 1994*

JOHN WARRACK/FRANCESCO IZZO

**Santur** [sadouri, sanṭūr, sant'ur, santuri, sintir, tsintsila]. Dulcimer of the Middle East, south-eastern Europe and South and East Asia. It is used in Iran, Iraq, India, Kashmir, Turkey, Greece, Armenia, China and other areas where Tibetans live.

The prototype of the instrument may be seen in a harp, carried horizontally and struck with two sticks, found in iconographical documents of the ancient Babylonian (1600–911 BCE) and neo-Assyrian (911–612 BCE) eras. In the Hebrew Bible (Old Testament), the *santir* appears among the instruments in the orchestra of Nebuchadnezzar, King of Chaldea (604–562 BCE). Certain Arab sources mention its use during the Sassanian era (226–641 CE). In the 11th century the instrument was known to Spanish Muslims and, in the 14th, Ibn Khaldūn mentioned its use by Arabs in North Africa. In the 16th century the Egyptians made a distinction between the *qānūn* and the *sanṭūr*; Villoteau (*Description de l'Egypte*, Paris, 1809–28) referred to the *sanṭūr* as marginal in Egypt itself, though the instrument was most definitely used at that time in Iraq.

In Iran the *santur* consists of a trapeziform case made of walnut wood, approximately 90 cm wide at the broad end, 35 cm wide at the narrow end and 6 cm deep. The sides form an angle of 45° to the wider end. The strings are fixed to hitch-pins along the left-hand side and wound round metal wrest-pins on the right by means of which they are tuned with a tuning-key. Each quadruple set of strings rests on a movable bridge of hardwood (*kharak*). These bridges are aligned almost parallel with the sides of the case. The right-hand rank corresponds to the bass strings and that on the left to the treble strings. In the centre of the *santur* the low-pitched strings on the right cross the high-pitched strings on the left.

The left-hand strings can be played on either side of the bridges. In this way three different courses of strings are available: the lowest-sounding on the right, a second series, sounding an octave higher, left of centre, and the highest-sounding series, giving the third octave, on the left. There are nine (or sometimes 11) quadruple strings on either side so that, with 18 groups of strings, 27 different notes can be played. The bass strings are of brass and the trebles of steel. The first series of strings has a range of *e*′–*f*″, the second *e*″–*f*‴ and the third *e*‴–*f*⁗. The tuning can be readily modified by adjusting the position of the bridges.

The *santur* is played by striking the strings with two light hammers (*mezrāb*) held in three fingers of each hand. The hammers do not rebound and the tremolo is controlled solely by a rapid alternating movement of the right and left wrists. Tradition calls for a delicate and precise tone-quality which is obtained only with light hammers of hardwood, and some players stick felt to the ends of the hammers to soften the impact; others have obtained the same result by laying a piece of cloth on the strings. During the second half of the 20th century the Iranian *santur* virtuoso FARĀMARZ PĀYVAR wrote several books on performance techniques.

The contemporary Iraqi *sanṭūr* consists of a trapeziform soundbox made from two boards of wood joined together by splints of varying height; hardwoods such as walnut, bitter orange, white beech or apricot may be used. It is approximately 80 to 90 cm wide at the broad end, 31 to 41 cm wide at the narrow end and 7 to 12 cm deep, though when an instrument is made to accompany a specific singer, the size of the soundbox may be changed to accommodate the register of the singer's voice.



*Sanṭūr player, Iraq*

The Iraqi *sanṭūr* generally has 23 (recently 25) courses of strings (triple, quadruple and rarely quintuple) tuned in unison. There is no damping mechanism, so the sound of the struck melody notes is accompanied by the sympathetic vibrations of the other strings. Strings were traditionally metallic and varied in thickness, treble ones being of steel and those for the lower octaves of bronze. Bronze has now been replaced by nylon, either used by itself or alternating with brass or steel wire. Each group of strings rests on a movable hardwood bridge with a circular base in the shape of a bobbin. The bridges are placed so that the strings are divided into three sections, giving the fundamental note and two higher octaves. The *sanṭūr* is played with two light sticks held in three fingers of each hand (see illustration); the ends of the sticks are usually covered with cloth to soften their impact on the strings.

Unlike its modern counterpart, the ancient Persian *santūr* has fixed bridges, which make it impossible to tune the notes during performance; only a number of basic modes may be played and transposed by three or more degrees on any one instrument. The ancient *santūr* is still played in Iraq. The *santūr* has a range of more than three octaves from *g* to *a*‴.

In South Asia, the *santūr* was restricted until recently to Kashmir, with its strong Persian culture. The construction of the Kashmiri *santūr* is similar to that of its Iranian counterpart (though smaller, deeper, and held on the player's lap), but the tuning differs. Its 100 strings are tuned to nine scalar degrees to the octave (whole tones plus a flat 3rd and 7th) and the range is over one-and-a-half octaves. 12 degrees have two quadruple courses (one of steel, struck with the sticks, and one of brass, resonating sympathetically); the 13th has only a steel course.

In Iran the *santur* is an important instrument in the traditional orchestra, with the same repertory as the *tār* and *setār* (lutes). It is also used in *motrebi* (music for entertainment), but never in folk music. In Iraq the *santūr* is part of the classical*shālghī al baghdādī* ('Baghdad ensemble') along with the *jūza* (four-string spike fiddle), the *daff zinjārī* (frame drum with cymbalets), the *ṭabl* (single-headed drum) and the *naqqāra* (double kettledrum). The principal role of the *shālghī* is to accompany classical singing (*maqām 'irāqī*) in teahouses, private homes and concerts. In the Caucasus, the *sant'ur* or *santuri* (which may have from 13 to 26 courses from triple to quintuple) is used mainly in the *sazandar* and *ashugh* (folk poet-singers) ensembles. In Greece its equivalent, the *sadouri*, is used in small folk ensembles.

The Kashmiri *santūr* is the leading instrument of the religious art-music ensemble *sūfyāna kalām* ('Sufic utterance'). Together with the *setār* (long lute), *dukrā* (drums) and (formerly) the *sāz-ī-kāshmīr* (spike fiddle), it accompanies *kalām* songs in a repertory of over 50 modes, some with Indian rāga names, some Middle Eastern. It was introduced into Hindustani rāga music by SHIV KUMAR SHARMA, who has become the instrument's most famous exponent. Fixed-pitch chordophones were not formerly prominent in Indian court music because of the stylistic importance of voice-derived portamento (*mīṛ*), but Sharma introduced a virtuoso stick-technique which re-creates the sound of vocal portamento through timing and tremolo. Since then the instrument has enjoyed growing popularity. It does not have a fixed tuning system but is re-tuned from piece to piece to a scale in the rāga system, in three octave registers.

*See also* IRAN, §§II, 5 and III, 3; IRAQ, §II, 1; KASHMIR, §3; GREECE, §IV, 1(iv); and UZBEKISTAN, §I, 3.

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JEAN DURING, SCHEHERAZADE QASSIM HASSAN, ALASTAIR DICK

**Sanuti Pellicani, Giovanni Battista** (*b* Bologna, 1632–3; *d* Bologna, 7 Aug 1697). Italian lawyer and composer. He was a doctor of laws and a professor at Bologna University. As a member of the Bolognese Accademia dei Gelati he wrote a discourse on a musical subject: 'Perche nelle cantilene si adopri la quinta diminuita, e la quarta superflua; e non questa diminuita, e quella superflua', printed in *Prose de' Signori Accademici Gelati di Bologna* (Bologna, 1671), 133ff. He wrote the text of Cazzati's oratorio *Il transito di S Giuseppe* (1665); Cazzati's *Sonate* op.55 (1670) is dedicated to him. His own surviving music amounts to three secular pieces for solo voice and continuo (two in RISM 1670³ and one in 1685¹).

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JOHN WHENHAM

**Sanxian.** Long-necked plucked lute of the Han Chinese. The name appears as either *sanxian* ('three string') or popularly as *xianzi* ('string', *zi* being a diminutive suffix). The *sanxian* is constructed of a long fretless neck of redwood or other hardwood, its lower end passing through a small oval (or square) soundchamber (see illustration). Distinguishing features include three elongated tuning pegs inserted laterally into a spatula-shaped peg box, strings of silk (more recently of nylon or steel), and covering of the soundchamber on both sides with python skin. The three strings, which hold a short bridge against the snakeskin head, are usually tuned to intervals of a 4th (between the low and middle strings) and 5th (between the middle and high strings), or vice versa. Other tunings are occasionally found as well. In performance, the soundchamber rests on the player's right thigh, the neck extending out to the left at an upward angle. Strings are plucked using fingernails or a small plectrum.

Several sizes of *sanxian* are common. In north China, the 'large *sanxian*' of about 120 cm in length is the principal instrument employed to accompany genres of *dagushu* narrative song. In the Jiangnan area (central-eastern China), a 'small *sanxian*' of about 95 cm is used in the ensemble tradition of *sizhu* ('silk-and-bamboo'), *Kunqu* opera, *tanci* narrative song and other genres. The Chaozhou people in coastal areas of south China have a still shorter *sanxian* of about 80 cm, used in *xianshi* ('string-poem') ensemble music and the local opera tradition. Many other varieties of related lutes are found among minority peoples, especially in south-west China, such as the very large long-necked lute of the Yi (about 150 cm) and the small lute of the Lahu (between about 50 and 70 cm).

While the *sanxian* is popularly believed to have emerged in China during Mongol rule (*c*14th century), recent research has shown that the name was known during the Tang dynasty (618–907), and a similar lute was depicted in tomb art of the 12th century. While its precise lines of development are not clear, it does seem certain that the instrument was introduced into China from elsewhere. In fact it shares important structural features (such as neck-type, resonator-type and number of strings) with the SETAR and *tanbur* of Central Asia. An important instrument for song accompaniment during the Yuan and Ming periods (*c*14th to early 17th centuries), the *sanxian* was subsequently introduced into Japan (SHAMISEN) and the Ryūkyū Islands. Its popularity in China has continued to the present day, both as an instrument for accompaniment of narrative song and as a low-pitched instrument used in traditional ensembles.

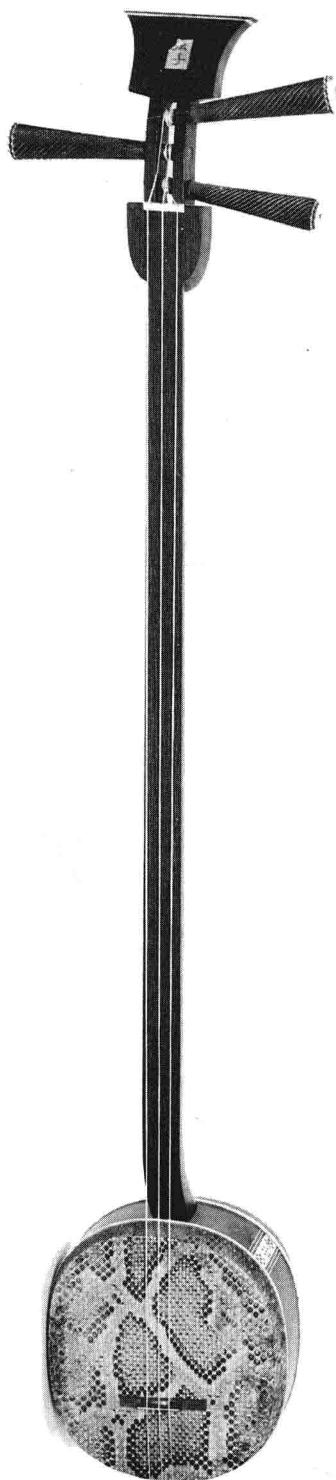
*See also* CHINA, §IV; TAIWAN, §3.

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ALAN R. THRASHER



*Sanxian (three-string lute) (Gemeentemuseum, The Hague)*

**Sanz, Gaspar** (*b* Calanda, Aragon, mid-17th century; *d* early 18th century). Spanish guitarist, composer and priest. Early in his life he received a Bachelor of Theology degree from the University of Salamanca and later travelled to Italy, where he studied music under Cristoforo Caresana and Lelio Colista, and possibly also under Orazio Benevoli and Pietro Andrea Ziani. On returning to Spain he published not only his *Instrucción de música sobre la guitarra española* but also two literary works: a Spanish translation of Daniello Bartoli's *L'uomo de lettere* (Madrid, 1678) and a eulogy in praise of Pope Innocent XI entitled *Ecos sagrados* (Madrid, 1681).

Sanz's *Instrucción de música* is the most comprehensive guitar treatise of its time. Comprising three books, it contains 90 pieces written for a five-course instrument tuned *a*/*a*–*d*′/*d*′–*g*/*g*–*b*/*b*–*e*′, the majority of which are based on dance forms, such as the *folía, canario* and *españoleta*, typical of the late 17th-century Spanish Baroque style. The first book includes a detailed introductory tutor with instructions for stringing, fretting and tuning and an explanation of both the *rasgueado* (strummed) and *punteado* (plucked) styles; it also contains a long essay on figured bass accompaniment for the guitar. While many of its pieces are intended for beginners, those in the second and third books are longer, broader in scope and more technically demanding.

Sanz's work was very popular in Spain and initiated a series of similar works, such as those of Ruiz de Ribayaz, Guerau and Santiago de Murcia. Various pieces from it and parts of the text appear in six publications and manuscripts, French as well as Spanish, up to 1763.

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ROBERT STRIZICH

**Sanz, Rocio** (*b* San José, 28 Jan 1933; *d* Mexico City, 14 April 1993). Costa Rican composer. She began her studies at the Conservatorio Nacional de Música and continued, working on piano and composition studies, in Los Angeles and at the Conservatorio Nacional de Música, Mexico City, and the Tchaikovsky Conservatory in Moscow. From 1953 she was based in Mexico City, where almost all her works were written; there she studied with the composers Jiménez Mabarak, Rodolfo Halffter and Blas

Galindo Dimas. She taught at the Academia de Danza Mexicana, the Escuela de Arte Dramático of the Instituto Nacional de Bellas Artes and the Centro Universitario de Teatro and coordinated the Ballet Folklórico de México. Her output includes stories and songs for children, chamber music, orchestral works, music for numerous short documentaries and theatrical productions and for the film *La Sunamita*, the ballet *El forastero* and for the Griselda Alvarez success, *Letania erótica para la paz*. Her *Cantata de la Independencia de Centroamérica* won her first prize in the competition on the 150th anniversary, in 1971, of Costa Rican independence; it had its première in 1984. In 1976 she received first prize in the choral music competition of the Teatro Nacional of Costa Rica for her *Sucedió en Belén*, five villancicos to texts by Sister Juana de la Cruz. In her later years she devoted herself almost exclusively to the important and highly successful radio programme *El rincón de niños* ('Children's Corner'), broadcast from 1972 by Radio UNAN; a prize named after her, for children's music and songs, was created by the Grupo Signo de México in 1981. Notable among her works are *Hilos*, a suite for string orchestra, and *Canciones de la muerte* for soprano, given at the 1993 congress of women composers in Mexico.

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JORGE LUIS ACEVEDO VARGAS

**Sanzogno, Nino** (*b* Venice, 13 April 1911; *d* Milan, 4 May 1983). Italian conductor and composer. He studied the violin with de Guarneri and composition with Agostini at the Venice Liceo Musicale, and took postgraduate studies with Malipiero in Venice and with Scherchen in Brussels, where he won the 1937 Henry de Beuf International Competition and began a career distinguished by his work for contemporary music. He directed the Gruppo Strumentale Italiano in concerts at home and abroad, and became resident conductor at the Teatro La Fenice, Venice, in 1937, and of the Milan RAI SO soon afterwards. He first conducted at La Scala in 1939; in 1955 he inaugurated the Piccola Scala with *Il matrimonio segreto*. He appeared with this company at the 1957 Edinburgh Festival with Cimarosa's opera and *L'elisir d'amore*, as well as in other countries. During these years he was responsible for many premières, including Poulenc's *Dialogues des carmélites* at La Scala (1957), Milhaud's *David* and Malipiero's *L'allegra brigata*; he also conducted the first Italian productions of Walton's *Troilus and Cressida* at La Scala in 1956, and of *Lulu*, *A Midsummer Night's Dream*, *The Fiery Angel* and Shostakovich's *Lady Macbeth of the Mtsensk District*, mainly at successive Venice Festivals. He toured widely as a guest conductor, including concerts with the BBC SO with which he introduced to Britain Dallapiccola's *Job* and works by Malipiero, Petrassi and others; he also conducted a double bill of Dallapiccola and Malipiero operas from the Maggio Musicale Fiorentino at the 1969 Edinburgh Festival. At the Piccola Scala and elsewhere his extensive repertory was widened by a developing interest in Classical and early music, and he was resident conductor at La Scala, 1962–5. British audiences were impressed by his quiet, subtle control, his precision and his firm discipline masked by outward elegance and charm. He taught conducting at Darmstadt, and his compositions include two symphonic poems, *I quattro cavalieri dell'Apocalisse* (1930) and *Vanitas* (1931), concertos for viola (1935) and cello (1937) and works for chamber ensembles.

LEONARDO PINZAUTI

**São João, Gabriel de** (*d* 23 Dec 1651). Portuguese composer and organist. In 1624 he was sent from the Augustinian priory of S Cruz in Coimbra to the monastery of S Vicente de Fora in Lisbon, where his services as a keyboard player were required. An obituary described him as a 'most skilled master in the whole art of music'.

Dom Gabriel's music survives in what may be (at least partly) autograph manuscripts, judging by the amount of recomposition. His vocal works employ a simple harmonic language enlivened by a liberal, if crude, use of passing notes and false relations. Homophonic textures are commonest, and even where imitation appears (most often in the *Missa 'Al rigor'*) it is usually brief and formulaic. Both Latin works are polychoral, and such writing is frequent also in the vilhancicos. The most elaborate of the latter is *Hola hau pastorcillos* (for Christmas 1645), an unusually extended work with solos, choruses and ritornellos for wind instruments. *Hola hau*, *Andar, andar*, the *Missa 'Al rigor'* and the *romance Comamos alma juntos* show the composer's fondness for echo effects and for sections in triple metre involving syncopation. The two surviving pieces for instrumental consort reveal a concern with canon; the *Concertado* is an exercise in largely canonic counterpoint around a monorhythmic cantus firmus, while the *Fuga* is a simple four-in-one canon at the unison.

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*MSS: P-Cug 48, 50, 236, 240, 243*

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Vilhancicos: Andai ao portal pastores, S, S, T, 8vv, bc; Andar, andar, 8vv; Estamos no mas silencio, S, A, 8vv, bc; Hola hau pastorcillos, T, T, 9vv, 4 insts, bc, ed. in PM, ser. A, xliii (1983); Vengas norabuena cara de paschoa, 8vv, bc
Other vocal: Amada esposa mia, 4vv; Comamos alma juntos, 4vv; Sobre las ramas de un sauce, 1v, bc
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OWEN REES

**São Paulo.** City in Brazil. It was founded in 1554. The first documented musical references date from 1611 when the cathedral was established; from its foundation it maintained a *mestre de capela*, whose duties included musical composition and teaching; Manoel Pais Linhares, Vieira de Barros and Lopes de Siqueira were *mestres* in the 17th century and Manoel Lopes de Siqueira and Angelo de Siqueira in the 18th. They and their pupils contributed to the development of religious brotherhoods initiated by the Portuguese metropolis. When São Paulo was raised to

a diocese in 1745 the *mestre de capela* was Matias Alvares Torres; he was replaced in 1774 by André da Silva Gomes, who occupied the post for 50 years, concurrently teaching Latin in the city. Some 200 of his sacred compositions in the cathedral archives are the oldest known musical documents of São Paulo. In the 19th and 20th centuries the cathedral continued to be a centre for the cultivation of sacred music, from Antonio José de Almeida, who succeeded da Silva Gomes, to Furio Franceschini, appointed in 1908.

Within the state of São Paulo several communities developed intense musical activity, evident from the many works of 18th-century *mestres de capela*, of whom the most important included Faustino Prado Xavier (1709–1801) in Mogi das Cruzes, André da Silva Moura (1725–1809) in Santos, Manoel Gonçalves Franco (1740–1814) in Guará, José Ribeiro de Siqueira (1700–72) in Parnaíba, Manoel Julião da Silva Ramos (1763–1824) in Atibaia, Jesuino do Monte Carmelo (1764–1819) in Itú, Pedro de Alcântara (1722–96) and his son Antonio do Rosário (*b* 1759) in Sorocaba.

In the 18th century in South America 'opera' was a generic term for theatrical performance. By 1750 São Paulo had a Casa da Ópera, under the direction in 1774 of the Bahian musician Antonio Manso da Mota; the Teatro da Ópera in the Pátio do Colégio was also established in the 18th century. Travellers reported local performances of opera excerpts, particularly on the occasion of the acclamation of the first Emperor of Brazil in 1822. Augusta Candiani was the first important European opera singer to perform in São Paulo (1847), and she was followed a few years later by many European artists presenting the standard Italian operatic repertory; in 1860 the Companhia Buffa Francesa presented the music of Offenbach and Delibes. In the following year the Teatro da Ópera produced Fortunato G.P. Andrade's comic opera *Palavra de Rei*, strongly influenced by Donizetti, and at about that time Brazilian opera emerged, with the first presentations in Rio de Janeiro of works by Elías Álvares Lôbo and Carlos Gomes, both born in São Paulo. The Teatro S José in the Largo S Gonçalo was inaugurated in 1864, preceding by ten years the city's first well-organized lyric company, that of José Ferri. With the inauguration of the Teatro Santana and the Teatro Municipal (1911) regular annual music drama seasons began.

Concert life started in the 1850s, when visiting soloists appeared with the first local orchestras. After 1880 a substantial Italian colony grew up in São Paulo; in that year Luigi Chiaffarelli (1850–1923), founder of the city's piano school and teacher of Guiomar Novais, Antonieta Rudge and others, settled there. He initiated regular concert life in his famous musical soirées (continued later by Agostino Cantù); at one of these in 1899 he presented Henrique Oswald's Quartet in G, in the presence of Saint-Saëns. In 1883 the Haydn Club was founded under the direction of the composer Alexandre Levy (1864–92), organizing chamber music and symphonic concerts until 1887; it was succeeded by the Mendelssohn Club, mostly dedicated to choral music. The Sociedade de Cultura Artística (1912) and the Sociedade de Concertos Sinfônicos de São Paulo (1921) reflected the development of concert life in the city. The short-lived Sociedade Sinfônica de São Paulo (1930–31) had Heitor Villa-Lobos and Lamberto Baldi as its conductors.

The Sociedade Bach, under Martin Braunwieser, the Seminários de Música da Pro-Arte, under Hans J. Koellreutter, and the Orquestra Sinfônica de Amadores were founded in the 1940s. The sphere of professional activity widened with the creation of the Orquestra Sinfônica da Rádio Gazeta, the Orquestra de Câmara do Angelicum do Brasil (1951) under Mario Rossini, the Orquestra Sinfônica Estadual de São Paulo (1952) and the Associação Paulista de Música (1956) with its chamber orchestra under the direction of Olivier Toni, its string quartet and Coral Piratininga under Eunice Catunda. The movement of Juventude Musical Brasileira (Brazilian Musical Youth) was also initiated in the 1950s. The Manifesto de Música Nova (1963) brought together avant-garde musicians, including Damiano Cozzella, Rogério Duprat, Régis Duprat, Gilberto Mendes and Willy Corrêa de Oliveira, who advocated and presented concerts of new music. The state educational television (Anchieta Foundation) emerged concurrently with the Movimento Villa-Lobos, which sponsored the creation of mixed choral groups throughout the state, such as the distinguished Coral da Universidade de São Paulo under Benito Juarez.

One of the most far-reaching accomplishments in the city's music history was Mário de Andrade's organization of the Departamento Municipal de Cultura during the 1930s. He initiated regular symphony concerts, which became possible with the founding of the Orquestra Sinfônica Municipal, and founded the Coral Paulistano, the Quarteto Municipal and the Discoteca Municipal. Under his supervision composition contests were instituted and monographs published.

The Conservatório Dramático e Musical de São Paulo (1906), which developed from piano teaching in the city, soon became a centre of musical studies and composition; its teachers included Chiaffarelli, Cantù, João Gomes Araujo, Alfério Mignone, Samuel Arcanjo, Francisco Casabona and Savino de Beneditis, and later Mário de Andrade. Among its students were Francisco Mignone, Artur Pereira, Camargo Guarnieri and Frutuoso Viana. The Academia Paulista de Música was founded in the 1960s. In 1928 João Gomes jr, Francisco Casabona, Félix Otero and João Julião organized the Instituto Musical de São Paulo, which underwent considerable reforms in 1971 under the direction of Neide Rodrigues Gomes. In 1970 the department of music of São Paulo University was established at the Escola de Communicações e Artes with a staff of 17 under the direction of Olivier Toni. It offers undergraduate and postgraduate courses in composition, conducting, instrumentation and musicology, and publishes *Revista Musica* (from 1990).

The existence of the conservatory prompted the establishment of the Edições Ricordi, which published Italian didactic works and Brazilian works. Publishing ventures expanded with the founding of the Editora Casa Vitali. Musical periodicals published in São Paulo have included the *Gazeta musical* (1893–5), the review *Música* (1896), the *Gazeta artística* (1909–14), *Ariel* (1923–5) and *Resenha musical* (1938–45). From the early 20th century daily newspapers such as the *Estado de São Paulo*, the *Diário de São Paulo* and the *Diário popular* had regular music columns. A regional council of the Ordem dos Músicos do Brasil (National Musicians' Union) was established in 1960.

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RÉGIS DUPRAT

**Saorgin, René** (*b* Cannes, 31 Oct 1928). French organist and authority on organs. He studied with Duruflé and Gallon at the Paris Conservatoire, where he received the *premier prix* in counterpoint. In 1958 he won the Bach Prize at the organ competition in Ghent. He is organ professor at the Nice Conservatory, where he is also organist of St Jean-Baptiste, and is an advisory member for historic organs on the Paris Commission Supérieure des Monuments Historiques. Saorgin was one of the founders of the organ academy in St Maximin. In 1972 and 1973 he was professor of French organ music at the organ academy in Haarlem. He has written a study of historical Italian organs from the region of Nice and built by Serassi, Lingiardi, Agati, Grinda and Valoncini (Nice, 1980). Saorgin has undertaken recital tours both in his own country and in Italy, Switzerland, Austria, Belgium and the USA. He specializes in Italian and north German music of the 17th and 18th centuries; among his recordings are the complete works of Buxtehude, pieces by Frescobaldi, and a first performance of 'Musique Militaire et Théâtrale' from the 19th century, a recording which won the Grand Prix du Disque. In 1984 Saorgin was appointed organist of Monaco Cathedral.

GERHARD WIENKE

**Saperton** [Saperstein], **David** (*b* Pittsburg, 29 Oct 1889; *d* Baltimore, 5 July 1970). American pianist. He received his earliest musical tuition from his father and grandfather, and subsequently took lessons from Joseph Gittings and August Spanuth. He later studied theory and composition with Hugo Kaun in Berlin and attended masterclasses with Busoni. He had already performed a Mendelssohn concerto in Pittsburgh when he was ten, and at the age of 15 appeared at the Metropolitan Opera House, New York, with Chopin's E minor concerto. His European début took place in Berlin in 1908, in a joint concert with Geraldine Farrar, and a year later he toured Europe and Russia. In January 1915 he presented a series of six demanding recitals on consecutive days in New York; his programmes included the American première of Szymanowski's Second Sonata and, among other works, several Busoni transcriptions, the complete Liszt *Etudes d'exécution transcendante* and *Grandes études de Paganini* as well as the Brahms Paganini Variations. Two years later he embarked on a coast-to-coast tour of the USA lasting nearly eight months.

In 1924 Saperton married Vanita Godowsky, the elder daughter of Leopold Godowsky; and through Godowsky's good offices he became assistant to Josef Hofmann and faculty member of the Curtis Institute (of Music) in Philadelphia. The close contact with his father-in-law led him to make an intensive study of Godowsky's transcriptions and original compositions, which thereafter formed an important part of his recital repertory. Although Godowsky was impressed with certain aspects of Saperton's performances, he felt that at times he sensationalized the music. This is partly borne out in recordings Saperton made in the 1950s which, while displaying a formidable command and some intensely poetic colouring, occasionally become too episodic and over-emphatic. In later years, after leaving the Curtis Institute, he endeavoured to resume his performing career, while continuing to teach privately in New York; he also composed a number of virtuoso piano works, among which *Zephyr* gained some popularity. His students included Jorge Bolet, Abbey Simon, Jacques Abram and Sidney Foster.

CHARLES HOPKINS

**Saponov, Mikhail Aleksandrovich** (*b* Chkalov [now Orenburg], 2 April 1946). Russian musicologist. He studied musicology under Kholopov at the Moscow Conservatory (1968–73) (where his other teachers included Schnittke and Tsïtovich) and obtained the *Kandidat* degree there in 1978. In 1976 he began teaching the history of Western European music at the Moscow Conservatory, where he became a senior lecturer in 1985, head of the department for non-Russian music in 1990 and professor in 1992; in 1992 he also took the doctorate and he taught at the Academy of Music in Lovran, Croatia (until 1994).

Saponov's interests are broad, and include medieval, Renaissance, Baroque and 20th-century avant-garde music, and the musical culture of Latin America. Influenced by Tolstoy and Ferand, Saponov's views on the history of European musical culture emphasize the role of oral traditions in professional music-making. Interpreting Western musical culture up to the 17th century as a 'minstrel culture', he describes the distinctive aesthetic character associated with 'types' of professional musicians whose categories he outlines. He also translated into Russian three texts by Jean Cocteau, including *Le coq et l'arlequin* (Moscow, 1999).

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*Menestreli: ocherki muzïkal'noy kul'turï Zapadnogo Srednevekov'ya* [The minstrels: essays on the musical culture of the Middle Ages in Western Europe] (Moscow, 1996)

TAT'YANA KYUREGYAN

**Saporiti** [Codecasa], **Teresa** (*b* 1763; *d* Milan, 17 March 1869). Italian soprano. As a member of Pasquale Bondini's company she sang, with her sister Antonia (*d* 1787), in Leipzig, Dresden and Prague. A report in the *Litteratur und Theater Zeitung* (summer 1782) refers to 'both Demoiselles Saporiti' being engaged to sing for Bondini's company:

> The elder, Antonia, had been a concert singer in Leipzig. She sings the most difficult passages with considerable ease; it is a pity that her voice is somewhat small and that she neglects expression in recitatives. Her younger sister is half a beginner as an actress and singer, and is acclaimed only because of her figure ... the younger Demoiselle Saporiti often appears in man's costume and takes over the role of a castrato, which she does poorly and with a bad grace.

Mozart thought well enough of Saporiti, however, to write elaborate and demanding music for her as Donna Anna in *Don Giovanni* (1787, Prague). Shortly after she left Prague for Italy, where she joined the opera circuit, appearing mainly in comic, but also serious operas. In 1795 she sang in St Petersburg and the following year in Moscow. She composed two arias, *Dormivo in mezzo al prato* and *Caro mio ben deh senti*, which appeared in a collection by J.-B. Hanglaise, *Journal d'airs ... avec accompagnement de guittare* (1796).

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CHRISTOPHER RAEBURN/R

**Sapozhnikov, Vladimir Alekseyevich** (*b* Novosibirsk, 20 Jan 1945). Russian composer. He graduated from the Leningrad Conservatory in the class of Sergey Slonimsky (1970) and now teaches composition at the Moscow Central Children's Music School. He employs individual, but sometimes paradoxical methods in his approach to problems posed by the use of traditional genres and forms. Alongside his more conventional opera – *Zhena muzha v Parizh provozhala* ('A Wife Accompanied her Husband to Paris') – and two ballets, he has written distinctive stage works, called 'mono-shows': *Prazdnik durakov* ('A Festival of Fools'), where the traditions of 'skomorokhi' art were brought back to life, and *Pantomuzïka* ('Pantomime Music'), a piano cycle which includes elements of a happening. His symphonic works are imbued with philosophic and pantheistic moods and employ unusual resolutions of problems related to timbre. Choral works form the greater part of Sapozhnikov's output. They are characterized by unusual combination of texts (*Vechnïy svet* ('Eternal Light'), influenced by ancient Chinese and Indian music, sets the words of African, English and Russian folksongs, the poems of Rimbault, Bryusov, Khlebnikov and V. Solov'yov) and by the inclusion of theatrical elements (the staged cantata *Risunok vetra* ('A Drawing of the Wind') sets texts drawn from Japanese lyric poetry).

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Dramatic: Dvadtsat′ shest′ i odna [Twenty Six and One Woman] (ballet, 1, Sapozhnikov, after M. Gor′ky), 1971; Zhena muzha v Parizh provozhala [A Wife Accompanied Her Husband to Paris] (op, 1, Sapozhnikov, after V. Shukshin), 1972; Prazdnik durakov [The Festival of Fools] (music-theatre, 1, Sapozhnikov), 1 pfmr, 1978; Khrabrïy portnyazhka [A Brave Tailor] (ballet, 2, A. Smirnova, after Grimm), 1986; Risunok vetra [A Drawing of the Wind] (staged cant., after Jap. lyric poetry), S, Bar, inst ens, mime, 1995

Inst: Simfonietta, small orch, 1969, rev. 1988; Sym. no.1, 1974; Pf Conc., 1975; Yesli razbudit′ serdtse [If one Wakes the Heart], fl, fr hn, vc, vib, hp, 1976; Sym. no.2 'Iz knigi zhizni' [From the Book of Life], 1977; Sym. no.3, 1979; Sym. no.4 (Soviet poets), S, T, Bar, insts, 1980; Ob Conc., 1981; Sym. no.5, 1982; Klich radosti/ Yubilyatsiya [A Call of Joy/Jubilee], sym. poem, 1983; Str Qt, 1984; Vn Conc., 1984; Sym. no.6, 1986; Pentadrama, ob, str qt, 1988; Postulatum, ww qnt, 1988; Sakharov-Passion, brass qnt, 1990; La battaglia, concert-burlesque, pf, orch, 1995; works for Russ. folk orch

Vocal: Pamyat′ ne ostïnet [Memory Doesn't Become Cold] (orat, D. Reed, Soviet poets), solo vv, chorus, orch, 1977; Mir (Dona nobis pacem) [Peace] (cant., liturgical texts), 2 female choruses/2 boys' choruses, chbr orch, 1980; Dvenadtsat′ [The Twelve] (orat, A. Blok), solo vv, spkr, chorus, orch, 1987; Krug zhizni [The Circle of Life] (B. Shergin, Russ. trad. texts), S, Mez, B, chorus, orch, 1991; Blazhenna pokayannogo glasa [She is Blessed with the Voice of Repentance], 1v, orch, 1992; Prinosheniye [An Offering] (liturgical text, P.P. Pasolini), chorus, orch, 1996; Ya v ėtot mir prishyol, chobï videt′ solntse [I Came into This World to See the Sun] (cant., K. Bal′ mont, Russ. folk poems), S, T, 4 children's choruses, orch, 1996; unacc. choral works; choruses with solo inst/chbr acc., vocal cycles (1v, pf)

Incid music, music for children, pf works

M. GALUSHKO

**Sapp, Allen (Dwight)** (*b* Philadelphia, 10 Dec 1922; *d* Cincinnati, 4 Jan 1999). American composer and arts administrator. He studied at Harvard University, where his composition teachers included Piston and Fine; he later studied with Copland and Boulanger (1942–3). After serving as a cryptanalyst during World War II, he returned to Harvard for postgraduate work, teaching at the University from 1950 to 1958. His music from that period employs serial techniques within modal, neo-classical and broadly lyrical contexts.

After a brief tenure at Wellesley College (1958–61), Sapp was appointed chair of the music department at the University of Buffalo (later SUNY, Buffalo). Together with Lukas Foss, he founded the Center of the Creative and Performing Arts, transforming Buffalo into one of the major centres for experimental music in the 1960s and 70s. He also held administrative positions with the American Council for the Arts in Education (1972–4), Project Arts/Worth (1971–4) and Florida State University (1975–8). After two years as dean of the University of Cincinnati: College Conservatory of Music (1978–80), he returned to teaching composition. Some of his later works break away from classical models, displaying a high degree of experimentalism and an expanded dramatic range.

WORKS
(*selective list*)

*for complete list see Green*

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Orch: Andante, 1941; Concertino, pf, chbr orch, 1942; Suite [no.1], 1949; Suite no.2, 1952–6; The Double Image, 1957; Ov. to The Women of Trachis, chbr orch, 1960; June, wind qnt, str, 1961; Colloquies [I], pf, str, 1963; Colloquies III, pf, 10 wind, 1981; Imaginary Creatures, hpd, chbr orch, 1981; Xenón ciborium, 1982–5; Serenade, fl, str, 1983–4 [after lyrics by Simonides]; Conc. (The Four Reasons), chbr orch, 1993; Cl Conc., 1996–7; 3 works for wind ens., 1983–5

Chbr: 4 sonatas, vn, pf, 1942–3, 1948, 1960, 1981; 4 str qts, 1951, [nos. 2–4], 1981; Sonata, vc, pf, 1941–2; And the Bombers Went Home, vn, pf, 1943; Sonata, va, pf, 1948; Pf Trio, 1949; Chaconne, vn, org, 1953; Str Trio, 1957; Colloquies II, fl, va, pf, 1978–82; Str Qt [nos.2–4], 1981; Taylor's Nine, perc, 1981; Colloquies IV 'The Lament for Adonis', vc, pf, 1984; Colloquies V 'The Cage of All Bright Knocks', a fl, pf, 1986; Fantasia 'Shiny Dumplings Rising Like Bubbles of Air, Clockwise', vn, pf, 1986; To Be Played Softly, str trio, 1987; Colloquies VI 'Socrates and Phaedrus Speak of Love by the Banks of the Illisus', ob, pf, 1988; Polyhedra, wind qnt, 1992; 8 other chbr works

Solo: Nocturne, vc, 1978; 5 Pieces in the Language of Flowers, vn, 1983; A Garland for Anna, vn, 1984; Romance, vn, 1985

Kbd: Suite, pf, 1949; 4 Dialogues, 2 pf, 1953–5; 7 Bagatelles, pf, 1956; 4 Impromptus, pf, 1957; 3 Fantasies, pf, 1960–62; 5 Toccatas, hpd, 1981; Up in the Sky, pf, 1983–5; Aquarelles, 2 pf, 1984; Eaux-fortes, 2 pf, 1984; Epithalamium, org, 1986; A Bestiary, 25 preludes, pf, 1989; 10 pf sonatas, 1941–89; 3 sonatas, pf, 4 hands, 1944–81; 2 pf sonatinas, 1945–7; 16 shorter pf works

VOCAL

Choral: A Song of Marriage (J. Donne), SATB, chbr orch, 1948; 5 Landscapes (T.S. Eliot), SSATB, 1950; American Fantasies (God Enters the Boston Public Library) (J. Schevill), TTBB, 2 pf, *c*1952; The Little Boy Lost (W. Blake), SATB, ens, 1953; 3 other works

Solo: 7 Epigrams Both Sweet and Sour (R. Hayman, J. Harrington, T. Bancroft, J. Donne, J. Weever), B, pf, 1952; The Lady and the Lute (R. Herrick), S, hpd/pf, 1952, rev. 1957; 7 Songs (T. Carew), T/S pf, 1961–82; Crenellations (E. Pound), T, orch, 1982; Moral Maxims (F. de La Rochefoucauld, trans. G.H. Powell), T/S, pf, 1982; 10 chansons sphériques (M. Scève, C. Marot, Pontus de Tyard, P. de Ronsard, J. Davy du Perron, F. Villon, J. Tahureau, Charles d'Orléans), S, pf, 1989; 5 other song cycles

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ALAN GREEN

**Sappho** (*b* Lesbos, *c*612 BCE). Greek lyric poet. A younger contemporary of Alcaeus, she devoted much of her mature life to leading and training a group of well-born young girls of Mitylene, a chief city of Lesbos, in the performance of ritual and music dedicated mostly to Aphrodite, the Graces and the MUSES. Men had no part in the life of this group; loyalties and passions were intense. In Plutarch's description (*Dialogue on Love*, 762–3), Sappho 'speaks words mingled truly with fire, and through her songs, she draws up the heat of her heart'. To express her own powerful moods of love, jealousy and disappointment, Sappho employed the new form of lyric monody and the stanza since called by her name. (*See also* ALCAEUS.) Of her choral compositions for cult use, only scattered lines remain. More extensive fragments of her *epithalamia* (wedding songs) survive. Divided choirs of young men and girls, it seems, performed these antiphonally.

Sappho mentioned the *pēktis* (Campbell, frags.22, 156), usually identified as a harp-like Lydian instrument. She used the term *chelus*, the specific Greek name for the true lyre (*lura*), just once (Campbell, frag.118). This is presumably a generic usage; the string instrument regularly associated with her is the BARBITOS. Later claims (e.g. in Athenaeus, xiv.635e; Pseudo-Plutarch, *On Music*, 1136d, citing the authority of Aristoxenus) that she first brought into use the *pēktis* (alternatively, the *plēktron* or plectrum, the similar Greek terms having been confused) and invented the Mixolydian *tonos* are not compelling.

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For further bibliography *see* GREECE, §I.

WARREN ANDERSON/THOMAS J. MATHIESEN

**Saqueboute.** A French term used up to the 18th century for TROMBONE.

**Sarabande.** One of the most popular of Baroque instrumental dances and a standard movement, along with the allemande, courante and gigue, of the suite. It originated during the 16th century as a sung dance in Latin America and Spain. It came to Italy early in the 17th century as part of the repertory of the Spanish five-course guitar. During the first half of the century various instrumental types developed in France and Italy, at first based on harmonic schemes, later on characteristics of rhythm and tempo. A fast and a slow type finally emerged, the former preferred in Italy, England and Spain, the latter in France and Germany.

The French spelling 'sarabande' was also used in Germany and sometimes in England; there, however, 'saraband' was often preferred. The Italian usage is 'sarabanda', the Spanish 'zarabanda'.

1. Early development to *c*1640. 2. The later sarabande: (i) Italy, Spain and England (ii) France and Germany (iii) 19th and 20th centuries.

1. EARLY DEVELOPMENT TO *c*1640. The earliest literary references to the *zarabanda* come from Latin America, the name first appearing in a poem by Fernando Guzmán Mexía in a manuscript from Panama dated 1539, according to B.J. Gallardo (*Ensayo de una biblioteca española de libros raros y curiosos*, Madrid, 1888–9, iv, 1528). A *zarabanda* text by Pedro de Trejo was performed in 1569 in Mexico and Diego Durán mentioned the dance in his *Historia de las Indias de Nueva-España* (1579). The *zarabanda* was banned in Spain in 1583 for its extraordinary obscenity, but literary references to it continued throughout the early 17th century in the works of such writers as Cervantes and Lope de Vega. From about 1580 to 1610 it seems to have been the most popular of the wild and energetic Spanish *bailes*, superseded finally by the *chacona* (*see* CHACONNE), with which it is frequently mentioned. The dance was accompanied by the guitar, castanets and possibly other percussion instruments, and by a text with refrain.

Most surviving examples of the early *zarabanda* occur in Italian tablatures for the Spanish guitar, beginning in 1606 with Girolamo Montesardo's *Nuova inventione d'intavolatura*. Ex.1 shows a reconstruction of the musical
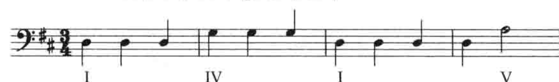
**Ex.1** The early *zarabanda*

voice
(1) An - da - lo ça - ra - van - da, (2) Quel a - mor te lo man - da man - da.
guitar
I IV I V

scheme that would usually have been repeated for each line of the text, alternating with and without an anacrusis. The top staff shows the melodic framework, which could be varied, and the lower staff (from one of Montesardo's guitar examples) represents major triads to be strummed, the stems showing the direction in which the hand is to move. The refrain text comes from an example in Luis de Briçeño's *Metodo mui facilissimo* (Paris, 1626). The I–IV–I–V harmonic progression was a constant feature of the early *zarabanda* and can be found also in the later guitar books of Benedetto Sanseverino (ex.2), G.A. Colonna (1620), Fabrizio Costanzo (1627), G.P. Foscarini

(1629) and Antonio Carbonchi (1640 and 1643), as well as in the guitar works of Spanish composers as late as

Ex.2 Sanseverino: *zarabanda* for guitar (1620)




Lucas Ruiz de Ribayaz in 1677. Although the dance seems to have been performed without a text in Italy, the musical scheme of the *zarabanda* was sometimes indicated for the singing of poetry (in *I-Fr* 2774, 2793, 2804, 2849 and 2951).
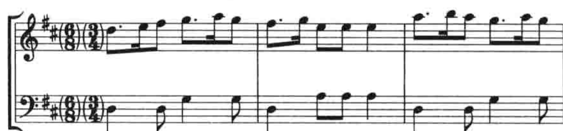
Although ostinato repetition of the single phrase of ex.1 was most usual in Italy, a two-phrase structure occasionally occurred. In Briçeño's two examples entitled *La çaravanda española muy façil*, the first line of the refrain has a harmonic pattern like that of ex.1, but in the second line the IV chord in the first bar is replaced by V. The same structure appears in pieces by Gaspar Sanz (1674) and Ruiz de Ribayaz (1677), but a different two-phrase plan occurs in the *Aria di saravanda in varie partite* for lute by Piccinini (1623). Its opening phrase is similar to that shown in ex.1, but without the hemiola rhythm; the second phrase begins on a minor submediant chord and bears little resemblance to ex.1.
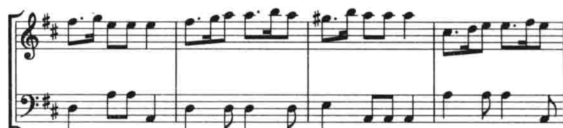
In Italy and Spain both the single phrases of ex.1 and longer double-phrase structures beginning like ex.1 were often called *zarabanda spagnola* in order to distinguish them from different types that were developing elsewhere. In France the sarabande usually had no text. Its musical structure, like that of most French Baroque dances, was freely sectional, with two (or sometimes more) repeated sections of varying length. The sarabande appeared early in the 17th century in the *ballet de cour*, as seen in Praetorius's *Terpsichore* (1612). He included examples for each of two types of sarabande, a *courrant* sarabande, made up of repeated sections, and a non-sectional sarabande, which sometimes begins with the pattern shown in ex.1. Ex.3 shows one of the latter, with its metre, barring and note values altered to facilitate comparison with ex.1.
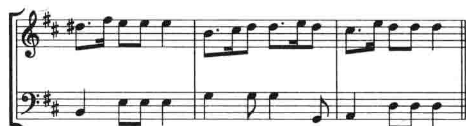
About 1620 a new type of sarabande called the *zarabanda francese* appeared in Spanish and Italian guitar books as well as in the Bentivoglio lutebook of 1615 (*US-SFsc*). The name seems to refer to a non-texted dance with a sectional structure. A *zarabanda francese* by G.A. Colonna (1637) has a harmonic scheme identical to that of ex.3, but its second section (beginning in the fifth bar) is marked for repetition.

Briçeño's *Metodo mui facilissimo* includes an untexted *çaravanda françesa y buena* in addition to texted Spanish examples. Antonio Carbonchi, in 1643, entitled single phrases like ex.1 *serabanda spagnuola* and sectional pieces *serabanda franzese*. Unlike the original Spanish type the Italian *zarabanda francese* could be in either mode. Those in the major tended at first to begin with a phrase like that in ex.1; those in the minor were often based on the chordal scheme later associated with the FOLIA (chords in brackets indicate those that were sometimes added; upper- or lower-case Roman numerals indicate major or minor triads): i–V–i–(VI)–VII–III–(VI–VII–III)–VII–i–V–(i). Three or five of the opening chords (i–V–i or i–V–i–VII–III) could appear in the first phrase, and the entire scheme could occur either once (with the first half ending on III) or twice (cadencing on V and i).

Ex.3 Praetorius: *La sarabande* (1612), outer voices







After 1650, however, the *zarabanda francese* seldom displayed any particular harmonic scheme.

During the 1630s rhythm began to become a distinguishing feature of the dance. The sarabandes of François de Chancy, Jacques de Belleville, T. Chevallier and Bouvier contained in Pierre Ballard's *Tablature de luth de differens autheurs* (Paris, 1631) emphasize the rhythm shown in ex.4*a*. Mersenne (*Harmonie universelle*, 1636) printed

Ex.4 Sarabande rhythms
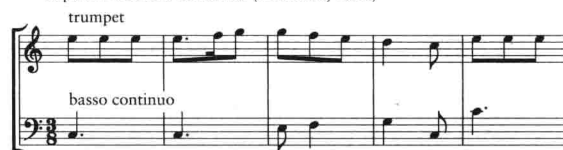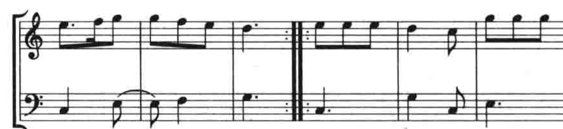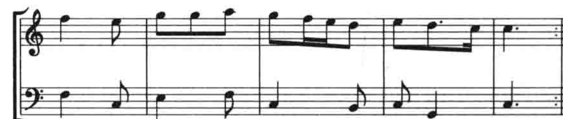






two sarabandes, one by 'Mr. Martin' that uses the rhythm of ex.4*a*, and another that begins like ex.4*b*. The latter rhythm occurs in a sarabande for trumpet and continuo (1638) by Girolamo Fantini (ex.5 shows the opening statement, which is followed by two variations). He

Ex.5 Girolamo Fantini: *Sarabanda detta del Zozzi*, from *Modo per imparare a sonare di tromba* (Frankfurt, 1638)
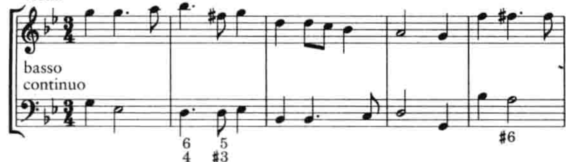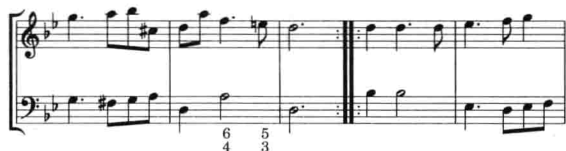







notated it in 3/8, presumably to indicate a faster tempo than in his saltarellos or *gagliarde*, which he wrote in 3/2, or some of his correntes in 3/4 or 6/4. The same rhythm appeared in later Italian guitar sarabandas (incorporating by this time single notes as well as chords), starting with those by Francesco Corbetta in 1639. G.M. Bononcini (*Arie, correnti, sarabande, gighe, & allemande*, 1671) used the rhythm of ex.4*a* in a piece for violin and continuo called *Sarabanda in stil francese* (ex.6*a*), and the rhythm of ex.4*b* in a *Sarabanda* (ex.6*b*). The first was notated in 3/4, the second in 6/4, suggesting that the rhythm of ex.4*a*, preferred in France, implied a slower tempo with three substantial beats per bar, while that of ex.4*b*, more common in Italy, implied a faster tempo and a compound metre with one accent for each triple group.
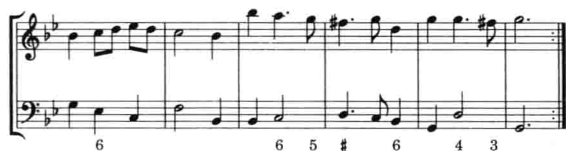
Thus there seems to have been a preference, particularly strong among French lute and harpsichord composers, for an increasingly slow and deliberate kind of sarabande, in which (as in French versions of the allemande and the courante) the idiomatic and contrapuntal possibilities of those instruments might be most fully exploited.

Ex.6 G.M. Bononcini: *Arie, correnti, sarabande, gighe, & allemande* (Bologna, 1671)
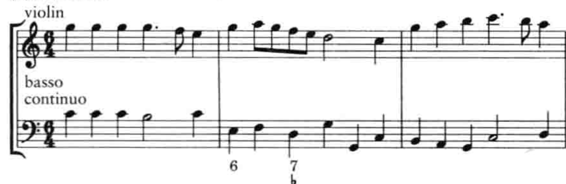
(a) *Sarabanda in stil francese*
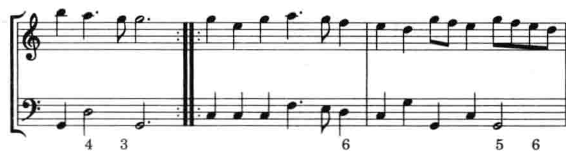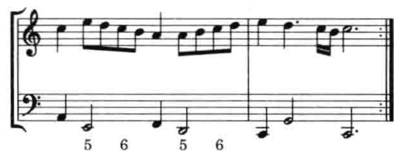







(b) *Sarabanda*








2. THE LATER SARABANDE.

*(i) Italy, Spain and England.* Italian sarabandas occurred mainly in solo music for guitar and in continuo chamber music. Most sarabandas for guitar from 1640 to 1692 used the rhythm of ex.4*b*, notably the earlier ones of G.P. Foscarini (*c*1640), Antonio Carbonchi, A.M. Bartolotti (1640), Domenico Pellegrini (1650) and G.B. Granata (1651). Corbetta included some sarabandas that began with the rhythm of ex.4*a*, others that used that of ex.4*b*, in his *Varii capricii per la ghittara spagnuola* (1643). In *La guitarre royalle*, dedicated by Corbetta in 1671 to Charles II of England, two sarabandes with dotted second beats were notated in 3/2 rather than the usual 3/4 metre; one of them, *Sarabande de tombeau de Madame*, has both French and Italian texts. Such titles as *Saravanda alla francese* (Carbonchi, 1640) and *Sarabanda francese per B mole* (Granata, 1646) continued to refer in guitar books simply to the sectional sarabanda as distinct from the original dance music as shown in ex.1. The guitar sarabanda was joined with other dances beginning in A.M. Bartolotti's book (1640), in which it is six times preceded by an allemanda and two correntes. Corbetta's *Varii capricii* has allemanda–corrente–sarabanda groups; G.B. Granata (*Nuova scielta di capricci armonici*, 1651) and Ludovico Roncalli (1692) preceded this group with a *preludio* or toccata and sometimes added other dances as well. Ricci, a conservative composer who in 1677 still indicated only strummed chords, wrote that 'in the correnti, sarabande and ciacconne one is to play fast'.

In Italian ensemble music tempos are more explicitly marked. The preferred faster type, often characterized by the rhythm of ex.4*b*, was indicated by the marking 'allegro' or 'presto' in works of P.C.C. Albergati (1682), Domenico Gabrielli (1684), Torelli (1686), Salvatore Mazzella (1689), Giorgio Buoni (1693), and G.B. Brevi (1693). B.G. Laurenti (1691) and T.A. Vitali (1701) marked their sarabandas 'largo', Vivaldi wrote a *Sarabanda andante*, and Corelli used *vivace*, *adagio* and *largo* tempo markings for sarabandas (see HAM, no.253, for the latter). Dances are usually grouped together in these sources, opening with an allemanda or balletto (preceded sometimes by an introductory movement), followed by a corrente or *giga* or both, and concluding with a sarabanda. Italian sarabandas usually have two repeated sections of variable length, and show a special concern with the tonal and melodic design of each. Buoni in 1693, for example, sometimes repeated the opening melody at the end of the second section, creating a rounded binary form.

The saraband was mentioned in England as early as 1616 in plays by Ben Jonson. Numerous examples began to appear around the mid-17th century, often as the concluding movement in a suite; they include works by William Lawes, John Jenkins, Matthew Locke, Charles Coleman, Simon Ives (i), Mace, Blow, Purcell, Croft and others. Mace described sarabands as being of the 'shortest triple-time' (*Musick's Monument*, London, 1676/*R*, p.129), which corresponds with Ricci's suggestion for the tempo of Italian sarabandas. The slower French type, however, also became popular in England and was perhaps introduced by the Italian guitarist Corbetta, who was in France by 1656 and in England by 1662. One of his sarabands played a prominent role in a scandalous adventure and was so popular that all the guitarists at the

English court were playing it (Anthony Hamilton's memoirs of Count Gramont). An English keyboard manuscript from the late Baroque period (*F-Pc* Rés.1186*bis*) included some sarabandes entitled 'slow sar.'. Tomlinson (*The Art of Dancing*, London, 1735/*R*, i) showed a saraband in 3/4 marked 'slow' (see illustration) and one in 3/2 marked 'very slow' (pl.6). Grassineau's dictionary of 1740 describes the motions of the saraband as slow and serious.

Sarabandes are not numerous in Spanish sources. Gaspar Sanz and Lucas Ruiz de Ribayaz continued the guitar tradition, with the title *zarabanda francese* probably having the same meaning it had for Italian guitar composers. French influence is seen in a keyboard piece, *Zarabanda francesa despacio*, in Martín y Coll's collection (*E-Mn* 1357); similarly, Santiago de Murcia (1714) labelled a guitar composition *Zarabanda despacio*.

*(ii) France and Germany.* Most French and German sarabandes of the mid- and late Baroque appear as one of the dances in suites for a solo instrument such as keyboard or lute, and in continuo chamber suites for violin or other instruments. They are characterized by an intense, serious affect, though a few are tender and gracious, and are set in slow triple metre with a strong sense of balance based on four-bar phrases. A bipartite structure (*AABB*) is most common, though variations and rondeau form may also be found, often with ornamented reprises or *doubles*. Frequently a *petite reprise* occurs at the end, an exact or slightly varied repetition of the last four bars of the piece. The syncopated rhythm of ex.4*a* may appear in any bar and is often used for dramatic effect (ex.7). A few sarabandes have an anacrusis, though most do not.

French composers wrote solo sarabandes for lute (Ennemond and Denis Gaultier; Jacques Gallot (ii)), clavecin (Pinel, René Mesangeau, Chambonnières, Louis Couperin, Lebègue, D'Anglebert, Louis Marchand, François Couperin, Rameau), viol (Marais) and guitar (Visée, François Campion). Sarabandes appeared frequently in French ballets and operas (by, for example, Lully, Lalande, Collasse, Lacoste, Campra, Destouches and Rameau). Surviving choreographic sources in publications dating from 1700 include 27 pieces to be performed by one or two dancers, with orchestral accompaniment for theatrical performance, and with a small ensemble for social dancing (Little and Marsh). Ecorcheville's *Vingt suites d'orchestre du XVIIe siècle français* (Paris, 1906/*R*), an




*Melody, and choreography in dance notation, for a slow saraband: engraving by H. Fletcher from Kellom Tomlinson's 'The Art of Dancing' (London, 1735)*

Ex.7 *Sarabanda*, opening section, *F-Pn* Vm$^7$ 741

violin

basso continuo

9 8 7 7 4 3

early source of instrumental suites to accompany dancing, contains numerous sarabandes. French composers (Brossard, L'Affilard and Bacilly, for example) also set sarabandes as vocal airs. Sarabandes sometimes merged with other similar dance types, such as the canary (*Sarabande en canarie*, in *F-Pn* Vm$^6$5), chaconne, *passacaille* and folia or *folies d'Espagne*. One German dance treatise described the folia tune as 'the most famous of all sarabande melodies' (Gottfried Taubert, *Rechtschaffenèr Tanzmeister*, Leipzig, 1717).

J.S. Bach composed more sarabandes than any other dance type. His 39 surviving sarabandes are all virtuoso pieces in suites for a solo instrument (keyboard, cello, flute, violin or lute) except for the one in the Orchestral Suite in B minorBWV1067. They display a rich variety of techniques and styles, including variations or written-out *doubles* (BWV808, 811 and 1002), elaborate, dramatic italianate flourishes (BWV806, 828 and 1007), *entrée grave* style (BWV829 and 1010) and even strict canon at the 12th (BWV1067). Sarabandes sometimes occur, though untitled, in other works, such as his chorale prelude *An Wasserflüssen Babylon* (BWV653), the aria to the Goldberg Variations (BWV988) and the final chorus of the *St Matthew Passion* (BWV244). Other composers of solo sarabandes include J.E. Kindermann, J.C. Kerll, Froberger (ed. in GMB, no.205), J.C. Pezel, Buxtehude, Hieronymus Gradenthaler, Jakob Scheiffelhut, R.I. Mayr, J.J. Walther (ed. in GMB, no.239), Böhm, Pachelbel (ed. in HAM, no.250), Kuhnau, Reincken, J.C. Bach, Telemann and Handel. Sarabandes for orchestra or small ensemble are found in works by G. Muffat, J.C.F. Fischer and Erlebach.

*(iii) 19th and 20th centuries.* Auber included a sarabande in his opera *Les diamants de la couronne* (1841). In the late 19th and early 20th centuries, the form gained in popularity, appearing in instrumental works by Debussy (*Pour le piano, Images*, i: 'Hommage à Rameau'), Satie (*Trois sarabandes*), Busoni (*Sarabande und Cortège* op.51), Saint-Saëns, Reynaldo Hahn, Albert Roussel, Germaine Tailleferre, Henry Brant (*Two Sarabandes for Keyboard*, 1931), and Tippett (a section entitled 'in the style of a sarabande' in *The Mask of Time*, fifth movement, 1980–82, and in the opera *New Year*, Act 3, scene ii, 1986–8).

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RICHARD HUDSON (1, 2 (i, iii)), MEREDITH ELLIS LITTLE (2 (ii))

**Saracinelli, Ferdinando** (*b* Bagnarea [now Bagnoregio], nr Orvieto; *d* Florence, 26 Feb 1640). Italian poet and librettist. He followed his uncle Cipriano Saracinelli into Medici service in Florence on 1 July 1606. He became a *cameriere segreto* and by April 1614 was *gran cancelliere* of the Knights of St Stephen, the naval order founded in Pisa by the Medici. By 1619 he was appointed *Balì* of Volterra. He was closely involved in entertainments at the Medici court from 1611 to 1637, devising and writing texts for ballettos and similar theatrical pieces (a full list is given in Kirkendale, 609) and even participating as a dancer. He also appears to have had an occasional role in organizing the court musicians, and he was the dedicatee of music prints by Antonio Brunelli (1616) and Jacopo Peri (1619; ed. in RRMBE, l, 1985). His most important libretto was for Francesca Caccini's *La liberazione di Ruggiero dall'isola d'Alcina* (1625); his lyric poetry was also set by a number of Florentine monodists and other composers, including Lorenzo Allegri, Brunelli, Peri and Domenico Mazzocchi.

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TIM CARTER

**Saracini, Claudio** (*b* Siena, ?1 July 1586; *d* Mirandola, 20 Sept 1630). Italian composer. It is impossible to be certain which of the several Claudio Saracinis born in Siena between 1570 and 1590 was the composer. According to

one source (of questionable reliability), Saracini published a *Lettera amorosa* as early as 1600. His documented activities as a composer span the decade 1614–24, when his extant monody books (nos.1–3, 5 and 6) were printed (no.4, if it ever existed, is unknown). On their title-pages he is usually referred to as 'nobile senese', and on the first three as 'detto il Palusi'; whether this latter appellation refers to his membership of an academy is uncertain. It has been assumed that Saracini travelled widely in his youth: the dedications of individual monodies to Monteverdi, Grand Duke Cosimo II de' Medici and Catherine of Brunswick suggest that he had connections in Venice, Florence and even Germany.

Saracini's entire output consists of monodies, except for three pieces for archlute at the end of *Le musiche* and a short three-part section to conclude the lament *Sospirava e spargea* [*Lamento della madonna*]. Including the lament, 133 solo songs are extant and all of them except the Latin *Stabat mater* are settings of Italian words, ranging from famous texts of the time such as *Udite, lagrimosi* to simple little poems that are otherwise unknown and may have been written specially for him. He embraced every kind of solo song of his day, from long recitatives and ariosos (the *Lamento della madonna*, *Stabat mater* and *Lassa, chi mi consola*) through madrigals, both chromatic (*Cruda mia Filli*) and diatonic (*O chiome erranti*), and settings of sonnets and ottavas to little strophic songs, both relatively serious (*Crudel, tu vuoi partire*) and artlessly charming (*Pallidetta qual viola*). There are excellent pieces in every group. He was a master of declamation, responding at his best at once expressively and scrupulously to the text, and he supported his flexible vocal line with bold harmony and a strong bass. Such music may well owe something to Monteverdi; the madrigal dedicated to Monteverdi and the three long recitatives, in which interest is sustained in masterly fashion, are fine examples. Ex.1, from the opening of *Cruda mia Filli*, demonstrates in extreme form Saracini's penchant for wayward tonality, unusual intervals and surprising juxtapositions of chords (which are not always obvious from the almost unfigured basses); the effect, as perhaps here, is sometimes one of bizarre wilfulness betraying the hand of the dilettante, but there can be no doubt in such passages of his intense response to emotive words. *Tu parti ahi lasso* is another remarkable song of this type, with no central tonality but with much detailed word-painting; a sense of overall form is sacrificed to the expression of the individual moment. It is no accident that the madrigal poet whom he set most often was Marino, whose erotic and highly charged verses allowed him to indulge his evident passion for such settings.

Ex.1

Cru - da mia Fil - li, io
mo - ro, io mo - ro, Cru -
10
trillo
- da mia Fil - li, io mo - ro.

On the other hand there can be no gainsaying the success and charm of several of Saracini's strophic songs, which show a very different side of his talent: two contrasting representative pieces are *Più lieto il guardo*, with its strong tonal feeling and sense of form, and *Pallidetta qual viola*, which, though barred in duple time, in effect consists simply of four symmetrical phrases in 5/4 time.

Saracini has been variously described as a radical monodist, as an experimental composer and as an amateur who was less than proficient at notating his musical ideas. His reputation as a composer dates entirely from after his death. Burney, in 1789, quoted a passage from *Amorose dolcezze* as an example of early 17th-century vocal ornamentation. After a further century of oblivion, Leichtentritt and Riemann established him as one of the major representatives of Italian monody. During the 20th century his works engaged the interest of musicologists, and eventually of performers as well.

WORKS

*all edited in Pintér (1992)*

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Le seconde musiche, 1v, bc (Venice, 1620/*R*) [ii]
Le terze musische, 1v, bc (Venice, 1620) [iii]
Le quarte musiche, lost/unpubd
Le quinte musiche, 1v, bc (Venice, 1624) [v]
Le seste musiche, 1v, bc (Venice, 1624/*R* 1986 in ISS, ii) [vi]

NON-STROPHIC SONGS

*all for one voice and continuo*

A Dio, Lidia, a Dio (F. Hondedei), v; Ahi, che veggio, ahi, che sento (Hondedei), vi; Ahi, chi mi fâ languire, vi; Ahi, trista e dura sorte ('Ardito Accademico Felice'), vi; Alma afflitta, che fai (G. Marino), iii; Al partir del mio sole, iii; Ama ch'i t'amo, ò Filli, iii; Amorose dolcezze, vi; Andianne a premer latte (Marino), iii; Anime pellegrine che bramate, iii; Ardo mia vita (Hondedei), vi; Aspra fu la ferita, ii

Ben mio, dammi il tuo core, ii; Canto dolce e soave (P. Capello), i; Come esser può, che senza vita, iii; Come viver poss'io, iii; Cor mio, deh non languire (G.B. Guarini), ii; Cor mio, deh non piangete, ii; Crud'Amarilli (Guarini), i; Cruda mia Filli, iii

Da te parto, cor mio, ii; Deh, come invan chiedete (Guarini), i; Deh, rimirate, amanti, vi; Dolce de miei desiri, v; Dolcissimo tesoro, ii; Dono, Licori, a Batto, i; Ecco l'hora, v; Ecco misero core, vi; Egra langue colei, v

Ferite, feritemi, donna (Hondedei), v; Feritevi, ferite, viperette mordaci, i; Ferma, le piante, i; Filli, un bacio ti chiesi, vi; Fuggi, fuggi, ò mio core (Marino), iii; Già mi rubasti il core, ii; Giunto è pur, Lidia (Marino), ii; Habbi musica bella, v; Hor che morir ti miro, iii

In quel gelato core (Marino), vi; Intenerite voi, donne e donzelle, ii; Io moro, ecco ch'io moro (Marino), i; Io parto, ahi dipartita, v; Io parto, sì, ma parte meco (Marino), vi; Io senza fede? Ah cruda, vi; Ite, amari sospiri, ii; La mia donna, il mio sole (Hondedei), v; Lamento della madonna [see Sospirava e spargea]; Langue al vostro languir (Guarini), v; Lassa, chi mi consola, v; Lasso, perche mi fuggi, ii, transcr. in Haas; Legami il core, iii; Lidia, ti lasso, iii

Messaggier di speranza, i; Mi sento, oimè, morire, i; Mori, mi dice, v; O carta avventurosa, iii; Occhi della mia vita, iii; Occhi specchi del core, v; O chiome erranti (Marino), ii; O Laurinda, i; O quante volte, o quante, i; O rimembranza amara (F. Rasi), i; O vita, ò cara vita, vi

Pallidetto mio sole (Marino), vi; Pargoletta è colei ch'accende, i; Partire, oime, partire, v; Parto ò non parto, i; Perche credi, ò mio core, iii; Per questa vita giuro, iii; Poiche l'alma ne gita, vi; Poi che mori dicesti, v

Se la doglia e'l martire (Marino), ii; Se tu mi lasci, perfida, iii; S'io non ti toglio un bacio, vi; Sono rose e viole, v; Sospirava e spargea [Lamento della Madonna], ii, with 3vv; Sospir che del bel petto (Marino), v; Spenta è la fè, iii; Stabat mater, iii

Tacerò si, ben mio, i; Tempesta di dolcezza (Marino), i; Tornate, o cari baci (Marino), vi; Tornate, pur, tornate, v; Tra le pompe di morte, ii; Troppo è ver che il mio cor, v; Tu brami, o bella Clori, v; Tu mi distrigni il core, vi; Tu parti ahi lasso (Marino), vi, transcr. in Ambros (every f'♮ in vocal line should be f'♯); Tu parti, anima mia, i; Tu parti a pena giunto (Guarini), ii; Tutti à l'armi d'amore, iii

Udite, lagrimosi spiriti d'averno (Guarini), ii, transcr. in Haas; Udite, ò ninfe, vi; Vita mia, di te privo, iii; Voi che l'anima mia, i

STROPHIC SONGS

*for one voice and continuo unless otherwise indicated*

Ahi, serpentella, iii; A la luce, a la mia candida Aurora, vi; Ama pur, ninfa gradita, iii; Angioletta leggiadretta, v, transcr. in Ambros; Bellissima Dori, ii; Care gioie, che le noie, ii; Cedea la notte ai matuttini albori, i; Con guancia intenerita, iii; Correte voi, lacci e catene, vi; Crudel, tu vuoi partire, ii

Damigella tutta bella (G. Chiabrera) 2vv, bc, i; Dispiegate, guancie amate (A. Cebà), 2vv, bc, i; Gioite di mille tormenti, vi; Giovinetta vezzosetta, i; Hormai la nott'in giro, ii; Ingrata, lusinghiera, v; Leggiadra pastorella, iii; Non fuggir, Fillide bella, i; Non più strali pungenti, vi; Non vuoi ch'io t'ami (A. Ginori), vi

O donzella tutta bella, i; Pallidetta qual viola (G.F. Ferranti), vi; Perfido amore, iii; Più lieto il guardo, v; Poiche vol'amor, vi; Questa mia Aurora, 2vv, bc, i; Quest'amore, ii; S'altr'in amar, vi; Se pietade in te, vi; Sorgendo l'alba, iii; Sprezzami, bionda (Ferranti), v; Strane guise d'amar, iii

Tu mi lasci, cruda (Bonardo), vi; Vaga e lucente, ii; Vaghi rai, lucenti stelle (O. Rinuccini), i; Vezzosa pargoletta, ii, transcr. in Ambros; Voglio il mio duol scoprir (Ferranti), v; Voi mi dite ch'io non v'ami, vi

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NIGEL FORTUNE, PETER LAKI

**Sarāhang** [Husein, Ustād Mohammad] (*b* Kabul, 1923; *d* Kabul, 1982). Afghan singer and composer. His father, Ustād Ghulām Husein, recognized early signs of an extraordinary musical talent and sent his son to Delhi at the age of nine to study with Ustād Asheq Ali Khān, an important exponent of the Patiala *gharānā*. The boy remained in Delhi for 16 years, studying music in circumstances of considerable poverty. He returned to Kabul in 1949. In the following year King Zāhir Shāh awarded him the title Sarāhang (which roughly translates as 'top melody') in recognition of his superiority over all other Afghan singers in the Hindustani styles of *ṭhumrī* and *khayāl*. Sarāhang was regularly invited to give concerts of classical music in India. He was also awarded a number of honorary degrees and titles there, such as *Kuhi bolandi-e musīqī* ('high mountain of music'), *Baba-e musīqī* ('father of music') and *Sar tāj-e musīqī* ('crown of music'). Afghans were inordinately proud of his reputation in India.

As well as being Afghanistan's foremost performer of Hindustani music, Sarāhang was celebrated as a *ghazal* singer. Aware that many of Kabul's *ghazal* singers often made textual errors, he made a point of studying poetry with Ustād Abdul Hamīd Asīr and became a great authority on the poetry of Bedil. He performed regularly on Radio Afghanistan and had a special weekly radio programme on classical music (1977–9). Having a rather independent personality, Sarāhang refused all entreaties to become an official court singer for Zāhir Shāh.

ABDUL-WAHAB MADADI (with JOHN BAILY)

**Sárai, Tibor** (*b* Budapest, 10 May 1919; *d* Budapest, 11 May 1995). Hungarian composer. He studied composition with Pál Kadosa and held appointments as secretary-general of the Hungarian Musicians' Free Association (1948), head of the music department at the Ministry of Culture (1949), head of the Hungarian Radio music department (1950–53), teacher at the Budapest Conservatory (1953–9), professor at the Budapest Academy of Music (from 1959) and secretary-general of the Association of Hungarian Musicians (1959–80). He served twice on the UNESCO International Music Council (1972–7, 1980–85) holding the posts of vice president (1975–7) and secretary-general (1980–82). He received the Erkel Prize in 1959 and the Kossuth Prize in 1975, and was made Merited Artist of the Hungarian People's Republic.

Sárai's compositional development reflected the evolving climate of Hungarian musical thought; his early folkloristic style came somewhat under the influence of currents from the West, as may be heard in his first String Quartet (1958). The oratorio *Változatok a béke témájára* ('Variations on the theme of Peace', 1961–4) demonstrates the contemporary concern for humanism in music. His close identification with the communist regime led to his disappearance from public life after 1989.

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(*selective list*)

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Choral: Falrairók [Party Workers], unacc., 1958; Változatok a béke téte;májára [Variations on the Theme of Peace] (orat), 1961–4; Októberi magyar hangok – 1917 [Hungarian Voices in October – 1917], male vv, 1966–7; Jövőt faggató ének [Future Questioning], A, Bar, male vv, orch, 1971; Debrecen dícsérete [In Praise of Debrecen] (M. Jókai), 3 children's vv, 1973; Krisztus vagy Barabbás [Christ or Barabbas] (F. Karinthy), T, Bar, B, SATB, orch, 1976–7; Diagnózis 79 [Diagnosis 79] (M. Váci), no.1, SA, no.2, TB, nos.3 and 4, SATB, 1979

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1961–2; Studio, fl, pf, 1964; Str Qt no.2, 1971; Dramma per fiatti, wind qnt, 1978; Str Qt no.3, 1980–82
Pf: Rondoletto, 1941; Sonatina, 1959; 8 Little Pieces, 1965; Distances, 1974

Principal publisher: Editio Musica

ANTAL BORONKAY/RACHEL BECKLES WILLSON

**Sāraṅgī** [sāraṅg, hārangī]. Short-necked fiddle of South Asia, found both in the art music of North India and Pakistan and, in related forms, in traditional musics, especially those of Rajasthan and the North-West. Similar instruments include the *sarān* (Kashmir), *sarāng* (Afghanistan) and *sarāngā* (Jammu). In Rajasthan the term *sāraṅgī* and its variants may be used generically to denote other types of fiddle. In Nepal the *sāraṅgī*, a term borrowed from India, is either a small fiddle with four strings played exclusively by men of the Gāine caste or a larger instrument with sympathetic strings played by *Bādī* musicians.

1. The classical *sāraṅgī*. 2. The Rajasthani *sāraṅgī*.

1. THE CLASSICAL 'SĀRAṄGĪ'. This is the most important bowed chordophone of North Indian classical music. In matters of structure and technique there is a marked lack of standardization. The typical *sāraṅgī* is a short lute, made by hand usually from a single block of *tun* wood about 66 to 69 cm long. There are four main parts: an inferior string holder, and the body, neck and pegbox (there are no frets and no fingerboard). The body is hollowed out and covered with goatskin and a wooden bar is inserted inside, to strengthen it. The waisting is irregular, more marked on the (player's) left side than on the right. The neck tapers slightly towards the top and the back is open. The front is a flat piece of wood, serving in place of a fingerboard, and the neck acts as a pegbox for most of the sympathetic strings. The main pegbox is divided into two sections, both of which are hollow, and houses the pegs for the playing strings and the remaining sympathetic strings. The three playing strings are made of goat gut, and the sympathetic strings (usually as many as 36, though the number varies) of brass and/or steel. The *sāraṅgī* has at least two, and usually four, bone bridges: the main one, through which all the sympathetic strings pass and on top of which the three main strings rest, is carved in the shape of an elephant, and is placed on a leather strap across the skin cover; a second essential bridge lies at the upper end of the neck and raises the three main strings from it so that they maintain approximately the same distance from it throughout their length. The remaining two bridges enhance the sound of some of the sympathetic strings by their flat surface and fine curve (*javārī*). The bow is slightly convex and the stick is rigid; the tension of the hair (usually horse) is constant. The three main strings are usually tuned to *sa* (equivalent to *doh*), *pa* a 4th below and *sa* an octave below the first string. The sympathetic strings are tuned to the notes of the rāga, and often one set is tuned to all 12 semitones of the octave.

To play the *sāraṅgī* the performer sits cross-legged and holds the instrument against his left shoulder (see illustration). The strings are stopped with the fingernails of the left hand, so that pressure is applied laterally. Fingerings vary from player to player, but in general the same finger may be used for more than one note, so that the vocal slurs characteristic of Indian music may be produced. The bow is held in an underhand grip in the right hand.



*Classical sāraṅgī of North India, showing stopping position on the side of strings*

Comparison of this description of the typical modern *sāraṅgī* with earlier accounts suggests that the number of sympathetic strings has increased, while in place of the present three playing strings there were often four. In rural areas of North India a great variety of bowed and generally unfretted instruments go under the name of *sāraṅgī* and the word can serve as a generic term for bowed chordophones. The continued prominence of the *sāraṅgī* in folk music is but one indicator that it was originally a folk instrument, incorporated into classical music probably when the *khayāl* vocal style, with which the *sāraṅgī* is still intimately connected, came into prominence in the 18th century. By the 19th century it had become associated with dancing girls, and this social stigma has been given as a main reason, along with the sheer difficulty in playing it, for the instrument's decline in the 20th century. Another factor is the rise of the harmonium, which rivals the *sāraṅgī* as an accompanying instrument.

2. THE RAJASTHANI 'SĀRAṄGĪ'. The state of Rajasthan, in North-West India, is especially rich in bowed chordophones. There the professional musician caste groups are distinguished partly by the instruments they play. Thus the *bhopa* priests play the *rāvaṇhatthā* (spike fiddle), the Maṅganiyārs the *kamāicā*, the Langas the *sindhī sāraṅgī* and *gujrātaṇ sāraṅgī* and also the *surindā*, and the Mirasis a *sāraṅgī* similar to the classical instrument. All these instruments, or ones virtually the same, may be referred to as *sāraṅgī*, though not necessarily in the same area.

The *sindhī sāraṅgī* and the *gujrātaṇ sāraṅgī* are both smaller than the classical instrument, and have fewer sympathetic strings, though the number of playing strings is four rather than three: the first two are of steel and are tuned in unison to the tonic, but the second string is not stopped and serves only as an optional drone, while the third and fourth are made of gut and tuned to the 5th and lower tonic respectively. The *sindhī sāraṅgī* is about 56 cm long and has 23 steel sympathetic strings, while the *gujrātaṇ sāraṅgī* is about 1 cm shorter, with only eight sympathetic strings. The playing style of both instruments differs in some important respects from that of the classical *sāraṅgī*. The pitch is higher, to suit the high-pitched, even strained male vocal style of the Langas, and the full range of the instrument is rarely exploited, since the aim of the accompaniment is to enhance the song rather than imitate it in all its detail. Another aspect of this is that the bowing is more jerky, and is used as a kind of rhythmic accompaniment since there is usually no drumming or other rhythmic support in this music (on certain other bowed instruments, for example the *rāvaṇ-hatthā*, the effect is intensified by attaching bells to the bow). Of the two, the *sindhī sāraṅgī* is preferred and may be used independently of the smaller *gujrātaṇ sāraṅgī*, but the reverse is not true, for the *gujrātaṇ sāraṅgī* tends to function as little more than an extra drone for the *sindhī sāraṅgī* which follows the melody of the song more closely.

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NEIL SORRELL

**Sarasate (y Navascuéz), Pablo (Martín Melitón) de** (*b* Pamplona, 10 March 1844; *d* Biarritz, 20 Sept 1908). Spanish violinist and composer. The son of a military bandmaster, he began to play the violin at the age of five and gave his first public performance when he was eight. His precocity aroused such interest that he received sponsorship from the Condesa Espoz y Mina to study in Madrid with M.R. Sáez. Aided by Queen Isabella, he commenced studies with Delphin Alard at the Paris Conservatoire in 1856, winning the *premier prix* in violin and solfège the following year and a prize for harmony in 1859. He then began the concert tours which made his name famous in every country of Europe as well as in North and South America (1867–71 and 1889–90). His first appearance in London in 1861 failed to attract much attention, but he returned in 1874, playing at a Philharmonic Society concert and at the Musical Union; other visits followed in 1877 (Crystal Palace) and 1878 (Philharmonic) and frequently afterwards. In 1885 and 1886 he performed at orchestral concerts conducted by Cusins, and at the Birmingham Festival of 1885 he played the concerto written for him by Alexander Mackenzie. Sarasate attracted the admiration and friendship of many other famous composers who dedicated their works to him, including Bruch (Violin Concerto no.2 and *Scottish Fantasy*), Saint-Saëns (Concertos nos.1 and 3; *Introduction et Rondo capriccioso*), Lalo (Concerto in F minor and *Symphonie espagnole*), Joachim (Variations for violin and orchestra), Wieniawski (Concerto no.2) and Dvořák (*Mazurek* op.49). Sarasate incorporated all these works into his repertory and played them superbly. His success in the German-speaking countries, which began with his début in Vienna in 1876, was all the more remarkable since his style differed so radically from that of Joachim, Germany's undisputed master violinist. Occasionally, Sarasate's interpretation of the Beethoven concerto was compared unflatteringly with Joachim's (as in Berlin in the 1880s), which angered him greatly. In spite of his virtuoso inclinations, Sarasate was also a keen string quartet player, both privately and in public chamber music performances. He particularly enjoyed playing Brahms's string quartets but declined to perform his Violin Concerto.



*'Arrangement in Black: Pablo de Sarasate': portrait by James McNeill Whistler, 1884 (Museum of Art, Carnegie Institute, Pittsburgh)*

Sarasate was the ideal embodiment of the salon virtuoso. His nine recordings (1904; available complete on Pearl Opal CD 9851) confirm critical opinion of his playing, which was distinguished by sweetness and purity of tone, produced with a 'frictionless' bowstroke and coloured by a shallow, fast vibrato, less sparingly employed than was customary at that time. At his best in his own compositions, his tone had little power or dynamic shading. His technique was assured, his intonation was precise, especially in high positions, his use of portamento was varied and frequent, and his whole manner of playing was so effortless as to appear casual. In his *Memoirs*, Carl Flesch characterized Sarasate's playing by 'aesthetic moderation, euphony, and technical perfection ... he represented a completely new type of violinist', though he might be criticized for a certain lack of musical insight and emotional involvement, particularly in the more classical violin repertory. Sarasate also achieved some fame as a composer of virtuoso violin music. Best known among his 54 opus numbers are the *Zigeunerweisen* op.20, still an indispensable item in the virtuoso repertory, and the four books of *Spanische Tänze* (opp.21, 22, 23, 26) which make use of folktunes in elegant arrangements. His fantasy on *Carmen* op.25 is ingenious and technically difficult, but his limits as an original composer are shown in such superficial pieces as the *Introduction et tarantelle* op.43. Sarasate bequeathed his two Stradivari violins to museums: his favourite (dated 1724) to the Paris Conservatoire and the other, the so-called 'Boissier' (1713), to the Madrid Conservatory.

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(*selective list*)

*for violin and piano unless otherwise stated; several also orchestrated*

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Concert fantasies on Carmen, op.25 (Paris, ?1883); Der Freischütz (Paris, 1874); Don Giovanni; Faust (Paris, 1874); La forza del destino; Martha (Paris, 1876); Mireille; Roméo et Juliette; Zampa

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BORIS SCHWARZ/ROBIN STOWELL

**Saraste, Jukka-Pekka** (*b* Heinola, 22 April 1956). Finnish conductor and violinist. His first studies were in the violin and piano at the Lahti Academy of Music. From the age of 12 he took an interest in conducting, and in 1978 joined the Finnish RSO as violinist. Saraste then entered the fabled conducting studio of Jorma Panula in Helsinki. In 1979 he made his début with the Helsinki PO, and in 1981 won first prize in the Scandinavian conducting competition. He conducted the Helsinki PO during its North American tour of 1982, and the following year co-founded (with Salonen) the Avanti! chamber orchestra, an ensemble specializing in contemporary music. Saraste served as principal conductor of the Scottish Chamber Orchestra (1987–91), with which he toured widely. In 1987 he also accepted an appointment as music director of the Finnish RSO, and with them has toured and recorded in Europe and Asia. In 1993 he won his most important position to date: music director of the Toronto SO. He has since earned extraordinary acclaim for the brilliance of his programming in Canada. Saraste's approach to music-making has broadened over time, and his hard-driven podium manner has matured into a concern for line and proportion. He has appeared as guest conductor with the Boston SO, the Cleveland, Detroit and Minnesota orchestras, the Los Angeles PO, New York PO and Rotterdam PO and with numerous European radio orchestras. He has made notable recordings of music by Bartók, Lindberg, Madetoja and Nielsen, and has recorded a cycle of Sibelius symphonies.

CHARLES BARBER

**Saratov.** City in western central Russia, on the Volga river. The first documented references to musical life in Saratov, including concerts and opera productions, date from the end of the 18th century. An early 19th-century theatre run by the local governor A.D. Panchulidzev presented the latest works from St Petersburg, eventually becoming an independent institution. From the mid-19th century professional touring opera troupes regularly visited the city, and in 1890 a permanent opera theatre was established, now known as the Saratovskiy Teatr Operï i Baleta imeni N.G. Chernïshevskogo (Chernïshevsky Saratov Opera and Ballet Theatre). Its repertory includes mainstream European operas in addition to many contemporary works, and it has mounted premières of operas by B.A. Mokrousov, G.L. Zhukovsky, G.G. Kreitner and A.S. Lensky. Since 1975 its artistic director has been Yury Kochnev. Saratov also has an operetta theatre and two chamber opera groups. Concerts are arranged mainly by the Philharmonia; notable among the organizations under its aegis are the Saratov Academic SO, an orchestra of wind instruments, the 'Moz-art' String Quartet and the 'Balagan' ensemble.

In 1938 the Saratov branch of the Russian Union of Composers was founded. The leading Saratov composer is Yelena Gokhman, who has written works in all genres, notably operas and vocal music. At the instigation of the trumpeter Anatoly Selyanin the Vasily Brandt International Trumpeters' Competition was held in Saratov. Folk music groups are extensively represented in the region, prominent among them the accordion ensemble Ozornïye kolokol'chiki.

The centre of musical education in the city is the Saratov State Conservatory, founded in 1912 and the third oldest conservatory in the country, after St Petersburg and Moscow. Specialist music courses are also provided by the music faculties of the pedagogical institutes in Saratov and Balashov and the music colleges of the Saratov province (in Saratov, Vol'sk, Balashov and

Marks). Festivals and competitions held annually in Saratov include the L.V. Sobinov All-Russian Festival of Operatic Art, the Heinrich Neuhaus Russian Festival and the 'Yuta' competition for young performers of variety songs.

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ALEKSANDR IVANOVICH DEMCHENKO

**Sarbu, Eugene** (*b* Pietrari, nr Rîmnicu Vîlcea, 6 Sept 1950). American violinist of Romanian birth. He studied at the music high school in Galaţi (1957–68), at the Bucharest Conservatory with Ionel Geanta (1968–70), the Curtis Institute of Music, Philadelphia, with Ivan Galamian and Eugene Ormandy (1970–74), and at the Juilliard School, New York, with Galamian and Ruggiero Ricci (1974–6). He also attended masterclasses with Nathan Milstein (1972–5). He made his début in 1960 as a soloist with the Galaţi State Philharmonic and subsequently achieved an international reputation as a soloist; he also performs in a duo with his sister, the pianist Carmina Sarbu. He has won many awards, including the Rockefeller Prize for Music (1975) and first prizes in the Paganini Competition, Genoa, and the Carl Flesch Competition, London (both 1978). Sarbu has given the first performances of many works by contemporary composers, including the world première of Rautavaara's Violin Concerto (of which he is also the dedicatee) in 1977. Of his recordings, the most significant are the Sibelius Violin Concerto with the Hallé Orchestra and an all-Mozart disc in which he also directs the orchestra. Sarbu was appointed soloist and conductor of the European Master Orchestra in 1982, and in 1995 he established a scholarship fund at the Bucharest Academy of Music (formerly the Conservatory) which provides an annual award for talented young musicians. His playing, on a Stradivarius dated 1729, is distinguished by its purity of intonation and clarity of tone. Sarbu was awarded the 'George Enescu' medal in 1995 and was made an honorary member of the Bucharest Academy of Music in 1997.

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MARGARET CAMPBELL

**Sarchizov, Sergiu** (*b* Tarutino [now in Ukraine], 9 July 1924). Romanian composer. He studied with Jora (composition), Rogalski (orchestration) and Silvestri (conducting) at the Bucharest Academy, graduating in 1954. Sarchizov worked at Romanian Radio (1949–56), conducted the Romanian Railways Ensemble (1951–7), held the secretaryship of the Army Ensemble (1973–84) and in 1992 became a reviewer for the Union of Romanian Composers and Musicologists. Profoundly intellectual and proficient in several languages, Sarchizov has manifested his talent in his compositions, producing a richly-scored and substantial output. Adhering to an expressive post-Romantic style, he has remained outside the influence of the avant garde. Arrangements and transcriptions, primarily for radio and TV broadcast, form a significant part of his work.

WORKS
(*selective list*)

Stage: Trei generaţii (op, 3, L. Demetrius), 1968, Constanţa, Liric, 15 March 1981; Impetus (ballet, 1), 1973; A Ballad of Heroic Years (TV ballet, N. Cassian), 1984

Other works: Dansuri simfonice, orch, 1951; Simfonieta, str, 1956; On the Tombstone of Heroes (orat), S, chorus, org, orch, 1958; Vn Conc., 1981; choral works, chbr music, arrs.

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OCTAVIAN COSMA

**Sardà (y Bofill), Albert** (*b* Barcelona, 1943). Catalan composer. While studying for a degree in industrial engineering he trained as a composer with Josep Soler. He then studied flute and cello while reading for an art history degree at the University of Barcelona, and subsequently attended the courses given by Ligeti, Stockhausen, Kagel and Xenakis at Darmstadt (1972). Between 1979 and 1985 he was professor of harmony, counterpoint and the history of art and music at the colleges of Badalona and Manresa (where he was also director). He is professor of aesthetics, history, composition and orchestration at the Barcelona Conservatory. He founded the Associació Catalana de Compositors and was its president (1981–2). He was appointed chairman of the Fundació Música Contemporània, which promotes series of new music concerts in Barcelona and has its own recording label.

Sardá's diverse output includes several works for solo instruments, various chamber combinations, most notably his String Quartet (1975), and songs and orchestral works, freely exploring multifarious idioms. His musical personality crystallized during a formative period spent in London in the mid-1960s, when he became more aware of the breadth of contemporary music compared with Franco's Spain. His interest in rock music and left-wing politics also burgeoned at this time. Sardá's radicalism and polystylism merge most effectively in his opera, *L'any de gràcia*, first performed at the Alicante Contemporary Music Festival in 1992, then staged in Barcelona and Madrid and later recorded. Setting a powerful libretto (by Pierre Danais), based on the novel *El año de gracia* by Christina Fernandez Cubas, it focusses on the love-hate relationship between two inhabitants of an island which has been contaminated by experiments in chemical warfare. The dramatic content of each scene creates the basis for an interplay of different elements – atonal, modal, random, completely free – within Sardá's score. His assured craftmanship is most evident in his declamatory Cello Concerto (1986).

WORKS
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DRAMATIC

Stage: Abstraccions (ballet), 1977; L'any de gràcia (op, 1, P. Danais, after C. Fernandez Cubas: El año de gracia), 1992, Alicante, 20 Sept 1992

Film scores: Encuentros (dir. A. Miquel), 1977; Gnocchi el inconformista (dir. A. Miquel), 1978; Los fieles sirvientes (dir. F. Betriu), 1980; Cert . . . ? (dir. V. Latre), 1981; Avui pot ser el teu dia de sort (dir. F. Casanovas), 1988

INSTRUMENTAL

Orch: 5 Pieces, 1970; Visio experimental, 1976; Vc Conc., 1986

Chbr and solo inst: 5 pieces, pf, 1970; Isoritme, ens, 1971; Saudade, 2 fl, 1973; Apsaras I, fl, ob, pf, 1974; Circulos experiencia no.1, wind ens, 1974; Apsaras II, cl, vn, pf, 1975; Ophiusa, fl, 1975; Str Qt, 1975; Remor, gui, 1978; Cordelia, ens, 1979; L'ombra, fl, cl, vc, hp, pf, 1979; Râkme II, pf, 1983; Wind Qt, 1987; Arkam, str, tpt, pf, 1988

VOCAL

4 cançons (A. Rimbaud), S/T, pf, 1974; Un fosc accent, una fosca presencia (M. Marti i Pol), chorus, 1979; Le serpent, 1v, gui, perc, 1982, arr. 1v, gui, bells, 1986; Hora foscant (P. Gimferver), chorus, 1983

Principal publishers: Boileau, CEM, Clivis

MEIRION BOWEN

**Sardana** (Sp., possibly from *cerdana*: 'native of Cerdana'). The national dance of Catalonia: an elegant and solemnly executed circle-dance performed to the music of the *cobla*, an ensemble traditionally consisting of *flaviol* and *tambor* (one-handed flute and drum), *tiple* and *tenora* (double-reed aerophones), but now with more varied instrumentation including two cornets, *fiscorno* (flugelhorn), other brass instruments and string bass. Stylistically the music resembles that of Provence rather than other Spanish music. *See* SPAIN, §II, 4.

VÉRONIQUE NELSON

**Sardelli, Anna Maria** ['La Campaspe'] (*b* Rome; *fl* 1649–59). Italian singer. A protégée of Prince Matthias de' Medici, the earliest mention of her is during December 1649 and January 1650, while her protector was Francesco Guicciardini and she was engaged at the Teatro SS Giovanni e Paolo in Venice, when she revealed her intention of becoming a nun. The project came to nothing, and in Venice, after she had left Guicciardini, she sang Campaspe in Antonio Cesti's *Alessandro vincitor di se stesso* (Carnival 1651), and Cleopatra in *Il Cesare amante*, also by Cesti, who was probably her lover (Carnival 1652). She left Venice in that year, as a result of stormy love affairs, and returned to Florence, where she sang again in Cesti's *Alessandro* (1654), singing the libretto. There are references to her until 1659.

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PAOLA BESUTTI

**Sardena, Orazio** (*b* c1550; *d* probably in Vienna, July 1638). Italian trumpeter and composer. He served as a brass player and in particular as a trumpeter first at the archducal court at Graz from 1569 to 1572, then for a short time in the household of Archbishop Wolf Dietrich at Salzburg and again from 1595 onwards at the court at Graz. In 1602 he wrote a *Magnificat*, now lost, for 33 voices. When in 1619 Archduke Ferdinand was elected emperor as Ferdinand II, Sardena followed him to Vienna with the rest of the Graz household. He was still named as a member of the Emperor Ferdinand III's court band in 1637, even though he had been granted a pension in 1622. He was a pupil of Simone Gatto, Kapellmeister of the Graz court, and a colleague of Annibale Perini; after their deaths he published a collection of 52 of their works, all but one of them motets (Venice, 1604, inc.).

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HELLMUT FEDERHOFER

**Sardi, Dorothea.** *See* BUSSANI, DOROTHEA.

**Sardi, Giuseppe.** *See* SARTI, GIUSEPPE.

**Sardinia.** An island in the Mediterranean, 24,090 km² in area with a population of 1,648,248 (1991 census). Sardinian music owes its richness to the island's geographical vulnerability; it was dominated in turn by the Phoenicians, the Arabs, Italy (Rome, Pisa and Genoa in succession) and then over a long period (from the 14th to the 18th century) by the Aragonese. It is now a *regione* of Italy. Despite the efforts of invaders and administrators, Sardinia has managed to remain a remarkably insular cultural area, retaining a strong identity of its own.

1. Sources. 2. Cultural areas and instruments. 3. Vocal music: (i) A *tenore* song (ii) Sacred polyphony (iii) 'Guitar song'. 4. The musical system.

1. SOURCES. The oldest evidence of Sardinian music dates from the 7th or 8th century BCE. It is a small bronze statue now in the Cagliari museum, depicting a player of the flute (or more likely the clarinet) resembling a satyr, with several pipes in his mouth. This polyphonic instrument was the ancestor of the *launeddas* or triple clarinet, still played today by expert musicians, especially in the southern part of the island.

Much later, at the end of the 18th century, Father Madau gave more precise details about this musical instrument and others, adding a useful mention of the practice of four-part polyphony. Accounts by travellers, particularly La Marmora, also provide valuable information about the musical culture of Sardinia, including descriptions of funeral rites and the music associated with them, remarks about the localities where the *launeddas* were played. The first descriptive and more or less complete musical notations did not appear until the beginning of the 20th century. This was also the period of the first recordings (by G. Gabriel in 1924 and 1933), providing evidence of a unique musical art.

At the beginning of the 21st century, popular Sardinian music is still much alive, and has one of the strongest identities in the Mediterranean area. However, here, as elsewhere, social and musical identity has been endangered by the constant growth of two movements: the trend towards folklorization which, from the beginning of the 1970s, led to a reworking of musical material for purposes of spectacle, and the trend towards globalization in the 1990s, operating through the fusion of cultural material of different origins. Both brought profound change to the production and transmission patterns of a musical art that had developed from within over the course of the centuries.

The traditional music of Sardinia is still chiefly connected with festivals: the processional ceremonies of the religious calendar; the long festivals when men and

women live together for nine days within the enclosure of a sanctuary (in this case a small country church); Carnival; patronal festivals centring on the veneration of a saint, which tend to be in summer; and political festivals under the aegis of *Unità*, the organ of the Italian ex-communist party. All these festivals are particularly lively and cheerful, even the Easter festivities relating to the Passion of Christ, and so are the many *spuntini*, rural parties on a large or small scale organized within the family or among friends, especially at weekends. These convivial and festive occasions are the normal setting for the performance of music.

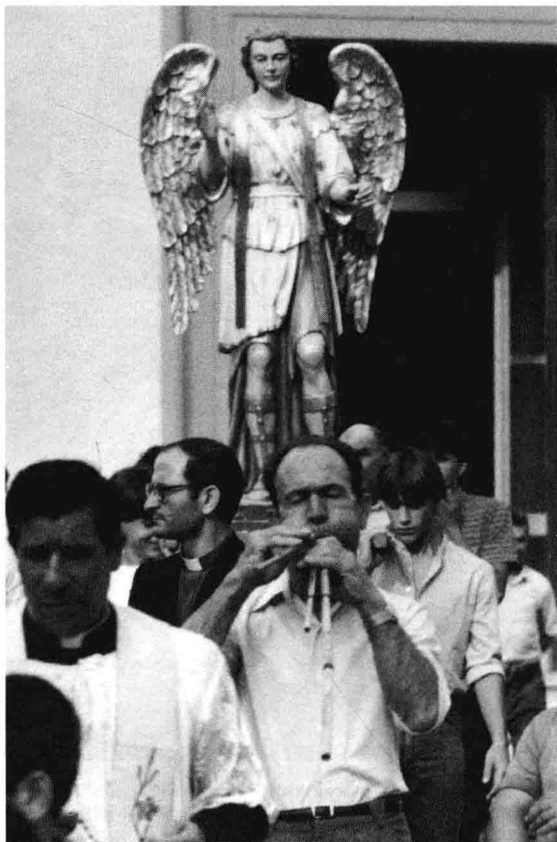
2. CULTURAL AREAS AND INSTRUMENTS. The centre, north and south of the island are three historically distinct regions, differing considerably in their dialects and corresponding to the three main provinces of Nuoro, Sassari and Cagliari. Roughly speaking, the centre comprises the mountainous part of Sardinia, Barbagia (the country of the barbarians as the Romans called it). This area, where there is a thriving tradition of pastoral life, and civil and religious administration used to be less dominant than in the other regions, is the traditional location of the *tenore*, secular vocal polyphony, and the *sonettu*, a diatonic accordion used exclusively for dance music. Typical of the north is sacred polyphony transmitted within brotherhoods, almost like *scholae cantorum*, and the still extant practice of *canto a chitarra* (guitar song). Finally, the *launeddas* is now confined to the south and west, together with the large chromatic accordion which is tending to replace it. All over the island communal dancing, known generically as *ballu*, plays an important part.

Naturally this rough musical survey of the island divided into three zones, reflecting the present situation rather than the past, leaves out a number of local features, for instance the flute and drum combination played in the village of Gavoi in Barbagia, and special instruments such as the *serragia* (a fiddle with a resonator made of a pig's bladder, used as a carnival instrument). Other instruments are also found, although not with equal distribution: wood or iron idiophones, drums of different kinds, jew's harps, pipes etc. In all there are about 60 different Sardinian instruments.

Among the musical instruments of Sardinia, the *launeddas* triple clarinet mentioned above occupies a special place. It consists of three reedpipes (two melodic and one drone). The particular technique of making and playing this instrument, which is specifically Sardinian although related to the Greek *aulos* and the Egyptian *arghūl*, and the complex music that the best musicians can draw from it, endow it with an emblematic function. It is still played in processions (fig.1); once it was also used to accompany singing, and particularly to enliven Sunday dancing in the village square.

3. VOCAL MUSIC.

*(i) A tenore song.* In central Sardinia, the word *tenore* means a small chorus consisting exclusively of four male voices of different registers: one who takes the dominant part (most important of all, he sings the text), and three who sing meaningless syllabic phrases, such as *bim, bam, bom*. The ensemble creates a very dense and characteristic harmonic texture. In the aesthetic of the *tenore*, the common chord is modulated and explored in all the different components of its timbre. The repertory of this

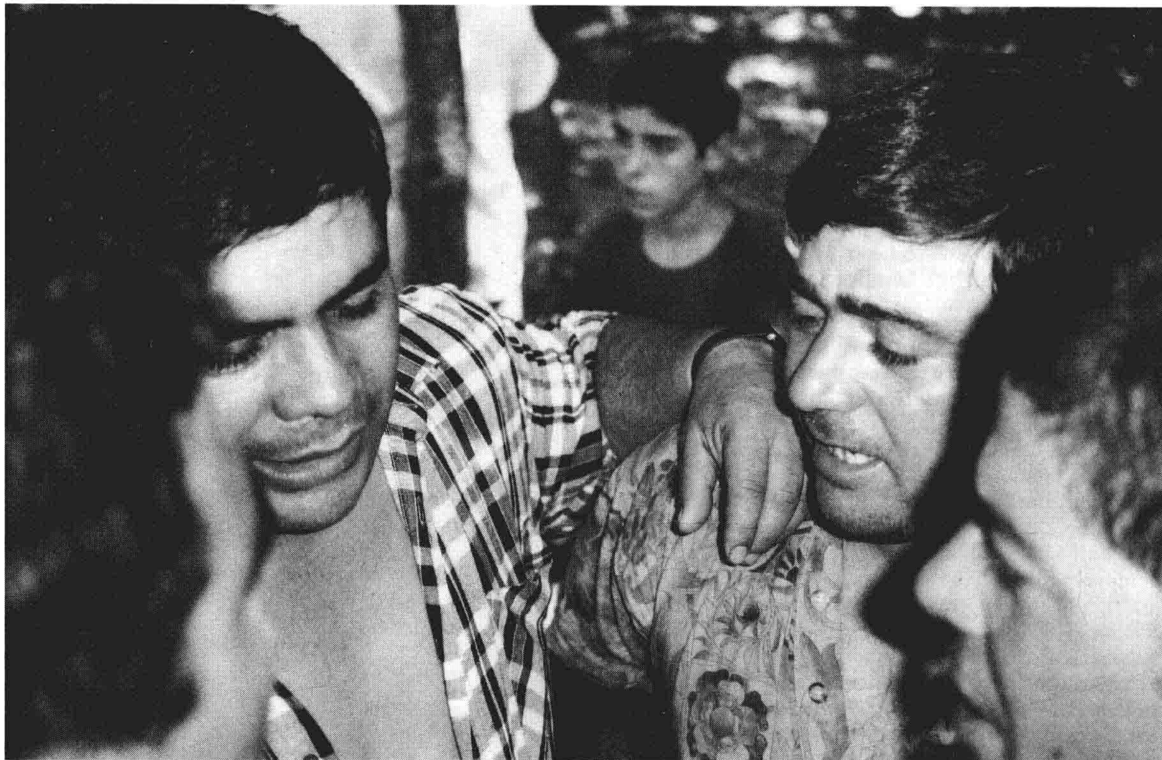


*1. Procession with launeddas, Jerzu, 1983*

type of polyphony, which has no equivalent elsewhere in the Mediterranean, is large: songs on serious subjects; *mutos* (interwoven sung verses, usually on amorous themes); *gosos* (religious hymns); *anninnias* (lullabies); and various dances. The *tenore* is also used to accompany improvised poetic jousts (*gare poetiche*), in which poets compete on contrasting themes such as art and nature revenge and forgiveness.

*(ii) Sacred polyphony.* Firmly rooted in the traditions of the northern part of the island (in Sassarese and Oristanese, and today in the villages of Castelsardo, Santu Lussurgiu and Cuglieri in particular), sacred polyphony probably has its origins in the *falsobordone* of art music, which was widespread at the end of the 16th century. Its practice is part of the activity of brotherhoods, and in its present form the *coro* is usually in four parts (occasionally five, as at Aggius in Gallura). In this type of polyphony, as in the *tenore*, the common chord plays a central part. However, the resemblance goes no further; in sacred polyphony the voices have a different quality of timbre and the harmonic system is much more developed, featuring chromaticisms, the play of unprepared modulations and elements of counterpoint. The basic repertory consists of religious texts such as the 'Miserere' and *Stabat mater*, and it is performed with the greatest emotional charge during Holy Week and at Easter.

*(iii) 'Guitar song'.* This type of singing has spread all over the island, although it originated in the north (Aragonese influence cannot be ruled out). It consists of solo songs, originally simple in texture, which, as their



2. *Shepherds singing a tenore song, Irgoli, 1993*

name indicates, are always accompanied by guitar. Over the last 30 years, however, the harmonic component has become considerably greater. The singer directs the musical game by inviting the guitarist to follow him and find the harmonies corresponding to his melodic improvisations. On the amateur level, 'guitar song' is performed among friends, in bars or during small rural festivals, but it is also sung by semi-professionals during the main summer festivals, and to village audiences.

4. THE MUSICAL SYSTEM. The wide variety of musical genres, types and situations in Sardinia renders any attempt at synthesis useless. However, the Sardinian ethnomusicologist Pietro Sassu tried, no doubt from an over-evolutionary point of view, to bring the various musical scales employed together into a basically trichordal form (with three conjoined degrees making up a major 3rd), which he thought had then been progressively broadened. Several other ideas also have been partially explored: the system of continuous variations (in the playing of the *launeddas*) or of contrasting variations (in the 'guitar song'), the role of timbre as an essential component of sound (notably in *a tenore* polyphony) and some harmonic concepts which owe nothing to the principles of tonal music and have a suggestion of polymodality about them (especially in traditional choral practices).

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BERNARD LORTAT-JACOB

**Sardonius, Jean** (*fl* 1607–29). Flemish composer. He was succentor of the collegiate church of Notre Dame, Maastricht, on 27 June 1607 and may have been appointed as early as 30 October 1602. He was dismissed on 19 March 1608 'after various remarks and for other reasons'. He may have moved to Ste Gudule, Brussels: certainly a musician of this name was a bassoonist there between 1609 and 1614. According to Vannes, Sardonius became a musician at St Baaf, Ghent, on 15 November 1619. He published a collection of motets (now lost) for two to four voices and continuo, *Angelica musica pro praecipius festis totius anni et communi sanctorum* (Douai, 1629), and according to vander Straeten a lost six-part requiem and five-part mass were recorded in an inventory at St Walburga, Oudenaarde.

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JOSÉ QUITIN

**Sardou, Victorien** (*b* Paris, 5 Sept 1831; *d* Paris, 8 Nov 1908). French dramatist. The son of an impoverished schoolmaster, he started to train as a doctor but abandoned his studies and devoted himself to writing. Managers rejected his earliest plays, historical dramas in verse in the Romantic manner. His first success was *Les premières armes de Figaro* (1859), a *comédie-vaudeville* owing as much to Scribe as to Beaumarchais. It was with 'well-made' comedies such as *Pattes de mouche* (1860) that he established his reputation. He wrote many gay satirical comedies, e.g. *Famille Benoîton* (1865) and, in collaboration with Najac, *Divorçons* (1880); a staunch conservative he also pilloried contemporary developments of which he disapproved, and certain political leaders of the day, e.g. in *Les femmes fortes* (1860) and *Rabagas* (1872). Probably inspired by the revivals of Hugo's dramas in the 1860s, Sardou turned in middle age to historical melodramas. *Patrie!* (1869), *La haine* (1874), *Théodora* (1884) and *La Tosca* (1887). In these plays he presented tense, tragic tales of human passion, usually set against the background of a war against an invader or of a popular rebellion, with lavish, archaeologically accurate settings. Some of his melodramas have modern settings, but exotic elements are usually incorporated; in *Fédora* (1882), for example, he presented a beautiful Russian princess involved in a wildly improbable conspiracy. Throughout his career he took pains to create roles for such stars as Virginie Déjazet and Sarah Bernhardt. He was one of the most regularly successful dramatists of his time, and his plays were popular in London as well as in Paris: *Robespierre* (1899) and *Dante* (1903) were written expressly for Irving. Sardou was elected to the Académie Française in 1878.

With his *comédies-vaudevilles* and later his 'well-made' comedies, Sardou may fairly be regarded as Scribe's natural successor. But unlike Scribe, he was not called on to provide many librettos, and he achieved no real success as a librettist except in *Le roi Carotte* (1872), written for Offenbach. He took considerable interest in music, however, and was painstaking in his collaboration with Saint-Saëns on *Les barbares* (1901). Most of Sardou's plays required either songs or incidental music, sometimes on a lavish scale, and numerous composers wrote for them, including Massenet (*Théodora*, 1884) and X. Leroux (*Cléopâtre*, 1890).

Composers were immediately attracted by the possibility of making operas of Sardou's melodramas. *Patrie!*, a stirring tale of the Dutch revolt against Spain, appealed to Verdi for a time. *Madame Sans-Gêne* (1893, written in collaboration with E. Moreau) was adapted to form the basis of an *opéra comique* by Giordano (1915) and of Ivan Caryll's operetta *The Duchess of Dantzic* (1903). Sardou collaborated with Illica and Giacosa on the highly regarded rewriting of *La Tosca* for Puccini's *Tosca* (1900), and Colautti fashioned an eventful libretto out of *Fédora* for Giordano in 1898. Sardou's reputation as a dramatist was short-lived, and, like Scribe, he is now remembered mainly for his contribution to opera.

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*produced in Paris unless otherwise stated*

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*Les Prés-St-Gervais* (vaudeville, 1862; lib, 1874, collab. P. Gille): oc by Leçocq, 1874
*La bataille d'amour* (lib, 1863, collab. K. Daclin): oc by Vaucorbeil, 1863
*Don Quichotte* (play, 1864; rev. 1895, collab. Nuitter): incid music by A. Renaud, 1895
*Le capitaine Henriot* (lib, 1864, collab. G. Vaëz): oc by Gevaert, 1864
*Patrie!* (drama, 1869; lib, 1874, d'Arenzio; lib, 1886, collab. L. Gallet): La contessa di Mons, op by L. Rossi, Turin, 1874; op by Paladilhe, 1886
*Grisélidis*: unfinished comic opera by Bizet, 1870–71
*Rabagas* (play, 1872): op by N. de Giosa, 1882
*Le roi Carotte* (lib, 1872): opéra bouffe by Offenbach, 1872
*Les merveilleuses* (comedy, 1873; lib, 1914, collab. P. Ferrier): operetta by H. Félix, 1906
*La haine* (drama, 1874): incid music by Offenbach, 1874; Kordeliya, op by N. Solov'yov, St Petersburg, 1885
*Les noces de Fernande* (lib, 1878, collab. Najac): oc by Deffès, 1878; Der Bettelstudent, operetta by Millöcker, Vienna, 1882
*Fédora* (drama, 1882): op by Giordano, Milan, 1898
*Théodora* (drama, 1884; musical drama, 1907, collab. Ferrier): incid music by Massenet, 1884; music by X. Leroux, Monte Carlo, 1907
*Le crocodile* (play, 1886): incid music by Massenet, 1886
*La Tosca* (drama, 1887; lib, 1900, collab. Illica and Giacosa): op by Puccini, Rome, 1900, and Paris, 1903; op by G. Marchisio, 1905
*Cléopâtre* (drama, 1890, collab. E. Moreau): incid music by X. Leroux, 1890
*Madame Sans-Gêne* (comedy, 1893, collab. Moreau): The Duchess of Dantzic, operetta by I. Caryll, London, 1903; op by Giordano, New York, 1915; op by E. Dłuski, *c*1920, not perf.; La maréchale Sans-Gêne, operetta by P. Petit, 1947; film music by Lavignano, 1962
*Gismonda* (drama, 1894): op by H. Fevrier, Chicago, 1919
*La fille de Tabarin* (lib, 1901, collab. Ferrier): comédie lyrique by Pierné, 1901
*Les barbares* (lib, 1901, collab. P. Gheusi): operetta by Saint-Saëns, 1901
*La sorcière* (drama, 1903): incid music by X. Leroux, 1903; op by Erlanger, 1912
*Fiorella* (lib, 1905, collab. Gheusi): operetta by A. Webber, London, 1905

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G. Mouly: *La vie prodigieuse de Sardou* (Paris, 1931)
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P. Smith: *The Tenth Muse* (New York, 1970)

CHRISTOPHER SMITH

**Sarenko, Vasily Stepanovich** (*b* Voronezh, 29 June 1814; *d* Oryol, 17 June 1881). Russian guitarist and composer. He studied at Moscow University, from which he graduated in 1833, and a few years later took the doctorate in medical science. He first served as a military doctor in Oranienbaum, before being transferred to St Petersburg. As his medical career progressed, he was able to devote more time to the seven-string guitar. Sarenko is considered the last representative of Sïkhra's guitar school. According to Stakhovich, he developed the seven-string guitar further than his teacher. Sarenko published 11 original pieces and seven transcriptions which illustrate his exquisite musical taste, extraordinary musical imagination, and perfect fluency on the instrument. His four guitar études are in fact charming miniatures closer in genre to short fantasias. His transcriptions include excellent adaptations of Chopin's Prelude op.28 no.4 and *Valse Brilliante* op.34 no.2. Although an outstanding performer, Sarenko hardly ever played in public and rarely taught the guitar.

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'Sarenko, Vasily Stepanovich', *Klassicheskaiya guitara v Rossii i SSSR* [Classical guitar in Russia and USSR], ed. M. Yablokov (Tyumen', 1992)

O.V. Timofeyev: *The Golden Age of the Russian Guitar: Repertoire, Performance Practice, and Social Function of Russian Seven-String Guitar Music, 1800–1850* (diss., Duke U., 1999)

OLEG V. TIMOFEYEV

**Sargeant, Winthrop** (*b* San Francisco, 10 Dec 1903; *d* Salisbury, CT, 15 Aug 1986). American music critic. He studied violin under Artur Argiewicz and Lucien Capet and music theory under Albert Elkus and Karl Prohaska. He spent several years as an orchestral musician, playing violin and horn in the San Francisco SO (1922–4), and violin in the New York SO (1926–8) and the New York PO (1928–30, under Toscanini). His first position as a music critic was with the Brooklyn *Eagle* (1934–6); from 1937 to 1945 he worked in various capacities (including music editor) for *Time* and was also a roving correspondent for *Life*. From 1947 to 1972 he was music critic of the New Yorker, for which he continued writing record reviews after his retirement.

Sargeant's was a powerful voice in music criticism during his *New Yorker* years, and his clear, reportorial style was directed to the general reader as much as to the musically educated. He vehemently defended the conservative musical viewpoint while dismissing most 20th-century developments in music, though he was always a strong advocate of American jazz; he also championed the music of Anton Bruckner. He wrote several books, including *Jazz, Hot and Hybrid* (New York, 1938, enlarged 2/1946/*R* as *Jazz: a History*, 3/1975), *Geniuses, Goddesses and People* (New York, 1949), *Listening to Music* (New York, 1958/*R*), *In Spite of Myself: a Personal Memoir* (Garden City, NY, 1970), and *Divas* (New York, 1973).

PATRICK J. SMITH

**Sargenson, John** (*b* Coventry, 1639; *d* Canterbury, May 1684). English singer and composer. He was admitted to Peterhouse College, Cambridge, on 25 May 1655, took the BA in 1659, and was North scholar there until May 1661. He was then one of the chaplains at King's College until August 1663 and took the MA there in 1662. Ordained deacon by the Bishop of Lincoln on 8 June 1661, and priest by the Bishop of Ely on 20 September 1662, he served as curate of St Edward's, Cambridge, in 1662–3. He was incorporated at Oxford University on 14 July 1663 and apparently began a probationary year as a minor canon at Canterbury Cathedral soon after, taking turns as precentor and sacrist with, among others, John Gostling, whose copies include some of Sargenson's music. He was presented by the dean and chapter to the Canterbury rectory of St George in 1671, and to that of St Mildred by the king in 1672 (St Mary Magdalene was annexed to this in 1681). He held his minor canonry and both livings until his death and was buried at St George's on 13 May 1684.

As a minor canon, sacrist and precentor, Sargenson responded to Canterbury's need to replace repertory lost during the Civil War. He made efforts to obtain music, oversaw its copying and added his own compositions. His works are found in the earliest Restoration manuscripts at Canterbury, particularly additions to John Barnard's *First Book of Selected Church Musick* (London, 1641/*R*). His choice of texts, from the Sunday collects, for two of his three full anthems (*GB-Lbl* Add.30932) was not typical. A second version of his morning service in B♭, although no longer used at Canterbury, circulated widely in the late 17th and 18th centuries; it was in the repertories of several cathedrals in 1824 (see the *Quarterly Musical Magazine and Review*, vi (1824), 21–7, 310–17) and exists in many manuscripts. While this is notable for its sobriety and brevity rather than for its wealth of invention, the surviving anthems are attractive examples of a native cathedral style. Sargenson's other extant works (all incomplete) are an evening service in B♭, a *Benedicite* in D and two verse anthems.

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ROBERT FORD

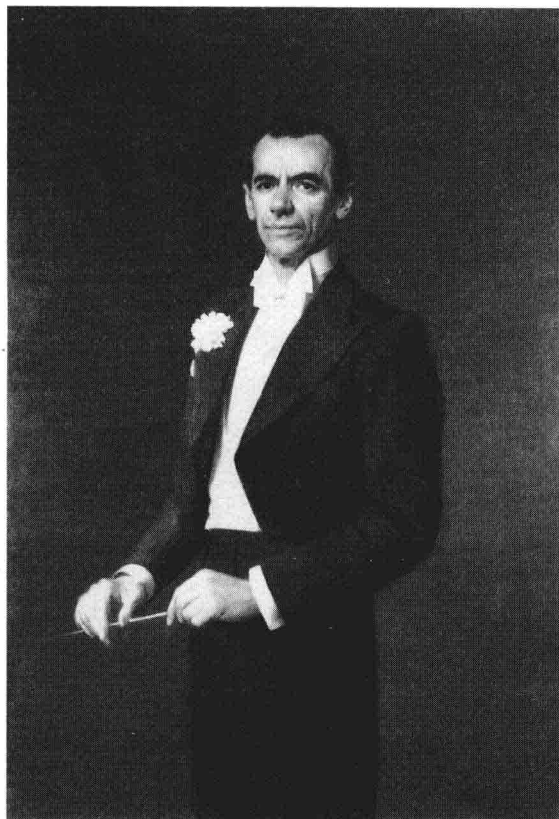
**Sargent, Sir (Harold) Malcolm (Watts)** (*b* Ashford, Kent, 29 April 1895; *d* London, 3 Oct 1967). English conductor. His father, a coal merchant at Stamford, Lincolnshire, was also an organist and choirmaster. Sargent spent his youth in this typical English country town, absorbing Gilbert and Sullivan, learning the piano and the organ, and singing in his father's choir. He was hardworking as well as precocious; amateur music-making went hand in hand with a grounding in church musicianship. At the age of 16 he took the ARCO and became articled pupil to the organist at Peterborough Cathedral. He was appointed parish organist at Melton Mowbray in 1914, took the BMus (Durham) in the same year and the doctorate, after brief army service, in 1919.

The breakthrough to more than local celebrity came in 1921 with an invitation to conduct his own *Impression on a Windy Day* with Henry Wood's Queen's Hall Orchestra, first at Leicester, then at a Promenade Concert in London. With Wood's encouragement he began to concentrate on conducting. He joined the teaching staff of the RCM in 1923, and settled in London the following year. He became chief conductor of the Robert Mayer Children's Concerts in 1924, and musical director of the

Courtauld-Sargent Concerts in 1929. A serious illness in 1933–4 proved only a temporary interruption. He was involved from the beginning with the LPO which Beecham founded in 1932, and later toured with it during the Blitz. He was chief conductor of the Hallé Orchestra from 1939 to 1942, and of the Liverpool PO for six years after that. From 1950 to 1957 he was conductor of the BBC SO. He was chief conductor of the Promenade Concerts from 1948 until his death (though illness robbed him of what would have been his 20th season in 1967).

Orchestral work did not deflect him from the tradition on which he had been reared. Sargent was the outstanding British choral conductor of his time, unrivalled in his control of the customary massive forces. Choral singers gave him the unstinted devotion not always forthcoming from professional orchestral players, and he showed deeper involvement in the choral than in the instrumental works of the great Classical masters. He conducted the Royal Choral Society (including several seasons of the Royal Albert Hall staging of Coleridge-Taylor's *Hiawatha*) for nearly a quarter of a century, and the Huddersfield Choral Society for even longer. He was much in demand in the north of England: at the Leeds Festival of 1931 he gave the first performance of Walton's *Belshazzar's Feast*. His prowess with large choirs is commemorated in many recordings.

Sargent's sporadic operatic experience included the first performances of three operas by Vaughan Williams, *Hugh the Drover* (British National Opera Company, 1924), *Sir John in Love* (1929) and *Riders to the Sea* (1937), both



*Malcolm Sargent: portrait by Gerald Kelly, 1948 (Royal College of Music, London)*

for the RCM, and one by Holst – *At the Boar's Head* (BNOC, 1925). At Covent Garden in 1954 he gave the première of Walton's *Troilus and Cressida*. He was an assistant conductor for the 1927 and 1928 London seasons of Diaghilev's Ballets Russes. His longest theatrical attachment was to the D'Oyly Carte company, which he conducted on several occasions from 1926 and with which he made a number of recordings of Sullivan's operettas.

Sargent made numerous tours overseas, as a guest conductor or at the head of British orchestras or choirs, in Europe, the USA, the USSR, the Near and Far East, South Africa and Australasia. He was content to be described as 'Britain's ambassador of music', and it is possibly as a supremely efficient and energetic popularizer of music for listeners on many levels that he will be chiefly remembered. The personality – good looks, immaculate grooming, trim figure, punctilious attention to detail – was ideal for the job. He remained doggedly faithful to the standard Classics, to certain late Romantics (Dvořák and Sibelius among them), to Elgar, Vaughan Williams, Holst and Walton. In later years his interest in contemporary music hardly went further than Britten and Shostakovich, yet considering the radical nature of the changes, he adapted himself to the new Proms with considerable aplomb. Sargent was a fluent talker and a popular member of the wartime BBC Brains Trust. He was knighted in 1947, and received the gold medal of the Royal Philharmonic Society in 1959.

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RONALD CRICHTON

**Sari, Ada** [Szayer, Jadwiga] (*b* Wadowice, nr Kraków, 29 June 1886; *d* Ciechocinek, 12 July 1968). Polish soprano. One of the most distinguished coloratura sopranos of her era, she studied singing in Kraków, Vienna and, from 1907 to 1909, with Antonio Rupnicek in Milan. In 1909 she made an acclaimed début as Marguerite (*Faust*) at the Teatro Drammatico Nazionale in Rome. She subsequently sang in many other Italian theatres, including Bologna, Florence, Venice, Naples (in *Le prophète* and *Der Zigeunerbaron*) and La Scala. She also sang Santuzza in *Cavalleria rusticana* under Mascagni and Nedda in *Pagliacci* under Leoncavallo in Alexandria. From about 1912 she began to concentrate on coloratura repertory. In the spring of 1914 she made an extensive concert tour of Russia with a group of Italian singers, and also performed in Warsaw, Lemberg and Kraków. After the outbreak of World War I she went to Vienna and then to Poland, joining the Lemberg (later Lwów) Opera in 1916 and the Warsaw Opera the following year; there her performances included *Lucia di Lammermoor*, *Les Huguenots* and Konstanze in *Die Entführung aus dem Serail*. In 1923 Sari settled in Milan, where she was engaged by La Scala; that year she sang the Queen of Night under the direction of Toscanini. During the next decade she gave a series of triumphant concert tours in Europe and North America and regularly visited Poland. In 1934 she moved back to Warsaw, where she sang frequently at the Wielki Theatre. She spent the war years directing an underground opera studio in Warsaw, and after the war she sang with the opera companies in Wrocław and Kraków, as well as giving concerts and broadcasts. She retired in 1947 to devote herself to teaching.

Sari possessed a phenomenal coloratura technique and a large, resonant voice, with an impressively clear timbre. The lightness of her staccato was breathtaking, but she was also capable of great dramatic power. Her gifts, which included a natural stage temperament, were shown to particular advantage in the roles of Rosina, Gilda, Lakmé, Violetta and Lucia. The charm and virtuosity of Sari's singing are evident in her few recordings of individual arias and songs, mostly dating from 1925.

BARBARA CHMARA-ŻACZKIEWICZ

**Sári, József** (*b* Lenti, 23 June 1935). Hungarian composer and teacher, brother of László Sáry. From 1954 to 1962 he studied composition with Szervánszky and choral conducting with Vásárhelyi at the Liszt Academy of Music, Budapest. At first a teacher at a music school and director of a chamber orchestra in Budapest, in 1971 he settled in the Federal Republic of Germany; there he worked as a freelance musician and teacher. After returning to Hungary in 1984 he was appointed to teach theory and 20th-century music at the Budapest Academy; he became director of the theory department in 1992 and made full professor in 1997. In 1996 Sári was elected to the Hungarian section of the ISCM. His *Zeitmühle* won the prize of Internationaler Arbeitkreis für Musik in 1984 and *Fünf Klangmodelle* the Bärenreiter Hausmusikpreis in 1985; he is also the recipient of the Erkel Prize (1991), the Bartók-Pásztory Prize (1995) and the title Artist of Merit (1998).

His early works clearly show the influence of Bartók. The chamber pieces of the late 1960s and early 70s, on the other hand, mark the beginnings of a personal musical expression; already apparent is his greater attention to rhythmic detail and a tendency towards asymmetry. He is most prolific in composing chamber instrumental music. Of this, noticeable is the highly idiomatic writing for flute, the frequent use of canon (an embodiment of the composer's ideal, 'uni-notionality'), and the recurring influence of the music of Ligeti; his *Symbole* (1978), for example, contains *meccanico* passages and a gesticulating trombone solo suggestive of *Adventures*, while *Scenes*, in homage to the composer, is a response to Ligeti's celebrated *Continuum* for solo harpsichord. In the virtuoso *Four Inventions*, Sári draws on Nancarrow's studies for player piano as well as Ligeti's *Etudes*. The use of quotation and parody in his music is partly a critical commentary on postmodernism.

WORKS
(*selective list*)

VOCAL AND ORCHESTRAL

Mass, SATB, org, 1966–8; Frag-mente, S, vn, perc, 1982; Alleluia, SATB, 1993; Benedictus es Domine, SATB, 1995

Jő a pirkadás [And the Morn Rises] (cant., W. Blake), Bar, male chorus, orch, 1962; Fossilien [Fossils], str, 1974; Concertino, 1992–5; Zenith, double str orch, 1995; Rege [Tale], str, 1996; Párhuzamosok, amelyek a végteleben metszik egymást [Parallel Lines which Cross before the Infinite], fl, str, 1997; Con spirito, 1998

CHAMBER AND SOLO INSTRUMENTAL

Meditazione, bn, pf, 1967–8; Contemplazione, fl, pf, 1970; Capriccio disciplinato, vc, pf, 1972; Movimento cromatico dissimulato, fl, pf, perc, 1972; Str Qt, 1975; Symbole, trbn, 7 insts, 1978; 3 Haudegen beim Würfenspiel, pf trio, 1978; Mosaics, 2 pf, 1980; 5 Klangmodelle, pf, 4 insts, 1981; Sophie et ses amis, pf, 4 insts, 1981; Axiom, canon, 4 insts, 1983; Abschied von Glenn Gould, 2 canons, 4 insts, 1983; Zeitmühle, 8 canons, 3–4 insts, 1983; 8 Duos, 2 cimb, 1985; Scenes, 2 fl, 1988; Ballad, vn, pf, 1989; Attributes, 1990; 4 Invocations, 2 vn/2 cimb/2 vib, 1990; To Echo, solo fl/5–9 fl, 1990; Praeambulum, 2 fl, str qt, 1994; The Metamorphoses of Don Genaro, brass septet, 1995; Questions to Hillel, 11 insts, 1996; Es ist vollendet ... , brass qnt, 1997; Poco a poco, tpt, hp, tape, 1998

6 Pf Pieces, 1958; Episodi, pf, 1968; Stati, cl, 1968; Acciaccature, org, 1971; Variationi immaginarie, pf, 1997; Prae-, Inter-, Postludium, pf, 1979; Novellette, hn, 1981; Snapshots, pf, 1981; Verfremdete Zitate [Alienated Quotations], (prep pf, tape)/2 pf, 1982; Ananta, trbn, 1983, rev. 1991; Parable, vn, 1983–5; 3 Etudes, gui/cimb, 1986; Arion éneke [Arion's Song], fl/3 fl, 1989; Megkésett levelek [Belated Letters], cimb, 1989; A delfin útja [The Dolphin's Progress], b fl, 1992; 4 Inventions, pf, 1992; Hommage à Soledad, fl, 1995; Legend, fl, 1995; . . . ma non troppo, org, 1998

Principal publisher: Editio Musica Budapest

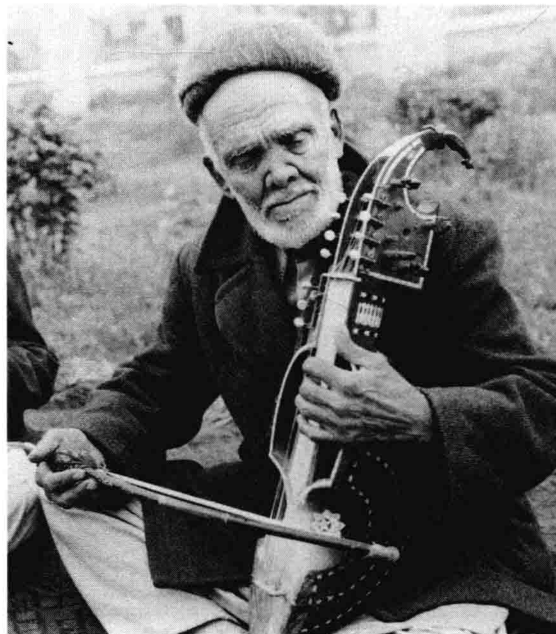
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ZOLTÁN FARKAS

**Sārindā** [qeychak, sarang, sarinda, sorud, soruz]. Double-chested fiddle of southern Afghanistan (used by the Pashtun and Baluchi people) and South Asia. The body is very distinctive: basically heart-shaped (broad at the top, pointed at the bottom and rounded at the back), it is deeply waisted at the sides, on the anterior part of the body (in East India, the waisting often continues to the back), leaving two large symmetrical, open barbs as the upper bouts and a smaller ovoid or inverted barbed section as the lower (see illustration). Only the lower section is covered with a skin soundtable, and on this rests a wooden bridge, usually at an angle. The neck is short and in many types the unfretted fingerboard extends vertically across the upper chamber. The pegbox is often bent back, with lateral pegs, and in some areas is surmounted by a carved bird. The bow is heavy and curved.

The *sārindā* type is widespread from eastern Iran (the *sorud*) to North-East India. In Afghanistan, Pakistan and North India it is usually called *sārindā*; in Baluchistan,



1. *Sārindā (spike fiddle) of Afghanistan*

Sind, and Rajasthan it is known as *surando*, *saroz* and *surindā*; in East and North-East India as *banam*, *sarejā* and *sananta*; and in Nepal as *sārangī*. The *sārindā* is related to, and may derive from, the Central Asian shaman's fiddle *qobuz*; its use in Baluchistan and Sind in exorcism and to cure melancholia further indicates relationship with that instrument. In north-western areas it commonly accompanies vocal or flute music, while in the north-eastern states it may accompany traditional dance, sometimes with the *dotārā* (long lute). It is played in an upright position.

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C. Sachs: *Die Musikinstrumente Indiens und Indonesiens* (Berlin and Leipzig, 1914, 2/1923)

K.S. Kothari: *Indian Folk Musical Instruments* (New Delhi, 1968)

JOHN BAILY/R, ALASTAIR DICK/R

**Sárközy, István** (*b* Pesterzsébet, 26 Nov 1920). Hungarian composer. He was a piano pupil of Lula Földessy-Hermann and from 1938 studied composition at the Higher Music School in Budapest with Farkas, and from 1939 at the Liszt Academy of Music with Kodály, Szatmári and Viski. During the period 1939–44 he earned his living as a statistician. In 1945 he became artistic leader of the youth organization at the academy, in 1947 secretary of the Bartók College and in 1950 music critic of the daily paper *Népszava*. He was a founder-member of the Association of Hungarian Musicians (1949) and in 1954 he was appointed artistic adviser to the National Philharmonic Concert Bureau and the Hungarian Recording Company. In 1957 he was made general editor of Editio Musica and in 1959 he was appointed to teach theory at the Liszt Academy of Music, subsequently teaching composition there.

Sárközy's first work of lasting value was the Concerto grosso of 1943, though during that decade his attention was directed mainly to songs and folksong arrangements. In the early 1950s music for the stage dominated his creative activity; for his successful musical plays *Liliomfi* and *Szelistyei asszonyok* ('The Women of Szelistye') he received the Erkel Prize in 1952. The crowning work of this period was the chamber cantata *Júlia énekek* ('Julia Songs', 1956), after which he composed little, until, in 1963 the Sinfonia concertante for clarinet and strings initiated a succession of major works. In 1975 Sárközy received the title Merited Artist of the Hungarian People's Republic. After *Confessioni* (1979) for piano and orchestra he devoted himself exclusively to teaching.

WORKS
(*selective list*)

STAGE

Az új traktorállomás [The New Tractor Station] (dance play), 1949; Liliomfi (musical play, E. Szigligeti, D. Mészöly), 1950, rev. for television 1967; Szelistyei asszonyok [The Women of Szelistye] (musical play, K. Mikszáth, A. Benedek, J. Semsey, E. Innocent Vincze), 1951; A cigány [The Gypsy] (musical play, Szigligeti), 1958

Incid music, film scores, folkdance plays

VOCAL

Choral: 20 choruses, 1948–63; Ifjúság [Youth] (E. Sárközy), suite, 1952; Júlia énekek [Julia Songs] (cant, B. Balassi), T, vv, 4 insts, 1956 [based on Ének juliához, 1948]; Reng már a föld [The Earthquake Approaches] (cant, I. Raics), Bar, vv, 1958; Aki szegény [Who Is Poor] (A. József), rappresentazione profana, S, vv, 1967; Ypszilon-háború [Y war] (M. Vörösmarty), comedy in oratorio form, 10 solo vv, 5vv, fl, cl, str qt, hpd, 1971

Songs with orch: Egy ismeretlen istennek [For a God Unknown] (Steinbeck, trans. M. Benedek), B, orch, 1946; Vörös Rébék [Red Rebecca] (J. Arany), Mez, orch, 1947; Szivárvány havassán [On the Snow-Capped Mountain], 17 folksong arrs., 1948; 2 Romanian, 2 Greek, 2 Bosnian and 2 Macedonian Folksongs, 1949; 12 Balkan Folksongs, S, chbr orch, 1949

Songs with pf: 3 Songs (P. Verlaine, trans. Z. Szabó, J. Richepin, C. Baudelaire, trans. M. Babits), 1947; 4 Hungarian Folksongs, 1955; 2 Songs (W. von der Vogelweide, W. Blake, trans. Babits), 1956; 4 Songs (József), 1957; Színészdal [Actor's Song] (S. Petőfi), 1963; Ballacla és három dal [Ballad and 3 Songs] (A. Mezei), 1968; Sok gondom közt [Amid my Many Worries] (József), 21 songs, 1972

INSTRUMENTAL

Orch: Conc. grosso, 1943, rev. as Ricordanze I, 1969; Little Suite, fl, str, 1951; Bulgarian Dance, children's orch, 1951; Fantasy and Dance, folk orch, 1952; Az ifjúsághoz [To Youth], ov., 1957; Sinfonia concertante, cl, 24 str, 1963, 2nd version, cl, 24 str, 12 wind, 1964; Conc. semplice (Ricordanze II), A, vn, orch, 1973; Confessioni, pf, orch, 1979

Chbr: Sonata da camera, fl, pf, 1964; Ciaccona, vc, 1967; Chbr Sonata, cl, pf, 1969; Wind Qt (Psaume et jeu), 1970; 4 Etudes, cl, 1972; Ricordanze III, str qt, 1977

Pf: 2 Pieces, 1947: A néger [The Negro], Kéz a kézben [Hand in Hand]

Principal publisher: Editio Musica

For fuller list see *Contemporary Hungarian Composers* (Budapest, 3/1974), 137ff

MÁRIA ECKHARDT

**Sarmientos, Jorge Alvaro** (*b* San Antonio Suchitepéquez, nr Mazatenango, 19 Feb 1931). Guatemalan composer and conductor. He received his first formal musical training at the National Conservatory in Guatemala City with Ricardo Castillo. Later he was awarded two fellowships for advanced study at the Ecole Normale de Musique, Paris (1955–6), and the Instituto Torcuato di Tella in Buenos Aires (1965–6). Through the teaching of composers like Ginastera he acquired a knowledge of new music which led to an expansion of his technical resources and considerably influenced his style. Serial technique and aleatory means (in his two sextets for piano and wind, and in his Third Piano Concerto), as well as cluster technique (in orchestral works such as *La muerte de un personaje*, *Hommage* and *Ofrenda y gratitud*) became part of his personal style. He took conducting courses with Boulez (1969) and Celibidache (1972). He was the musical director of the Guatemalan National SO from 1972 to 1991 and has guest-conducted orchestras in numerous countries throughout Latin America, and in France, the United States, Israel and Japan, often including his own works in his programmes. Sarmientos, who has been awarded numerous awards and distinctions, has taught at the National Conservatory in Guatemala (1967–91), the Rafael Landívar University (1968–80) and the Francísco Marroquín University (1982–6).

WORKS

Stage: El pájaro blanco (ballet), 1957; Estampas del Popol Vuh [1st part] (ballet), 1958; La danza de la conquista (ballet–drama, 1962); Estampas del Popol Vuh 2 [2nd part] (ballet), 1972; El vendedor de máscaras (incid. music, C.G. Cerna)

Orch: 5 estampas cakchiqueles descriptivas, 1953; David y Bethsabé, sym. poem on Ps li; Oda a la libertad, 1963; Preludio y danza orgíaca, 1965; Sinfonía coreagráfica, 1965–6; Hommage, orch, perc, 1969 [for E.A. Catalán]; Planetarium, 1969; La muerte de un personaje, 1970; Ofrenda y gratitud, 1976; Responso (Hommage II), 1977; Homage III, 1991 [for R. Castillo]; Hommage IV, 1989–[to Luis Cardoza y Aragón]; El destello de Hiroshima, S, spkr, 1994; Micropreludio, 1996; Oda a la paz, 1996

Soloist and orch: Va Conc., 1954; Pf Conc. no.1, a, 1956; Mar Conc., 1957; Pf Conc. no.2, 1960; Homenaje a Georgette Contoux de Castillo, pf and orch, 1960; Ob Conc., 1961; Conc., 5

timp, orch, 1962; Diferencias, vc, orch, 1967; Pf Conc. no.3, 1967–8; Vn Conc., 1971; Concertante, cl, orch, 1981
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Chbr: Funeral y romance, va, pf, 1951; Suite, vn, pf, 1952; 6 canciones de esperanza, S, pf, 1955; Sextet no.1, pf, wind qnt, 1956; Sextet no.2, pf, wind qnt, 1965; Str Qt, 1965; Bossa-Nova nostalgia, jazz ens, 1981; Nocturne, pf, str qt, 1981; Preludio y danza ritmica, 4 gui, crotales, 1981; Trio, vn, vc, pf, 1986–7; Contrastando, vn, 1989–90
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DIETER LEHNHOFF

**Śārṅgadeva** [Niḥśaṅka] (*fl* early 13th century CE). Indian scholar and music theoretician. The name Niḥśaṅka means 'free from doubt'. He was the author of the Sanskrit verse work *Saṅgīta-ratnākara* ('Ocean of Music'), perhaps the most important and influential of all treatises in the history of Indian music. Śārṅgadeva's grandfather Bhāskara, an Āyurvedic physician from Kashmir, moved to the Yādava court of Devagiri in the Deccan (modern Daulatabad, near Aurangabad) at a time of burgeoning patronage of scholarship and the arts towards the end of the 12th century. Śārṅgadeva, like his grandfather and his father Soḍhala, must also have been well versed in medical scholarship as well as other branches of learning; in the first book of the *Saṅgītar-atnākara* there is a detailed preliminary account of the human anatomy as the location of vocal and musical sound production. He even refers briefly to what appears to be a medical treatise of his own authorship called *Adhyātmaviveka*. But we know that he served at Devagiri at the court of Singhaṇadeva II (ruled 1210–47) principally as royal accountant or auditor general.

The *Saṅgīta-ratnākara* sets out to provide a comprehensive account of traditional Indian musical theory. It draws on the authority of numerous earlier sources, many of which we no longer possess as independent works aside from such quotations, and aims to combine all of the material into an encyclopedic and coherent summary. Furthermore it shows a conceptually logical and rigorous approach to the ordering of topics, as was customary in the traditional *śāstric* (scientific) method of Indian technical scholarship. Attention is also given to current musical practice, and some divergences are noted between what is contemporary and what is obsolete. Numerous later writers, indeed well into the modern era of Indian musicological scholarship, followed the terms, arguments and classificatory ideas of the *Saṅgītar-atnākara* even when these had become remote from the reality of both musical practice and the developing discourse of musicians. Of its seven chapters the first is concerned with the fundamentals and evolution of sound, from its genesis and raw state to that which is melodically, rhythmically and affectively articulated. The second chapter deals with *rāga* and its classification, the third with a miscellany of topics on the practice and conditions of musical performance, and the fourth with song forms and their compositional structure (*prabandha*). The fifth chapter deals with metrical patterns and their application to song composition, the sixth with musical instruments (including their classification, physical and material form, and their use in music-making), and the seventh with dance, which was traditionally one of the divisions of the musical art (*saṅgīta*). The first, second and sixth chapters contain a substantial quantity of notated melodic material to illustrate structures and compositional procedures.

There is no recent critical edition from the numerous manuscripts which are to be found of the *Saṅgīta-ratnākara* or of certain chapters of it, but the whole work has been printed in two reliable editions and the first half of it in a third, with English translation. Two Sanskrit commentaries, namely those of Siṃhabhūpāla (14th century) and Kallinātha (15th century), who was probably the grandfather of the music theoretician Rāmāmātya, are available in print. Others are still awaiting editing and publication, and there is an early Marathi commentary also yet to be edited and studied.

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JONATHAN KATZ

**Sarod** [sarody]. Double-chested plucked lute, without frets, of northern South Asia. It is one of the most important instruments of Hindustani music. Like the *sitār* (long-necked lute) it belongs to the Indo-Muslim music culture within the classical tradition and is accompanied by the *tablā*. In its modern form the instrument is little more than a century old, having evolved from the RABĀB, which is still found in the north-western parts of South Asia, and the *rubāb* or *rabāb* of Afghanistan.

The present-day *sarod* is larger than the *rabāb*, about 103 cm long, has metal main and sympathetic strings and a metal fingerboard. These developments are credited to Ghulam Ali Khan, a mid-19th-century player of Afghan descent. Nowadays the *sarod* is found in two types, that



*Amjad Ali Khan playing the sarod*

of his *gharānā* or school and that of the more recent Allauddin Khan (1881–1972) *gharānā*.

On the modern Ghulam Ali *sarod* the soundchest, boat-shaped in profile, is divided in the middle by a rounded waist (see illustration). The lower chest, nearly round in front and about 30 cm in diameter, is somewhat spherical in shape, though flat-backed, and is about 26 cm deep; it is covered by a glued-on soundtable (*khāl* or *puṛī*), usually of goatskin, which extends also over the waist and in a narrow band on the upper chest. From the latter protrudes a short neck (both neck and chest are carved from a single piece of wood), covered, like the chest, with a chrome-metal, screwed-on fingerboard about 50 cm long which flares from a width of roughly 5 cm at the top to 15 cm at the bottom. The pegbox (now technically a peg-block) protrudes from the wooden rim which terminates the neck; it is a lightly tapering, bent-back, round-sectioned piece of wood through which the main pegs are inserted bilaterally. Many *sarod* have a small second resonator (*tumbā*) of wood and gourd (like that of the two-gourd *sitār*) or more often of metal, fixed behind the pegbox.

The *sarod* bridge (*ghoṛā*: 'horse') is a broad, arch-shaped piece of bone or ivory, about 7 cm wide, 2·5 cm high and 4 mm thick, with grooves on top for the main strings and small holes below for the secondary strings. It sits unsupported on the lower part of the soundtable. The string holder is a brass plate, with studs to attach the strings, screwed below the bottom rim of the bowl. Two cords running from the string holder prevent the bridge from moving upwards.

The Ghulam Ali *sarod* has six main strings (which pass over the nut) attached to large pegs fixed three on either side of the pegbox. Four are melody strings, tuned to the 4th and 1st notes of the middle octave and the 5th and 1st of the lower octave (the highest is steel, the others bronze). The *sarod* tonic is commonly *c*′, to which the fifth and sixth (steel) strings are tuned. Below the nut, on the upper side of the neck, are two more pegs for thin steel strings, the *cikārī* or punctuating strings, tuned to the upper tonic in a double course. These rise over grooves in a small ivory or bone post which serves as their nut. All eight main and *cikārī* strings pass over the upper edge of the bridge. In the right side of the upper chest are set 11 to 15 small pegs for the sympathetic or resonance strings (*taraf*, *tarab*). These rise from their pegs, inside the body, through small, bone-ringed holes in the fingerboard, passing down under the main strings to a row of small holes in the main bridge, below its upper edge, and are tuned to the scale of each *rāga* played.

The *sarod* of the Allauddin Khan school has somewhat larger dimensions and has different features and tuning (*ma–sa–PA–SA–NI–ri–ga–sa–ṡa/ṡa*). There are eight main strings running from the pegbox, with the two *cikārī* and the sympathetic strings as described above. The four melody strings have their pegs on the lower side, and only these pass over the nut. There are four steel drone strings ('*javārī* strings'), on the pegs of the upper side, passing over a small deep bridge with parabolically filed surface (*javārī*), projecting from the side of the nut. The eighth string is tuned to the middle tonic and passes over the top of the main bridge, the fifth, sixth and seventh to notes around this according to the rāga. These pass through a row of holes on the bridge between the main and the sympathetic strings.

The *sarodiyā* (*sarod* player) sits crossed-legged, supporting the middle of the instrument on his raised left thigh; the strings are plucked with a triangular wooden plectrum held by the thumb and fingers of the right hand. The oral rhythmic notation for the *sarod* is the same as for other Indian chordophones, but here the down beats (*dā* etc.) are played with a down-stroke and the upbeats (*rā*) with an up-stroke.

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ALASTAIR DICK

**Saron.** Trough-resonated metallophone used in Balinese, Javanese and Sundanese gamelan. (*See* GAMELAN, §I; INDONESIA, §§II,1, III and V,1.)

**Sárosi, Bálint** (*b* Csikrákos, 1 Jan 1925). Hungarian ethnomusicologist. He completed his education in Csikszereda (now Mercurea Ciuc, Romania), and took a doctorate in Hungarian and Romanian philology at Budapest (1948) and diplomas in musicology (1956) and composition (1958) at the Liszt Academy of Music, where his teachers included Kodály, Dénes Bartha, Bence Szabolcsi and Endre Szervánszky. After working from 1958 in Kodály's group for folk music research at the Hungarian Academy of Sciences he became head (1974) of the folk music department of the Institute for Musicology at that academy, later teaching at the universities of Innsbruck (1985–6) and Göttingen (1989, 1994) as guest professor. He was on the executive board of the ICTM (1985–90). He did fieldwork also in Ethiopia (1965) and Armenia (1972) and has lectured at many international conferences; he has done outstandingly important research in Hungarian instrumental folk music.

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LUJZA TARI

**Sarrette, Bernard** (*b* Bordeaux, 27 Dec 1765; *d* Paris, 11 April 1858). French musical administrator, founder of the Paris Conservatoire. He held various administrative posts in the French Guards, and was later made a captain in the National Guard (13 July 1789), where he was responsible for the training of musicians. This new body of military musicians took part in various public ceremonies until 4 May 1790, when it was taken over by the city of Paris; it then took part in the first great civic festivities, particularly in the transference of Voltaire's ashes to the Panthéon (11 July 1791). In order to produce new recruits for the band and to increase its size, Sarrette drew up a plan for a school of military music, which was put into effect on 9 June 1792. 120 pupils, sons of soldiers serving in the National Guard, were granted free tuition; in return, the pupils and their teachers were called on to 'provide music for the National Guard and at public festivities'. Thus the first school for wind instrument players was established in France. A decree of 8 November 1793 transformed it into the Institut National de Musique; as such it participated still more fully in public festivities.

From 25 March to 10 May 1794 Sarrette was in prison because of an unreliable denunciation; in 1795 he was in trouble with the Committee of Public Safety. In the meantime the Institut was growing, admitting more pupils, offering more subjects and, for the first time, being given an administrative framework. This provided the basis for the founding of the Conservatoire, officially set up by a decree of 3 August 1795, a few days after a speech by Marie-Joseph Chénier; Sarrette was entrusted with its organization on 23 October. He set up the library and museum of the Conservatoire in 1798. Until the second Restoration, Sarrette's life was very unsettled. He repeatedly offered to relinquish his post, but was confirmed in it until finally he resigned in 1816.

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FRÉDÉRIC ROBERT

**Sarri** [Sarro], **Domenico Natale** (*b* Trani, Apulia, 24 Dec 1679; *d* Naples, 25 Jan 1744). Italian composer. In his marriage contract dated 6 February 1705 he states that he came to Naples between the ages of six and seven, studied at the Neapolitan conservatory S Onofrio, and had not been outside the city since. His first known composition is a sacred opera, *L'opera d'amore*, performed in 1702 at the Arciconfraternita della SS Trinità de' Pellegrini. In 1703 he took part in a public competition (the other competitors being Gaetano Veneziano, Cristoforo Caresana and Francesco Mancini) for the vacant post of court *maestro di cappella*. Veneziano obtained the post, but on 26 December 1704 Sarri was appointed *vicemaestro di cappella*.

During 1706 and 1707 Sarri composed several operas for the Neapolitan public theatres. Between 1708 and 1718, however, he wrote few works of this kind: this may partly have been because of changed circumstances at court. In mid-1707 the Austrians captured Naples and drove out the Spanish regime to which Sarri had pledged allegiance. Both he and Veneziano lost their court

appointments on 31 August 1707. There is no evidence from Neapolitan sources that the new Austrian government put Sarri back on its payroll before 1720, so the statement in the Venetian libretto of his intermezzo *Barilotto*, performed in Venice in 1712, that he was 'Maestro nella Real Cappella di Napoli' is almost certainly false. He nonetheless supervised the music in the Theatine church of S Paolo Maggiore and other churches in Naples, and composed most of 76 secular cantatas over this period.

Sarri's promise as a dramatic composer began fully to materialize in 1718. Between this date and 1741 he composed many operas, of which the earlier ones (i.e. those produced between 1718 and *c*1725) constitute perhaps his most significant contribution to music. *Didone abbandonata* (1724, Naples) is particularly important because it is the first setting of Metastasio's first major libretto. In 1720 Sarri was promised two important musical posts when they became vacant. The first was that of *maestro di cappella* to the city of Naples, which he obtained in 1728 on the death of the holder, Gaetano Greco. The second was that of *vicemaestro di cappella* to the court; to help the composer until he actually occupied this post, the viceroy awarded him a salary of 22½ ducats a month. He regained his post as *vicemaestro*, with a stipend of 30 ducats a month, in late October 1725, and he remained in the service of the court for the rest of his life. In 1735 he took over the duties, though not the title, of *maestro di cappella* at court when the holder of the post, Mancini, fell ill. When Mancini died in September 1737, Sarri was appointed his successor with a monthly salary of 35 ducats. One of his first tasks was to compose the opera for the official opening of the Teatro S Carlo, newly erected by order of Charles III. The opera was *Achille in Sciro*, given on 4 November 1737, Charles's name day. That this honour fell to Sarri was probably due in part to the recent deaths of Vinci (1730) and Pergolesi (1736), with Porpora and Hasse composing elsewhere.

Sarri was one of the first prominent composers to emerge from the Neapolitan conservatories during the 18th century. By choosing to confine his activities largely to Naples, he acquired only moderate fame abroad during his lifetime. Commentators have since tended to regard him as a transitional composer in between more important generations of Neapolitans represented on the one hand by the much older Alessandro Scarlatti and on the other by Porpora, Vinci, Leo, and other composers slightly younger than himself. His personal contribution to the important changes in musical style and technique that became apparent in Italian vocal music about 1720 has usually been underrated; Sarri's early operas show clearly his role in changing orchestration, form and melody to the new style. Describing these changes in his *General History of Music* (1789), Burney gave credit for them to Vinci, mentioning Sarri only briefly in this context. J.J. Quantz, after hearing Sarri's opera *Tito Sempronio Gracco* in Naples in 1725, declared that the composer was copying Vinci's style. Because of statements like these, Sarri has sometimes misleadingly been considered an imitator rather than innovator.

Sarri's earliest music contains both old and new; much is in the quasi-contrapuntal style associated with Alessandro Scarlatti, though it lacks the nervous energy characteristic of Scarlatti's best work, while other pieces are clearly among the earliest evidences of later change. By 1718, after a ten-year hiatus from serious opera, his musical textures had become less contrapuntal and his melodies more shapely as regards phrase structure and pitch. By about the time of his *Valdemaro* (1726) he had developed a style in which all the musical interest is in the top melodic part and the lower parts of the texture are reduced to mere accompaniment. His revisions of *Didone* for Venice in 1730 show further this shift of musical language. These are the changes in compositional method with which Burney credited Vinci. Sarri's relationship to Vinci has yet to be fully examined, but there is no present evidence that Vinci was more progressive than Sarri during the period 1718–23 when Sarri was the fashionable composer in Naples. After 1726, however, Vinci and Hasse had become prominent, and Sarri's period of greatest success was over. It thus seems that the period around 1720 was the one when Sarri made his most constructive contribution. Very few of his works written after 1730 survive. *Achille in Sciro*, his last extant work for the stage, is largely conservative in style, yet shows occasional brilliance and sensitivity to change. By the end of the 1730s his music was generally thought unfashionable. Charles de Brosses, who heard the 1739 Neapolitan revival of his opera *Partenope* (1722), called him 'knowledgeable but cold and sad', though apparently the work was received 'with great applause', perhaps by a conservative faction in the city. The Minister Ulloa, responsible for recommending the revival of *Partenope* to the king, who did not like the work, afterwards had to excuse himself: 'The composer Sarro has always been a most celebrated man. It is true however that he flourished in a bygone age'. He promised the king to see to it that the composer's next work, a *festa teatrale* called *Le nozze di Teti e Peleo* (1739), had music better suited 'to the grandeur of the joyous day and to good modern taste'. Little is known of Sarri's sacred music, though G. Bertini's *Dizionario storico* (1814–15) claims that Sarri's sacred compositions brought wide acclaim in Germany, and his winning the post of *vicemaestro* in 1704 was based on his submission of a mass.

WORKS

STAGE

*drammi per musica in three acts, first performed in Naples, unless otherwise stated*

Addl. arias in T. Albinoni's La Griselda (A. Zeno, rev. C. de Petris), S Bartolomeo, sum. 1706

Candaule re di Lidia (A. Morselli), Fiorentini, Oct 1706

Le gare generose tra Cesare e Pompeo, S Bartolomeo, ?1706, *I-Mc*, *Nc* (2 copies, 1 with arias), *US-Wc*

Il Vespesiano (G.C. Corradi, rev. de Petris), S Bartolomeo, 1707, *I-Mc*, *Nc* (arias)

Amore fra gli impossibili (G. Gigli), Fiorentini, 1707

Barilotto (int, F. Salvi), Venice, S Angelo, aut. 1712

I gemelli rivalli (N. Serino), Fiorentini, 13 Feb 1713

Spilleta e Frullo (int, N. Giuvo), Fiorentini, 15 May 1713

Ciro (P. Pariati), S Bartolomeo, 19 Nov 1716

Armida al campo (F. Silvani), S Bartolomeo, 13 Feb 1718, *D-ROu*

La fede ne' tradimenti (Gigli and G. Papis), S Bartolomeo, 15 May 1718

Arsace (A. Salvi), S Bartolomeo, 10 Dec 1718, *I-Mc*, *Nc* (2 copies)

Alessandro Severo (Zeno), S Bartolomeo, 14 May 1719, *D-MÜs* (excerpts)

Ginevra principessa di Scozia (A. Salvi, after L. Ariosto), S Bartolomeo, 20 Jan 1720, *F-Pc* (attrib. Vinci), *I-Nc*

Lucio Vero (after Zeno), S Bartolomeo, Jan 1722, *Nc*

La Partenope (ater S. Stampiglia), S Bartolomeo, 16 Dec 1722, *A-Wgm*

Didone abbandonata (P. Metastasio), S Bartolomeo, 1 Feb 1724, *I-Nc*; rev. Venice, S Giovanni Grisostomo, aut. 1730, *Nc*

Tito Sempronio Gracco (Stampiglia), S Bartolomeo, Jan 1725, *Nc*
Il Valdemaro (Zeno), Rome, delle Dame, carn. 1726, *Nc*, *Tf*, arias in *A-Wn*, *D-Dl*, *LEm*
Siroe re di Persia (Metastasio), S Bartolomeo, 25 Jan 1727, *I-Nc*
Artemisia (G. Migliavacca), S Bartolomeo, 7 Jan 1731, *Nc*
Berenice (Papis, after Silvani), Rome, Argentina, carn. 1732, *Nc*
La finta pellegrina (ob, F.A. Tullio), Nuovo, carn. 1734, collab. A. Orefice
Demofoonte (Metastasio), S Bartolomeo, Jan 1735, Act 1 only; collab. F. Mancini and L. Leo, ints by G. Sellitto
Gli amanti generosi (ob, T. Mariani), Fiorentini, 15 May 1735
Fingere per godere (ob, Mariani), Nuovo, spr. 1736
La Rosaura (ob, G.A. Federico), Fiorentini, wint. 1736
Achille in Sciro (Metastasio), S Carlo, 4 Nov 1737, *Nc*, *Bas*
Ezio (Metastasio), S Carlo, 4 Nov 1741, arias in *F-Pn*, *I-Mc*, *N-T* (sinfonia)

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Occasional works, perf. in Naples, unless otherwise stated: Cant., 3vv (P. Riccio), Palermo, 1704, on the departure of Giovanna Allitata e Bonanno, Princess of Villafranca; Serenata, 3vv [characters Amore, Eco, Narciso], palace of the Duke d'Alvito, 8 Sept 1708, on the conquest of Sardinia; Serenata, 3vv [characters Giunone, Imeneo, la Notte], May 1709, on wedding of D. d'Andrea; La contesa di Pallade e Venere (cant., G.G. Alberghetti), 3vv, 21 Jan 1716, on wedding of Prince of Montaguto, *D-Mbs*; Il gran giorno d'Arcadia (serenata), Royal Palace, May 1716, on birth of Archduke Leopold, ?same as Rida il mar (serenata), *GB-Lbl*, *Lcm*; La gara della Virtù e della Bellezza (cant.), 3vv, 1718, on wedding of Duke of Seminara; Serenata, 4vv, Royal Palace, 1718, for Contessa Daun Viceregina; Scherzo festivo fra le ninfe di Partenope (cant., D. Gentile), Royal Palace, 28 Aug 1720, on birthday of the Empress; Andromeda (serenata, Di Rosa), 28 Jan 1721, on wedding of Prince della Rocca; Endimione (serenata, Metastasio), 4vv, 9 June 1721, on wedding of Prince of Belmonte; Il Florindo (favola boschereccia), 1725, on wedding of Duke of Canzaro; Le nozze di Teti e Peleo (serenata, Giuvo), Royal Palace, 20 Dec 1739, on marriage of Infante Filippo in Madrid; Serenata, Oct 1741, on visit of Ottoman Ambassador; Serenata, 1742 [not perf.], on birth of Princess Maria Giuseppa of Naples, collab. L. Leo; Cant., 3vv [characters Deliso, Eurilla, Fileno], n.d., for wedding of Marchese d'Arena, *I-Nc*; Serenata, 3vv [characters Niso, Egle, Eurilla], n.d., *Nc*
76 secular cants., bc, *Mc*, Fondo Noseda, *Nc* [some with conflicting attribs.]
5 choruses in Massimini (tragedy, A. Marchese), 1v, insts (Naples, 1729)
Mass, *D-Bsb*; Mass, *S-V*; 3 Ky-Gl, *A-KR*, *D-Dl*; Lyra sonus et cithera, motet, *GB-Ob*; TeD, *I-Nf*; Grad, 4vv, *Nf*; Dixit Dominus, *CZ-Pnm*; Regina caeli, *Pnm*
Conc., fl, insts, *Nc*

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MICHAEL F. ROBINSON/DALE E. MONSON

**Sarrier, Antonio** (*fl* 1725–62). Spanish composer and instrumentalist. His professional career began in 1725 when he became a timpani player with the King of Spain's guard. During the reign of Fernando VI he was a clarino player with the orchestra of Capilla Real, when the Royal chapel was under the direction of Francisco Courcelle and José Nebra. He also took part in various operatic and concert performances organized by Farinelli for the Spanish monarchs. Sarrier's only known work is a symphony (*Obertura per violini, viola, oboe, trompas e basso*) preserved in the archives of the Colegio de las Rosas, in Morelia, Mexico; it is noted for being the oldest extant orchestral score in sonata form on the American continent. This impeccably constructed work – probably intended to be played during the water parties of King Fernando and Queen Barbara at Aranjuez – reveals an early Classical style far more sophisticated than that of his contemporaries Soler, Nebra or Courcelle. (R. Miranda: *Reencuentro con Antonio Sarrier, sinfonista y clarín*, Mexico, 1997)

RICARDO MIRANDA-PÉREZ

**Sarrus, Pierre Auguste** (*b* St Affrique, 14/15 March 1813; *d* 3 May 1876). French inventor of woodwind instruments. A bandmaster in the French army, his name was given to the SARRUSOPHONE by its patentee the manufacturer Gautrot in 1856. In 1860 Sarrus himself patented the 'clarinette militaire', a wide-bore metal clarinet for military use which, he claimed, had cost him 20 years constant study and research. In 1864 he was made Chevalier de la Légion d'Honneur.

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WILLIAM WATERHOUSE

**Sarrusophone** (Fr. *sarrussophone*; It. *sarrusofono*). A brass instrument of conical bore, played with a double reed. The complete family comprises the sopranino in E♭, soprano in B♭, alto (mezzo-soprano) in E♭, tenor in B♭, baritone in E♭, bass in B♭, and contrabasses in E♭, C, and B♭. All have a compass from a whole tone below the pitch note to a major 6th above its double octave. They are transposing instruments, and are all notated in the treble clef, with the exception of the contrabass in C, which is notated in the bass clef sounding an octave lower (like the contrabassoon). The tube of all but the two smallest sizes is bent back upon itself (on the bass and contrabass three times) to reduce it to a convenient length. The soprano in B♭ stands 72 cm tall, the contrabass in B♭ 132 cm. The

reeds resemble those for bassoon, varying in size according to each instrument's pitch; that of the contrabass has blades over 4 cm long and 2·5 cm wide across the tip. Their tone, which is penetrating when the instrument is played *forte*, may be described as somewhat like that of a reedy saxophone. The 19th-century vogue for creating double-reed instruments made of metal also led to the development of the reed contrabass (a 16′-register instrument) and the ROTHOPHONE.

The sarrusophone was developed by the leading Paris workshop Gautrot *aîné*; the bass 'sarrusophone chromatique' in B♭ was patented in 1856 by Pierre Louis Gautrot, ten years after his rival Adolphe Sax had patented his family of saxophones. Sax's apologist Pontécoulant (*Organographie*, 1861) said that 'Gautrot, cherchant à contrebalancer le succès et la vogue du "Saxophone", imagina d'en produire une grossière imitation sous le nom de "Sarrusophone"'. In his 1867 catalogue Gautrot claimed to have 'invented them to replace *par la nature de leur timbre* the discarded military band double reeds, and to have named them after the bandmaster [Pierre Auguste Sarrus] who had given him the idea'. Since Sarrus (1813–76) was himself an inventor and patentee, and Gautrot, although nominally the titular owner of over 40 patents, was primarily a businessman rather than a maker, the identity of the actual inventor remains uncertain. The bore and shape of the larger models closely resembles that of the ophicleide, to which Gautrot had already in 1847 patented improvements. Though introduced in 1864 at Bayonne, it was at the Paris Exposition of 1867 that the entire family of nine sarrusophones was first officially shown. They were described as being easy to play, comfortably compact for marching use and, by the use of harder reeds, capable of delivering a greater *puissance de son* than their woodwind counterparts; Gounod composed a *Choral et musette* for sarrusophone sextet for the occasion.

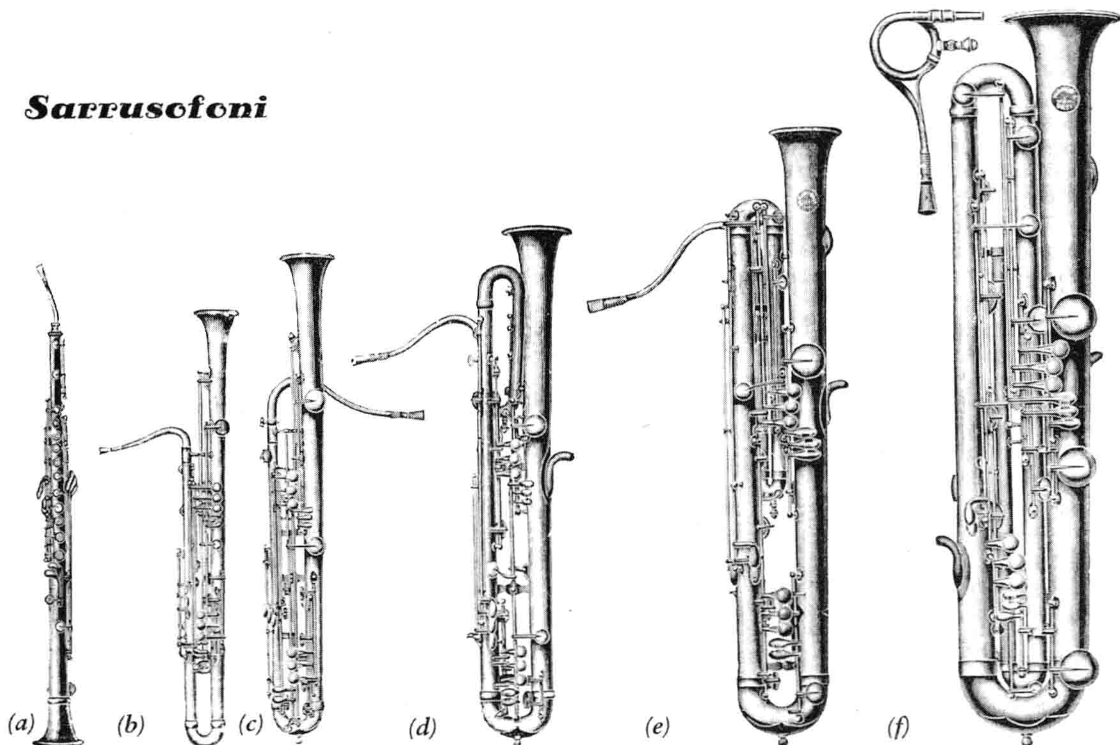


*1. Baritone sarrusophone in E♭ by Gautrot, Paris, late 19th century (Spencer Collection, Brighton Museum and Art Gallery)*

The similarities between the sarrusophone and saxophone being too close for his liking, Sax unsuccessfully sued Gautrot for patent infringement. It is reported that Sax subsequently used his influence with the military authorities in order to prejudice them against giving the sarrusophone a fair trail in army bands, where the instrument failed to become properly established. However, the contrabass model was duly employed in operas by such French composers as Saint-Saëns (*Les noces de Prométhée*, 1867) and Massenet (*Esclarmonde*, 1889). Widor praised its rich, full tone in the hands of a competent player. Writing in Paris in 1904, he reported that the recently improved model in C had been adopted by both opera houses and by the main orchestras 'and was beginning to appear everywhere': it possessed distinct advantages over the double bassoon, being as flexible and supple over the entire register as either the oboe or english horn. In spite of the introduction in 1906 by Evette & Schaeffer (who had taken over Buffet-Crampon) of a French model of contrabassoon based on that of Heckel, the contrabass sarrusophone continued to be used by such composers as Dukas (*L'apprenti sorcier*, 1897), Ravel (*Rapsodie espagnole*, 1907–8, and *L'heure espagnole*, 1907–9), Boito (*Nerone*, first performed 1924), Delius and Lili Boulanger. Paderewski's *Polonia Symphony* op.24 (1907) called for no fewer than three. While for most of these scores the more common E♭ model suffices, the lower and less-used model in C is occasionally required.

In response to these demands, Evette & Schaeffer commenced from 1903 the production of all six models 'à mécanisme perfectionné'. Their sales figures reveal that, of the 115 sarrusophones built between 1903 and 1926, it was the E♭ contrabass model that prevailed. In 1920 they supplied a complete set to the US army. The following year C.G. Conn Ltd was awarded a government contract for 148 contrabass sarrusophones and they continued to make them until World War II. In order to facilitate its use, an alternative clarinet-type mouthpiece was also marketed by Conn and Gautrot's successor Couesnon (an idea which Sax had already patented in 1866). Other makers have Cabart (France), Laviña (Spain), and Rampone and Rancilio (Italy).

There is evidence that the entire sarrusophone family was used in French, Italian, and Spanish bands. Grainger




2. *Sarrusophones, as shown in the Orsi catalogue, 1937: (a) soprano in B♭; (b) alto (contralto) in E♭; (c) tenor in B♭; (d) baritone in E♭; (e) bass in B♭; (f) contrabass in E♭*

scored for sopranino and tenor in *Hill-Song* no.1 (1901–2) and Holbrooke for alto and contrabass in *Apollo and the Seaman* (1907). The contrabass has found employment in jazz (the Paul Whiteman orchestra, and a 1924 recording by Sidney Bechet), and more recently in film. Stravinsky included the instrument in his score of *Threni* (1958). Current manufacturers of the sarrusophone are Orsi of Milan, who offer all six models (fig.2), and Schenkelaars & Brekoo of Eindhoven (contrabass only).

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D.J. BLAIKLEY/ANTHONY C. BAINES/WILLIAM WATERHOUSE

**Sarti, Giovanni Vincenzo** (*b* S Agata, ? nr Urbino; *fl* 1643–55). Italian composer. He was director of music at Forlì Cathedral in 1643; in 1648 he occupied a similar post at Ravenna Cathedral but returned to his former one at Forlì in 1655. His output consisted of sacred music, with a leaning typical of its date towards small-scale textures with few voices and continuo. His first four collections of motets are all lost. The last one (1655), which includes three dialogues, shows how the style of motets for few voices had matured by the mid-17th century. There is a wider range of keys and a more definite feeling of modulation; continuo parts are more profusely figured with 6–3 chords and 7–6 and 7–6–5 progressions rather than with the ubiquitous 4–3 suspensions of earlier years. The gradually increasing distinction between recitative and aria in opera is paralleled in his motets, which have recitative-like 4/4 sections and triple-time arioso passages with varied rhythms. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

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Salmi vespertini, *F-Pn*

JEROME ROCHE

**Sarti** [Sardi], **Giuseppe** (*b* Faenza, bap. 1 Dec 1729; *d* Berlin, 28 July 1802). Italian composer. He was a leading figure in late 18th-century opera.

1. Life. Sarti was the seventh of 11 children of a jeweller who was also a violinist. He began his musical education with F.A. Vallotti in Padua and at the age of ten went to study with Padre Martini in Bologna. He was organist of Faenza Cathedral from 1748 to 1752, when he accepted the directorship of the theatre in Faenza, for which he wrote his first opera, *Pompeo in Armenia*. In December 1752 he became music director of Pietro Mingotti's opera troupe, which visited Copenhagen late in 1753. His talent and personality won him the admiration of King Frederik V, who in 1755 nominated him to succeed Scalabrini as court Kapellmeister. Later he became director of the Italian opera company at Copenhagen. He continued to compose *opere serie* and may also have written a Danish opera (*Gram og Signe*, 1756). When in 1763 the Italian opera was closed Sarti became director of court music; in this position he had the opportunity to compose instrumental works. In 1765 the king sent him back to Italy to engage singers for the proposed reopening of the opera; but the king died, and Sarti remained in Italy for the next three years. On 25 March 1766 his oratorio *La sconfitta de' Cananei* was performed in Rome. From 19 May 1766 to 11 September 1767 he was *maestro di coro* at the Ospedale della Pietà in Venice. During this time he composed several serious works, as well as his first comic piece for the stage, the intermezzo *La giardiniera brillante*. On his return to Copenhagen in 1768 he resumed the post of director of the royal chapel and became the king's singing teacher. From 1770 to 20 May 1775 he directed the court theatre, for which he wrote both Italian and Danish works. While in Copenhagen he married Camilla Passi, by whom he had two daughters. In 1775 he was dismissed after siding with the wrong party in a series of political intrigues, and returned to Italy.

In 1779 Sarti entered a competition to become *maestro di cappella* of Milan Cathedral. His victory (with an eight-voice mass for the feast of the Nativity of the Blessed Virgin Mary, the patron saint of the cathedral) and the successful revival of his *Le gelosie villane* at La Scala greatly increased his reputation and won him many pupils, including Cherubini. During these years Sarti created a series of works that were extremely popular throughout Europe and brought his fame to its zenith; these included, besides *Le gelosie villane* (1776), the comic opera *Fra i due litiganti* (1782) and the serious operas *Medonte* (1777) and *Giulio Sabino* (1781). In 1782 Grand Duke Paul of Russia heard his *Alessandro e Timoteo* at Parma and suggested to Catherine II that Sarti might succeed Paisiello as director of the imperial chapel. The empress extended the invitation, and in 1784 he left Italy for St Petersburg, stopping in Vienna where he was graciously received by Joseph II and given the proceeds of a performance of *Fra i due litiganti*, which had gained great favour there. He met Mozart, who played to him and spoke of him as an honest, good man. Mozart later quoted the theme of 'Come un agnello' from *Fra i due litiganti* in *Don Giovanni*. Sarti seemed unable to understand Mozart's quartets dedicated to Haydn and in his *Esame acustico fatto sopra due frammenti di Mozart* he pointed out numerous 'barbarisms' and concluded with Rousseau's words 'de la musique pour faire boucher les oreilles'.

In St Petersburg Sarti was showered with honours, and under his direction the Italian opera reached an artistic peak. His outstanding works of this period were the comic opera *I finti eredi* (1785) and the *opera seria Armida e Rinaldo* (1786). He also wrote French and German works and even collaborated with Pashkevich and Canobbio on a Russian opera, *Nachal'noye upravleniye Olega* ('The Early Reign of Oleg', 1790). This work, which was the sensational event of the season and remained in the repertory for the next five years, was based on a libretto by Catherine II, who supervised the production herself. For the empress's choir Sarti composed several Russian oratorios, a *Te Deum* to celebrate the taking of Ochakov by Potyomkin and a requiem in memory of Louis XVI. Court intrigue involving the mezzo-soprano Luisa Todi sent Sarti into seclusion in a village in Ukraine given him by Prince Potyomkin. There he founded a singing-school which later produced some important singers. In 1793 the empress restored him to favour and appointed him director of a conservatory modelled on those in Italy, a position he retained for the rest of his stay in Russia. While there he invented a machine for counting the vibrations of sounds, and thereafter he established a pitch standard for the St Petersburg orchestras (*a'* = 436). In 1801, after the death of the emperor, he decided to return to Italy. He broke his journey in Berlin to visit one of his daughters who was married to the queen mother's Kapellmeister, Natale Mussini. He died while still in Berlin and was buried in the Hedwigkirche.

2. Works. During a time when *opere serie* were seldom revived, and three productions of a single work were rare, Sarti's serious operas reached an astonishing level of popularity. 19 had at least two productions and eight of these were revived three or more times. *Giulio Sabino* had more than 20 productions and *Medonte* more than 30, numbers that rivalled exceptionally popular comic operas. Among his comic operas *I contrattempi* and *I finti eredi* achieved moderate success, and *Fra i due litiganti* and *Le gelosie villane* had between 30 and 40 productions. Among his admirers Sarti could count Haydn, who directed six of his operas at Eszterháza over a nine-year period. Sarti's almost immediate acclaim in Italy seems all the more remarkable because he had spent ten years writing traditional *opera seria* at the Danish court. On his return to Italy he had an opportunity to compose works to librettos by Giovanni de Gamerra (*Medonte*), Pietro Giovannini (*Giulio Sabino*) and Ferdinando Moretti (*Idalide*). These three operas represent some of the most traditional work of these innovatory librettists (though *Idalide* has an exotic Peruvian setting, a temple scene incorporating dance and a volcanic eruption).

Sarti also became involved in the newly revived opera in Florence during the reign of Archduke Leopold, who had been in Vienna at the time of Gluck's activity there. Sarti's first *Olimpiade* (1778) suggests an acquaintance with Paisiello's pioneering version of *Nitteti* for St Petersburg in 1777. Like Paisiello's *Nitteti*, *Olimpiade* includes not only the choruses of Metastasio's original, but also, in the middle of Act 1, a sacrificial scene with a *giuramento* for antiphonal chorus, and a dance of celebration. As in the heavily revised version of Traetta's *Nitteti* given in St Petersburg in 1769, a chorus follows the duet at the end of Act 1 and introduces a ballet related to the subject of the opera. In the sextet that concludes Act 2, three-part counterpoint and contrasting tempos and textures heighten the dramatic intensity of the 'horrible tempest' in the poetry. Sarti's setting of *Achille*

*in Sciro* for Florence in 1779 also includes the choruses that most Italian productions omitted, and his *Mitridate a Sinope* of the same year begins with an introductory ensemble, rare in *opera seria* at that time.

In St Petersburg Sarti found himself at a court with strong ties to French culture. As in Parma and Vienna, Italian operas were frequently based on French-inspired texts and incorporated spectacular elements such as dance, pantomime, chorus, supernatural appearances and scene complexes in which the formal convention of the exit aria is suspended to admit fluent sequences of recitative, ensemble, chorus and cavatina. Sarti's *Alessandro e Timoteo* for Parma clearly demonstrates his ability to write a French-inspired opera, and similar works followed in Russia – *Armida e Rinaldo* and *Castore e Polluce*. His *festa teatrale Astrea placata* and the pastorales *Narciso* and *Il naufragio di Cipro* for Copenhagen in the 1760s have similar characteristics, as well as many ensembles. *Il naufragio* opens with an extensive, programmatic scene complex to accompany a shipwreck, and later a dragon appears. (Mozart's *Idomeneo* shares these memorable elements.) In the most curious of Sarti's works, his Russian opera *The Early Reign of Oleg*, he attempted to imitate the style of the ancient Greeks; the use of Russian subject matter and folk music foreshadows later Russian national opera.

Most of Sarti's comic operas conform to Goldoni's plan: an introductory ensemble with multi-sectional, action-ensemble finales closing Acts 1 and 2 and a simpler ensemble finale to conclude Act 3. The rest of the opera consists of recitatives and arias, with a duet for the principal *buffo* couple. His two greatest successes closely follow this pattern: *Fra i due litiganti* has a large quartet in Act 2 and a fashionable aria with interjections by a second character; *Le gelosie villane* has several trios, one of which dwindles to a solo when two of the characters depart. Beside these works, *Il militare bizzarro* (1778, Venice) and *I finti eredi* (1785, St Petersburg) stand out as notable exceptions. The first has a large action ensemble in each act (a quartet and a sextet respectively), and the second has a quintet leading to a sextet in Act 2 and incorporates chorus and dance, notably in the last finale, set at a ball.

The multiple ensembles and choruses that were to invade both serious and comic opera in the 1790s were only beginning to come into vogue during Sarti's most active period of composition. Thus his celebrated reputation must have rested almost solely on his arias. His aria forms progress from the *da capo al segno* (with the sign marked at the entrance of the voice) in the early 1760s, through the modified *dal segno* (with the sign in the second statement of the first section) of the late 1760s, to the variety of forms found in the 1770s and 80s, when through-composed ternary and abbreviated binary forms (*AA′* or *AB*) predominated, interspersed with the occasional da capo minuet and various rondo forms (particularly two-tempo rondòs for the principals). Shortened rondo forms (*ABA′B′*) predominate in his comic operas. Contrasting tempos reflect changes of mood in the poetry, and Sarti was quick to exploit opportunities to end with a fast section. Some time during the late 1760s he stopped composing the words of his ensembles twice over and wrote dynamic multi-sectional pieces in several tempos, concluding with a fast tutti. In his *opere serie*, bravura arias with lavish melismatic sections alternate with charmingly ornamented, decorative pieces, and in the dramatic works of great emotional intensity the musical style moves abruptly, contrasting the declamatory with the tender and lyrical, as the text demands. Tonality and modality range widely, expressing violently contrasting emotions or events. Chromaticism is also used with particularly striking effect.

Historians have been unduly harsh in assessing Sarti. While he was certainly sometimes guilty of producing good effects at the expense of musical nuance, he stands head and shoulders above his contemporaries in the richness and variety of his orchestral effects. Strong contrasts in dynamics, tonality and tempo, use of wind colour and varied orchestral accompaniment enhance the meaning of the words. He might detach the bassoons, cellos and violas from the continuo to double a singer's part or to take solo or obbligato roles; he used wind instruments during the vocal parts and in *B* sections, places where few of his contemporaries did so. When given the opportunity he exploited the more unusual wind instruments: clarinets at Naples and Milan, the serpent at St Petersburg and the english horn at Mestre. Marches are common in his operas, and in *Vologeso* he even provided the battle music, a task often left to someone else. He also composed ballet music for *Castore* and *Alessandro*. Sarti's meticulous and expressive orchestration produced powerfully dramatic obbligato recitatives, combining sustained accompaniment with string tremolo or measured arioso for deeply emotional expression.

Sarti wrote a considerable amount of sacred music which reflects an admirable technical mastery in its effective combination of contrapuntal church style with the dramatic devices of the opera. Theatricality is evident in the early oratorio *La sconfitta de' Cananei*, whose biblical theme is told more in action than narrative. The anonymous text, declaimed by four soloists and double chorus, reflects a Metastasian aesthetic of dramaturgy, and the orchestra offers descriptive commentary, especially in the long orchestral introductions to the vocal pieces. Sarti composed much church music for Milan Cathedral; here his solid contrapuntal skills and natural melodies are united with the austerity of the Ambrosian tradition. Melodic fragments from Ambrosian chant are incorporated in many liturgical works, including the music he submitted to the competition in 1779. The Ambrosian model is often laid out in measured notes sung by the entire choir and then surrounded by elaborate polyphony. Responsorial style structuring is also present. His most innovative sacred music was composed for elaborate Russian state celebrations. For these grandiose outdoor spectacles Sarti wrote brilliant oratorios for large double choruses and orchestra, which include the trademark Russian horns, bells and cannon fire. Grand echo effects and dynamic contrasts are created by alternating solo voices and choirs which add to the festive quality of these highly original oratorios inspired by Russian culture.

It has been suggested (Armbruster, 1997) that there existed a composer and keyboard player, Giuseppe Sardi, active in Vienna during the 1780s, who composed some of the instrumental music normally ascribed to Sarti. The form of the name 'Sardi' appears in a few Artaria advertisements and as a compound of the name of the singer Dorothea Bussani-Sardi. It is uncertain whether there existed a composer called Sardi, distinct from Sarti,

or whether the name 'Sardi' is a product of orthographical confusion.

WORKS

STAGE

CK – *Copenhagen, Theatre on Kongens Nytorv, later Kongelige Teater (1770)*
VS – *Venice, S Samuele*
cmda – *comédie mêlée d'ariettes*
dg – *dramma giocoso*
dm – *dramma per musica*

Pompeo in Armenia (dm, 3, ? B. Vitturi), Faenza, Accademia dei Remoti, carn. 1752
Il re pastore (dm, 3, P. Metastasio), Pesaro, Sole, carn. 1752
Vologeso (dm, 3, A. Zeno: *Lucio Vero*), CK, carn. 1754, *B-Bc*, *F-Pn*, *US-Wc*; rev., Venice, 1765, *P-La*
Antigono (dm, 3, Metastasio), CK, 14 Oct 1754, collab. others; rev., Verona, 1765, *La*
Ciro riconosciuto (dm, 3, Metastasio), CK, 21 Dec 1754, *B-Bc*, *F-Pn*, *US-Wc*; (Copenhagen, 1756) [without recits]
Demofoonte [1st version] (dm, 3, Metastasio), CK, carn. 1755, *DK-Kk*
Sesostri (dm, 3, P. Pariati), CK, 1755
Arianna e Teseo (dm, Pariati), CK, carn. 1756
Anagilda (dm, G. Gigli), CK, aut. 1758, *S-Skma*
Achille in Sciro (dm, 3, Metastasio), CK, 1759
Armida abbandonata (dm, L. de Villati), CK, 1759
Artaserse (dm, 3, Metastasio), CK, carn. 1760, arias in *I-Fc*, *Gl*, *Nc* and *Tn*
Astrea placata (festa teatrale, 1, Metastasio), CK, 17 Oct 1760
Andromaca (dm, 3, Zeno), CK, aut. 1760
Filindo (pastorale eroica, 3, P. d'Averara), CK, 1760
Issipile (dm, 3, Metastasio), CK, spr. 1761
Nitteti (dm, 3, Metastasio), CK, 12 Oct 1761; rev., Venice, 1765, *A-Wn*, *P-La*, excerpts *GB-Lbl*
Alessandro nell'Indie (dm, 3, Metastasio), CK, aut. 1761; rev., Padua, 1766, *P-La* (2 copies)
La figlia ricuperata (dramma pastorale, P.A. Timido), CK, Feb 1762, *D-Bsb*, aria *DK-Sa*
Semiramide (dm, 3, Metastasio), CK, aut. 1762; rev. Venice, 1768, *P-La* (2 copies)
Didone abbandonata [1st version] (dm, 3, Metastasio), CK, wint. 1762, *DK-Kk* (facs. in IOB, lxxxiv, 1982), *H-Bn*
Narciso (dramma pastorale, 3, Zeno), CK, carn. 1763
Cesare in Egitto (dm, 3, G.F. Bussani), CK, aut. 1763, *D-Bsb*, *Sl*
Il naufragio di Cipro (dramma pastorale, 3, P.A. Ziani), CK, Jan or spr. 1764
Il gran Tamerlano (tragedia per musica, 3, A. Piovene), CK, early 1764
Ipermestra (dm, 3, Metastasio), Rome, Argentina, carn. 1766, *GB-Lbl*, *I-Rdp*, *Rvat*
La giardiniera brillante (int, 2), Rome, Valle, 3 Jan 1768, *Gl*
L'asile de l'amour (dramatic cant., Deschamps, after Metastasio), Copenhagen, Christiansborg court, 22 July 1769
La double méprise, ou Carlile et Fany (cmda, 1, Deschamps), Copenhagen, Christiansborg court, 22 July 1769
Soliman den Anden [Soliman II] (syngespil, 3, C.D. Biehl, after C.-S. Favart), CK, 8 Oct 1770, *DK-Kk* (2 copies)
Le bal (oc, Deschamps), Copenhagen, Christiansborg court, 1770
Demofoonte [2nd version] (dm, 3, Metastasio), CK, 30 Jan 1771, *Kk*
Tronfølgen i Sidon [The Succession to the Throne in Sidon] (lyrisk tragi-comedia [syngespil], 2, N.K. Bredal, after Metastasio: *Il re pastore*), CK, 4 April 1771; rev., not by Sarti, 1778, *Kk*
La clemenza di Tito (dm, 3, Metastasio), Padua, Obizzi, June 1771
Il re pastore (dm, 3, Metastasio), CK, 1771
Il tempio d'eternità (festa teatrale, 1, Metastasio), CK, 1771
Deucalion og Pyrrha (syngespil, 1, C.A. Thielo and Bredal, after G.F. Pouillain de Saint Foix), CK, 19 March 1772
Aglae, eller Støtten [Aglae, or The Column] (syngespil, 1, C. Fasting and A.G. Carstens, after L. Poinsinet de Sivry), Copenhagen, Christiansborg court, 16 Feb 1774
Kierlighedsbrevene [Love Letters] (syngespil, 3, Biehl, after Boissy), Copenhagen, Christiansborg court, 22 March 1775
Farnace (dm, 3, A.M. Lucchini), VS, Ascension 1776
Le gelosie villane (Il feudatorio) (dg, 3, T. Grandi), VS, Nov 1776, *A-Wgm*, *D-Bsb*, *Hs*, *HR*, *Rtt*, *F-Pn* (2 copies), *GB-Lcm*, *H-Bn*, *I-Fc*, *Pl*, *Vnm*, *US-Bp*; rev. (2), St Petersburg, 1785, *RUS-SPtob*
Ifigenia [in Aulide] (dm, 3), Rome, Argentina, carn. 1777, *B-Bc*, *D-MÜs*, *F-Pn*, *I-Bc*, *P-La*, *US-Wc*
Medonte, re di Epiro (dm, G. De Gamerra), Florence, Pergola, 8 Sept 1777, *GB-Lbl*, *P-La*; Naples, 1783, *F-Pn*, *I-Nc*, *P-La*, *US-Bp*; Naples, 1792, *GB-Lcm*; *A-Wgm* (2 acts), *I-Fc* (2 acts), *Mc*
Il militare bizzarro (dg, 2, Grandi), VS, 27 Dec 1777, *F-Pn*, *US-Wc*
Scipione (dm, E. Giunti), Mestre, Casa Balbi, aut. 1778, *F-Pn*, *I-Fc*, *P-La* (2 different settings)
I contrattempi (dg, N. Porta), VS, Nov 1778, *F-Pn*, *H-Bn*, *I-Fc*, *Tf*, *US-Wc*; rev., not by Sarti, as Die Zwischenfälle, Dresden, 1782; as Gli equivoci svelati, Vicenza, 1786
Adriano in Siria (dm, 3, Metastasio), Rome, Argentina, 26 Dec 1778, *F-Pn* (Act 1), *I-Rc*, *RUS-SPtob*
Olimpiade [1st version] (dm, 3, Metastasio), Florence, 1778, *P-La*
L'ambizione delusa (int, 2), Rome, Capranica, Feb 1779; *I-Tf* (1780, Turin)
Achille in Sciro (dm, 3, Metastasio), Florence, Pergola, aut.1779, *Fc* (2 acts)
Mitridate a Sinope (dm, 3), Florence, Palla a Corda, aut. 1779, *F-Pn*, *I-Tf* (Acts 2 and 3)
Siroe (dm, 3, Metastasio), Turin, Regio, 26 Dec 1779, *GB-Lbl* (duet, 3 arias), *I-Tf* (Acts 2 and 3), *P-La* [attrib. 'Siri']
Giulio Sabino (dm, 3, P. Giovannini: *Epponina*), Venice, S Benedetto, Jan 1781 (Vienna, c1781); also perf. as Epponina and as Tito nelle Gallie; *CH-Zz*, *D-Bsb*, *Dl*, *F-Pn*, *H-Bn*, *I-Bc*, *BGc*, *Fc*, *Nc*, *OS*, *PESc*, *Vnm*, *P-La*, *US-Bp*
Demofoonte [3rd version] (dm, 3, Metastasio), Rome, Argentina, carn. 1782, *I-Rmassimo*
Alessandro e Timoteo (dm, 3, G. della Torre di Rezzonico), Parma, court, 6 April 1782, *A-Wn*, *B-Bc*, *D-SWl*, *F-Pn* (2 copies), *I-Fc*, *Nc*, *PAc*
Didone abbandonata [2nd version] (dm, 3, Metastasio), Padua, Obizzi, June 1782, *F-Pn*, *I-Gl*, *Pl*, *P-La*
Fra i due litiganti il terzo gode (dg, 2, Goldoni: *Le nozze*), Milan, Scala, 14 Sept 1782, *A-Wn*, *CH-Zz*, *D-DO*, *Mbs*, *MÜs*, *Rtt*, *DK-Kk*, *F-Pn**, *H-Bn*, *I-Bc*, *Fc*, *PAc*, *Tf*, *P-La* (2 acts); also as I pretendi delusi (2), Venice, 1782, *D-Wa*, *I-FOc*, *Tf*, *RUS-SPtob*; as Im Trüben ist gut fischen, Hamburg, 1785, *D-Bsb*; as Le nozze di Dorina, Naples, 1784, *F-Pn*, *US-Wc*; as I rivali delusi, London, 1784; as Dorina contrastata, *I-Nc*; as Les noces de Dorine, ou Hélène et Francisque (Paris, *c*1789)
Attalo, re di Bitinia (dm, 3), Venice, S Benedetto, 26 Dec 1782, *P-La* (attrib. Bianchi)
Idalide (dm, 3, F. Moretti), Milan, Scala, 8 Jan 1783, *D-SWl*, *F-Pn* (inc.), *H-Bn*, *RUS-SPtob*; also as La vergine del sole, Trieste, 1787
Erifile (dm, 2, De Gamerra), Pavia, carn.1783, *F-Pn*
Il trionfo della pace (dm, 2, C. Olivieri), Mantua, Ducale, 10 May 1783
Olimpiade [2nd version] (dm, 3, Metastasio), Rome, Dame, 1783, *GB-Lbl* (Acts l and 2), *RUS-SPtob*, *US-Wc*
Gli amanti consolati (dg, 2), St Petersburg, 1784, *D-SWl*, *F-Pn*, *GB-Lbl*, *I-Fc*, *FZc**, *RUS-SPtob*
I finti eredi (opera comica, 2, G. Bertati: *Il villano geloso*), St Petersburg, Bol'shoy, 19/30 Oct 1785, *A-Wn** (Mus. Hs 17848), ?*D-Dl*, *F-Pn*, *H-Bn*, *I-Mr*, *Pl*, *RUS-SPtob**, Vienna, 1786, *A-Wn* (KT 160)
Armida e Rinaldo (dm, 2, M. Coltellini), St Petersburg, Hermitage, 15/26 Jan 1786, *A-Wgm*, *Wn*, *B-Bc* (Act 2), *F-Pn* (2 copies), *D-SWl*, *I-Fc* (score and pts), *FZc*, *Nc*, *S-Skma*, *RUS-SPtob* (?autograph), *US-Wc*
Castore e Polluce (dm, 2, Moretti, after P.-J. Bernard), St Petersburg, Hermitage, 22 Sept/3 Oct 1786, *D-Hs*, *F-Pn*, *I-Fc*, *Mc*, *Nc*, *RUS-SPtob* (pts only)
Zenoclea (azione teatrale, 2, Moretti), 1786, unperf.
Alessandro nell'Indie (dm, Metastasio), Palermo, S Cecilia, wint. 1787
Cleomene (Erifile) (dm, 3, De Gamerra), Bologna, Zagnoni, 27 Dec 1788, *I-Bc*
Nachal'noye upravleniye Olega [The Early Reign of Oleg] (5, Catherine II), St Petersburg, Hermitage, 15/26 Oct 1790, collab. Pashkevich and Canobbio
Andromeda (dm, Moretti), St Petersburg, Hermitage, 24 Oct/4 Nov 1798, *A-Wn*, *I-Fc* (score and pts), *FZc** (Act 1, frag.)
Enea nel Lazio (dm, 2, Moretti), St Petersburg, Bol'shoy, 15/26 Oct 1799, *FZc**
La famille indienne en Angleterre (3, Marchese di Castelnau, after A. von Kotzebue), St Petersburg, Bol'shoy, 1799, *FZc**, *RUS-SPtob*
Les amours de Flore et de Zéphire (ballet anacréontique, 2, P. Chevalier), Gatchina, 7/19 Sept 1800

Doubtful: Gram og Signe (Bredal), Copenhagen, 1756 [uses arias by Sarti]; Mitridate, Parma, 1765 [cited only in Fétis]; La calzolaia di Strasburgo, ?Modena, 1769; L'avaro, Faenza, 1777, or Mantua, 1791; Amore e matrimonio, ?1786 [unknown to Mooser]; Lo stravagante inglese, Ancona, Fenice, carn. 1792 (lib in *I-Bc*); Les indiens et l'anglaise, 1794 [not by Sarti, a confusion with La famille indienne en Angleterre, 1799]; Palmyra, 1797, *D-Sl* [probably by Salieri]; Cesare in Farmacusa, *Sl*, Der Hypochondrist, *DS*; Isola disabitata, selections *I-FZc**; Piramo e Tisbe, duet *Fc*

OTHER SECULAR VOCAL

I dei del mare (cant.), 3vv, 1776, *D-Mbs*
L'amor della patria figurato nella partenza d'Ulisse dall'isola di Calisso, 3vv, Padua, April 1779, *I-PAc*
Cantata pel giubileo dell'Arcivescovo Conte Nazari di Calabiana, 1779, *Md*
Adieux de la reine de France à sa prison du Temple, 1v, pf, 1793, *FZc*
Inno, 6 solo vv, orch, D, for coronation festivities of Paul I, 1797, *FZc**
Il genio della Russia (cant., F. Moretti), 5 solo vv, chorus 4vv, orch, for coronation festivities of Paul I, 1797, *FZc**
Coro per l'incoronazione, 1v, chorus, orch, 1798
Epitalamio, 4 solo vv, orch, D, 1799, *FZc**
Cantata, 3 solo vv [Giove, la Gloria, Marte], chorus 4vv, 2 orchs, Russ. hns, cannons, *FZc**
Cantata, 3 solo vv [Doride, Nereo, Glauco], orch, *FZc* (pt 1)
O via vera zarita (cant.), S, orch, B♭, *FZc**
Della gran donna (canzone), 2 solo vv, choir, orch, A, *FZc**
Veni cara sospirata (cant.), S, orch, B♭, *CZ-LIT*

SACRED VOCAL

Masses: Missa solemnis, 4vv, orch, org, E♭, *CH-A* (2 copies, 1 1779); 1, *GB-Ob*; 8vv, for Milan competition, 1779, *I-Md*; 4vv, *Fc*; 2, 4vv, orch, *D-Mbs*; Messa votiva, 4vv, d, 1783, *I-Md*; 2 messe brevi, 4vv, org, *Md*, 3vv, org, G, *FZc**
Mass movts: Ky (fugue), 8vv (Leipzig, 1806); 2 Ky–Gl, 4vv, insts, *D-Bsb**, 8vv, org, *A-Wgm*; 3 Ky, 2 choirs, orch, c, 2 choirs, 2 orch, g, 2 choirs, 2 orch, 2 org, G, all *I-FZc**; 13 Gl, *Md*; 4 Gl, 8vv, orch, D, *FZc**, 5vv, orch, *Fc*, 3vv, *F-Pc*, 4vv, orch, G, *I-FZc**; Cum sancto spiritu (fugue), 8vv, org, *S-Smf*; 6 Cr, *Md*; Cr, 4vv, insts, *A-Wn*, *I-BRc*, *Nc*; Et vitam venturi saeculi (fugue), 8vv, org, *S-Smf*; 3 Sanctus, *I-Md*
Requiem: 4vv, orch, org, d, *FZc**; 4vv, orch, g, *FZc*; 4 solo vv, chorus 4, 5vv, orch, org, for Louis XVI, 1793, *BGc*; for the Grand Duke of Württemberg, 1798; Missa pro defunctis, 5vv, F, unacc., *FZc**; Dies irae, 4vv, orch, *FZc**, *Fc*
Mag: C, d, 4vv, *FZc*; 3, 8vv, org, 1780–81, *Md*; 2 choirs, insts, 2 org, D, *FZc**; 2 choirs, org, a, 1781, *FZc**
Miserere: 4vv, 3 va, vc, db, bc, f (Leipzig, n.d.), MS copies, incl., *CH-E*, *D-Mbs*, *DK-Kk*, *GB-Lbl*, *I-BGi*, *Fa*, *FZc**, *Mc*, *Rrostirolla*, *US-SFsc*; 5, 6vv, orch, g, *I-FZc**; 4vv, org, *A-Wn*; 4vv, orch, *CH-E*, *I-Fc*; 4vv, str, *I-PAc*; 9vv, Mercoledi santo, *FZc*
TeD: 4vv, orch, *I-Fc*, *Gl*; 2 choirs, D, 1781, *Md*; 4vv, orch, D, *FZc**, *I-Msc* (for 8vv); 2 choirs, orch, *CH-E*; 2 choirs, bc, a, *FZc**; Russ. *RUS-SPsc*, TeD [Tebe Bohu Sualim], 2 choirs, orch, Russ. hns, bells, cannons, D, for taking of Ochakov, 1785, *I-Fc*, *FZc**, *RUS-SPsc*, *SPit* (?1789); Lat. TeD, solo vv, chorus 4vv, orch, D, for taking of Kelia, 1790, *I-FZc** (ed. in Jones), *US-SFsc*
Complete Russ. Liturgy, 2 choirs unacc., St Petersburg, Historical Musical Museum (see Mooser); Russ. Christmas hymn, 8vv, orch, *I-FZc**
La sconfitta de' Cananei (orat), 4 solo vv, 2 choirs, orch, C, Rome, 25 March 1766, *I-Rchg*
Sacer dialogus inter David et Salomonem (orat), Venice, 1766, lost, lib *I-Vcg*
S Teodora vergine e S Didimo martiri in Alessandria (orat), Florence, 1778, lost, lib *Fc*
Sant'Elena al Calvario (orat), Florence, 1781, lost, lib *Fc*
Gospodi, Vozzvach k tebe [God, I invoke you] (Russ. orat), 2 choirs, orch, 1785, *F-Pn*, *I-FZc**, *RUS-SPsc*, *SPsc*
Joseph a fratribus recognitus (orat), soloists, 2 choirs, orch, Venice, 1789, *F-Pn*
Pomiluj mia boze [Lord have mercy] (Russ. orat), 1790, *RUS-SPsc*
Slava v vyschnich Bohu [Gloria in excelsis], 2 choirs, 2 orchs, Russ. hns, bells, cannons, fireworks, for peace of Iaşi, 1792, *I-FZc*, *RUS-SPsc*, *SPsc* (see Mooser)
Tebe cheruvimy i serafimy vzyaiut strunnymi golosami [Cherubim and seraphim sing to you like string instruments] (Russ. orat), 2 choirs, orch, cannons, *RUS-SPsc*
Motets, psalms, Lamentations, hymns, ants, introits etc., *A-Wa*, *CH-BM*, *E*, *SGs*, *CZ-LIT*, *D-Bsb*, *DO*, *LEt*, *Mbs*, *GB-Lcm*, *H-P*, *I-Bc*, *BGc*, *Fc*, *FZc* (many in autograph), *Mc*, *Md* (many in autograph), *Msc*, *SK-BRnm*, *RUS-SPit*, *SPsc*

INSTRUMENTAL

Syms: 6 in C: *CH-E*, *N*, *D-DO*, *GB-Lam*, *HR-Zha* (inc.), *I-BGc* (5), *Rdp*; 7 in D: *CH-N* (3), *I-BGc*, *FZc**, *PEsp*, *Rc* (inc.), *Rrostirolla* (2 pts only); 2 in B♭: *CH-E*, *D-WR1*; 1 for gui, D, *HR-Dsmb*
Sonatas: 3, hpd, vn/fl, D, G, G (Amsterdam, *c*1765); 3, hpd, G, C, G (London, 1768/9); 6, fl, bc (Paris, 1782), ed. in ECCS, x; Giulio Sabino ed Epponina, sonata caratteristica, hpd/pf, vn, E, op.1 (Vienna, 1785; Paris, n.d.); Intreccio di diverse idee d'opere favorite, ossia Sonata, hpd, vn, E♭, op.2 (Vienna, ?1787); 3, hpd/pf, vn, C, D, B♭; op.3 (Vienna, 1786); 3, hpd/pf, vn, G, a-A, F, op.4 (Vienna, 1788); 6 sonate dell'opera Fra i due litiganti, hpd/pf, vn, *D-Dl* (2 copies); 3, hpd, vn, *DK-Sa* (2 copies), *D-Mbs*; 1, vn, bc, *B-Bc*; hpd sonatas, *B-Bc*, *F-Pc*, *HR-Dsmb*, *I-Nc*, *US-SFsc*; 1, org, *I-FZc*
3 concertone, E♭, *I-Fc*; 1 march, ww, timp, C, *FZc**; 2 bn duets, *S-SK*

WRITINGS

*Trattato del basso generale* (MS, *B-Bc*, *I-Bc*)
*Regole* (MS, *D-Bsb*)
*Eclaircissement sur la musique composée pour Oleg*, in G. Pasolini Zanelli: *Giuseppe Sarti* (Faenza, 1883), 113
*Esame acustico fatto sopra due frammenti di Mozart*, summarized in *AMZ*, xxxiv (1832), 373
*Sur le moyen de compter les vibrations des sons et d'en comparer la célérité avec la mesure du tems*, read to St Petersburg Academy of Sciences, 23 May 1796
*Théorie de l'harmonie simultanée et successive*, mentioned in *AMZ*, xxvi (1824), 540

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S. Mamy: 'L'oeuvre de Giuseppe Sarti conservée à Paris', *RdM*, lxxiii (1987), 107–12
M. Mila: 'Sarti contro Mozart', *NRMI*, xxi (1987), 283–302
S. Wiesmann: 'Giuseppe Sartis *Giulio Sabino* als representative Opera seria der Haydn-Zeit', *Joseph Haydn und die Oper seiner Zeit: Eisenstadt 1988*, 127–30

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DAVID DICHIERA (1), MARITA McCLYMONDS (with CARYL L. CLARK) (2)

**Sarto, Johannes de** (*fl c*1430–40). Composer, singer and priest. The musician listed as a singer of Albrecht II, King of the Romans, in the motet *Romanorum rex* written in commemoration of the king's death in 1439, must be the same man who composed this and several other sacred works found in early 15th-century manuscripts. If his identity has yet to be established conclusively, the proposal that he was Johannes Doussart, a cleric of the diocese of Liège who was still alive in 1457, is very plausible, and distinctly more so than the earlier suggestion that he was the Cambrai-based musician Jean Du Sart.

Sarto's four surviving motets are written in an elegant and at times highly expressive melodic style, with well-controlled dissonance and occasional use of imitation. *Verbum patris* (notable for its use of common material at section ends) and *Romanorum rex* both employ complex mensural schemes; the latter, a technical tour de force, is remarkable for its simultaneous use of two distinct isorhythmic patterns. One introit survives with an uncontested attribution and in the case of two others Sarto's name has been substituted for that of his famous contemporary, Johannes Brassart, perhaps indicating some form of collaboration or rivalry. Evidently the two men were closely associated: both were members of the imperial chapel during the 1430s and were probably linked by affiliation to the same diocese (Liège); their works were sometimes copied next to or near one another; two of Sarto's motets, *O quam mirabilis* and *Ave mater, O Maria*, appear to be directly influenced by Brassart's *O flos fragrans*. The juxtaposition of the composers' names in some early 16th-century correspondence bears witness to a continuing association beyond their respective lifetimes.

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*Johannes Brassart: Opera omnia*, ed. K.E. Mixter, CMM, xxxv (1965–71) [M]

INTROITS

Gaudeamus omnes, 3vv, M (Assumption BVM; dubious ascription)
Repleatur os meum, 3vv, *I-AO* 15 (Pentecost)
Spiritus Domini replevit, 3vv, M (Pentecost; dubious ascription)

MOTETS

Ave mater, O Maria, 3vv, *Bc* Q15, *TRmp* 92
O quam mirabilis, 3vv, A
Romanorum rex inclite, 4vv, M (isorhythmic; composed on the death of Albrecht II in 1439; formerly attrib. Brassart)
Verbum Patris hodie, 3vv, B (for Christmas)

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PETER WRIGHT

**Sartori, Claudio** (*b* Brescia, 1 April 1913; *d* Milan, 11 March 1994). Italian musicologist and music bibliographer. After taking an arts degree with a thesis in music history supervised by Giusto Zampieri at the University of Pavia (1934), he studied with Gérold at the University of Strasbourg and with Franco Vittadini at Pavia Conservatory. He was assistant librarian at the Bologna Conservatory (1938–42), where he became professor of Italian literature (1943), a post he held later at the Milan Conservatory (1967).

Sartori was an outstanding bibliographer in the tradition of Eitner, Vogel and Einstein, and did equally important work. While conceding that bibliography is only 'a means of arriving at a deeper and surer knowledge of music itself', he realized the lack of such tools in his early music research and with great zeal set about providing them. His first publication dealing specifically with bibliography appeared in 1940, in the form of additions to a Scarlatti opera catalogue. He next published material uncovered during work in the Bologna Conservatory library, but his first significant publication was *Bibliografia delle opere musicali stampate da Ottaviano Petrucci* (1948), a subject to which he added in 1953. His reputation as a leading bibliographer was established with *Bibliografia della musica strumentale italiana stampata in Italia fino al 1700* (1952). In this difficult undertaking, accomplished in spite of postwar chaos, he was advised and assisted by Einstein. The organization of the catalogue was based on Eitner's bibliography for secular music; corrections, additions and new indices appeared in the second volume (1968). It is a standard reference work and an invaluable handbook for all research on Italian instrumental music.

To compile the catalogue Sartori applied to all libraries in the West, and discovered that many important libraries had incomplete or inaccurate lists of holdings. He then began to exhort individual libraries to make catalogues, and edited various general lists of collections of printed music (in *FAM*, from 1955) and more particular lists of important manuscript collections (e.g. at the Lucca seminary, the cathedrals of Piacenza, Vercelli etc). In 1965 he eventually obtained financial support for his work and established the Ufficio Ricerche Fondi Musicali, of which he was director. The bureau aims to catalogue all manuscripts and printed music in Italy up to 1900, all printed Italian librettos up to 1800 (including operas, oratorios, serenatas, cantatas and balli) and all literature on music in Italy. This enormous project demands the cooperation of diligent research assistants, and its importance to musicology is evident in the huge quantity of requests (from everywhere in the world) that the centre handles. Another companion bibliographical tool, the list of Italian music publishers, appeared in 1958. In 1962 Sartori began a Cherubini catalogue and in the 1960s a revision of Vogel (published 1978). He always pursued

subjects of general musicological interest, his outstanding work being on Josquin at Milan and on 16th- and 18th-century Milanese music. With Benvenuti he edited Classici Musicali Italiani (1941–3). He was a member of the RISM commission (1956–71) and he was on the editorial board of *Acta musicologica*, *Dizionario Ricordi della musica e dei musicisti* (Milan, 1959) and *Enciclopedia della musica* (Milan, 1963–4); he also edited the series Bibliotheca musica.

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CAROLYN GIANTURCO

**Sartorio** [Sertorio], **Antonio** (*b* Venice, 1630; *d* Venice, 30 Dec 1680). Italian composer partly active in Germany. He was a leading composer of operas for Venice in the 1660s and 70s.
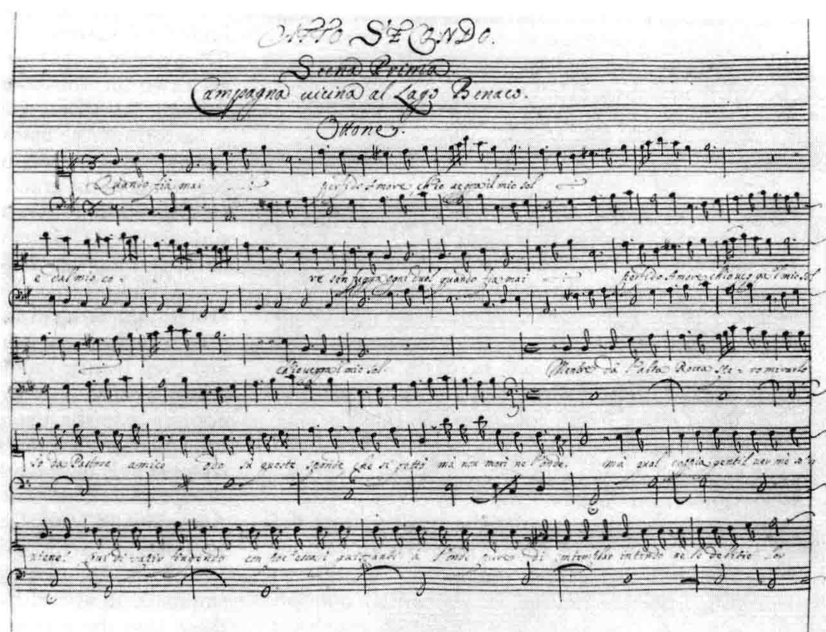
1. LIFE. Sartorio is first heard of with the production of his first opera, *Gl'amori infruttuosi di Pirro*, at the Teatro di SS Giovanni e Paolo, Venice, on 4 January 1661. His next opera, *Seleuco*, was first performed on 16 January 1666 in the Teatro S Salvador, popularly called S Luca, where most of his later operas were also produced. By then he had been named Kapellmeister to Duke Johann Friedrich of Brunswick-Lüneburg, who reigned from 1665 and resided at Hanover. This highly educated sovereign, who formed an alliance with Louis XIV in 1672 and also visited Italy four times and lent the republic of Venice substantial military aid against the Turks, had been converted to Catholicism in 1651, and on inheriting the dukedom he introduced the Catholic rite to his court. Sartorio took up his duties as Kapellmeister on Trinity Sunday 1666. The court Kapelle consisted of seven or eight singers and six instrumentalists, many of them Italian. Their repertory, part of which was discovered in 1958 in an organ bellows in the village of Hüpede, included masses, motets and psalms by Du Mont, Bonifatio Gratiani and Orazio Tarditi. Sartorio was paid 103 thalers in 1667 for bringing books of music from Italy, and he composed for the Kapelle a *missa brevis* and several vesper psalms and cantatas in both the *stile antico* and the *stile moderno*.

During his Hanover years, 1666–75, Sartorio often travelled to Venice in the winter, both to compose operas for Carnival and to enlist musicians for service at court. His first such journey was in 1666–7. On 15 January and 3 February 1667 his remarkable double opera, *La prosperità d'Elio Seiano* and *La caduta d'Elio Seiano*, was produced; the librettist, Nicolò Minato, originally intended the two operas to be given on successive nights,

but it appears that Sartorio and the singers overruled him. Sartorio spent the winter of 1668–9 in Hanover, but he was in Venice again for the Carnival of 1669–70, during which his next opera, *L'Ermengarda regina de' longobardi*, was performed. The librettist, Pietro Dolfin, a friend of both Sartorio and Duke Johann Friedrich, administered the duke's theatre loges and corresponded regularly with him between 1669 and 1678; his unpublished letters (in *D-HVsa*) are a valuable source of information about Venetian opera performances. Sartorio's next stay in Venice lasted an entire year, from January or February 1672 to Carnival 1672–3. On 19 February 1672 his best-known opera, *L'Adelaide*, was given for the first time (see illustration). The libretto is again by Dolfin, who reworked some of Gissilla's arias into a cantata by adding recitatives. Sartorio seems to have responded to Dolfin's wish to have the recitatives set, for a *Cantata di Gissilla* is extant; it was apparently conceived for a pupil of Dolfin's named Lucretia, who had sung a role in the opera, probably that of Gissilla.

Poor health, but also the invitation to write one of two operas for S Luca in the coming Carnival, prevented Sartorio from returning to Hanover that spring. The lengthy correspondence on this subject shows that Dolfin was finally able to persuade the duke to let Sartorio remain because of the peril of the journey and because of the honour of having been asked to write the opera, the other being by no less a composer than Cavalli. In the event Sartorio wrote both operas for S Luca. *L'Orfeo* was first given on 14 December 1672. Although the Florentine emissary, M.A. Altoviti, reported on 14 January (in a document in *I-Fas*) that Carnival was 'proceeding … with not much applause for these first operas' and Dolfin found the scenery and costumes merely ordinary and Aurelio Aureli's libretto 'very bad', both Sartorio's music and the singing of Tonina Coresi, who came specially from Rome to sing the part of Euridice, were highly praised. Dolfin's objections could have had to do with the fact that Aureli, catering for the fashion of the day, had added to the intricacy of the plot by making Orfeo a jealous husband and by adding fictitious minor episodes that jarred more than usually with the main plot. The other opera at S Luca in this Carnival was to have been Cavalli's *Massenzio*. It went into rehearsal, but there it was decided that it would not do, 'for lack of spirited ariettas' (Dolfin). Brusquely, the theatre managers turned the entire project over to Sartorio. No incident could better illustrate the difference between the old school and the new, between Cavalli, the dramatist trained in the school of Monteverdi and using the arioso as his vehicle for dramatic exposition, and Sartorio, for whom opera was first and foremost a brilliant spectacle and the aria the chief means of moving the listener. Sartorio wrote his *Massenzio* in only 13 days, and it was performed from 25 January 1673. It contains no fewer than 78 arias and duets, a typical number for his operas.

Sartorio spent the following two years at Hanover and then left Duke Johann Friedrich's employ for good in April 1675, receiving a parting gift of 50 thalers and a golden chain. He remained on good terms with the duke, corresponded regularly with him about negotiations with singers or visits on his behalf to cloistered ladies, and continued to call himself a court composer in his remaining operas. He settled in Venice, in the quarter of S Giovanni Grisostomo. On 7 May 1676 he was appointed *vicemaestro di cappella* of S Marco, defeating Carlo Grossi by three votes. On 17 December, his *Giulio Cesare in Egitto* received its first performance and was particularly successful. Four further operas succeeded it in 1677–9. On 18 December 1679 Duke Johann Friedrich died at Augsburg at the start of his fifth journey to Italy. 1680 saw the appearance of Sartorio's only printed volume of music, a set of eight-part psalms for two choirs. Towards the end of the year he began to compose another opera, *La Flora*, but he died before he could finish it, after seven months of illness; it was finished by M.A. Ziani and performed at the Teatro S Angelo as the first opera of the new Carnival season. Sartorio was succeeded at S Marco by Legrenzi.




*Autograph of the opening of Act 2 scene i of Sartorio's opera 'L'Adelaide', first performed at the Teatro S Salvador, Venice, 1672 (D-HVl IV.410)*

According to his epitaph in S Giovanni Grisostomo, Venice, he died at the age of 50. GASPARO SARTORIO was his brother. Another brother, Girolamo [Hieronymo], also had connections with the theatre, as an architect.

2. WORKS. Sartorio's operas, like those of his Venetian contemporaries, deal with heroic themes. In some of them – *La caduta d'Elio Seiano*, *Massenzio* and *Antonino e Pompeiano* – true Senecan tragedy is evoked as death comes to a tyrant. Sejanus commits suicide, wishing the universe to be plunged into chaos, and Antonino is assassinated on stage by the liberators of Rome. Sartorio's greatness as a composer lay in discovering the variety and, more important, the depth of the passions expressed by his librettists. His talent for writing many different kinds of aria was fully developed even in his first opera, *Gl'amori infruttuosi di Pirro* (produced in 1661), which set the pattern for his subsequent operas in containing a large number of arias – several have more than 70. Some of the most noteworthy arias in this work, which recur in similar form in later operas, are Circea's rage aria 'Son tradita' (in Act 3 scene xi), with its florid coloratura ascending to *b″*, and her aria in 3/2 time, 'Le promesse de gl'amanti' (Act 1 scene viii), in which the inconstancy of lovers' promises is shown by the incessantly wandering crotchets of the bass line.

Sartorio was at his best in two types of aria, the lament and the trumpet aria. The laments are usually written in 3/2 time over an ostinato bass, which is often chromatic.

**Ex.1** *L'Orfeo*, Act 3 scene iii

2 vn
2 va
ORPHEUS
E mor-ta, è mor-ta Eu - ri-di-ce:
Mi-rar non mi li - ce, mi-rar non mi li - ce Più i rag - gi del sol;
bc
[realiz.]

**Ex.2** *Massenzio*, Act 3 scene vi

tromba
FAMA
O Te - bro fa - mo-so, ò Te - bro fa - mo-so, Che tar - da-si più?
La Fa - ma ti chia-ma,
bc

Sartorio was very fond of ostinatos. Some of his most moving laments are Oreste's 'Hermiona, qual sventura' (*Gl'amori infruttuosi di Pirro*, Act 3 scene vi), Adalberto's 'Qual colpa mi date' (*L'Adelaide*, Act 2 scene vii) and Orfeo's 'E morta Euridice' (*L'Orfeo*, Act 3 scene iii), the beginning of which is shown in ex.1. This example also shows how the strings invariably accompany the voice when they are employed in an aria. This is in the manner of an echo: voice and strings rarely participate in more than a few notes simultaneously (although 'Qual colpa mi date' is an exception to this rule). Sartorio also reveals here his penchant for harmonic harshness. In this example such clashes (in which the notes in question are indicated by crosses) can be explained by the affection of extreme suffering. For expressive purposes he reduced the string body on occasion to four violas (preceding Orfeo's aria 'D'un'amante, che sospira' in *L'Orfeo*, Act 3 scene iii) or even two (in Antioco's aria 'Per pietà, datemi morte' in *Seleuco*, Act 3 scene viii).

Sartorio wrote many trumpet arias. He turned to this instrument to express more adequately the heroic affection pertaining to the grand personages depicted in his operas. He first wrote for trumpet – two in D – in 1672, in the sinfonia to *L'Adelaide*. Although certain of Cavalli's operas – *Le nozze di Teti e di Peleo* (1639), *La Rosinda* (1651) and *L'Elena* (1659) – as well as Boretti's *Marcello* (1670) and Sartorio's own *Gl'amori infruttuosi di Pirro* (1661) make some mention of the trumpet in their texts and even feature imitations of trumpet fanfares in their string writing (as many other operas do), *L'Adelaide* appears to be the first in a long line of Venetian operas to call specifically for the trumpet. Sartorio wrote for a solo trumpet in D in *Massenzio* (an aria of Fame), *Antonino e Pompeiano* (two sinfonias, and arias of Fame and Antonino), *Giulio Cesare in Egitto* (four arias, two sinfonias and a 'tocco di Tromba'), *L'Anacreonte tiranno* (a sinfonia, and two arias of Oronte) and *La Flora* (three sinfonias, an aria of Flora and two arias of Geminio). In these arias the trumpet alternates with the voice, just as

the strings do in arias with strings (see ex.2 for the beginning of Fame's aria in *Massenzio*).

Another mark of Sartorio's style is the juxtaposition of the heroic and the base. Comic figures – usually an old nurse, sung by a tenor – sing arias whose melodies consist of short phrases moving chiefly in quavers, either on one pitch or stepwise. This popular element has appeared to some commentators as a sign of artistic impoverishment, but it should rather be seen in the context of the whole range of Baroque affections.

WORKS

OPERAS

*all drammi per musica in 3 acts; first performed in Venice unless otherwise stated*

Gl'amori infruttuosi di Pirro (A. Aureli), SS Giovanni e Paolo, 4 Jan 1661, *I-Vmc* Martinengo 49–70, no.53B (30 arias)
Il Seleuco (N. Minato), S Salvador, 16 Jan 1666, *Vnm* It.IV–454 (= 9978), arias *GB-Lbl* Harley 1267; 2 arias ed. in Rosand (1991)
La prosperità d'Elio Seiano (Minato), S Salvador, 15 Jan 1667, *I-Nc* 32.3.19, *Rps* Reg.M.21a (as L'Elio Seiano), *Rvat* Chigiano Q.V.63 (as Il Seiano), arias *Vmc* Martinengo 16.48 n. 47 and 48
La caduta d'Elio Seiano (Minato), S Salvador, 3 Feb 1667, *Vnm* It.IV–397 (= 9921)
L'Ermengarda regina de' longobardi (P. Dolfin), SS Giovanni e Paolo, 26 Dec 1669, lost
L'Adelaide (Dolfin), S Salvador, 19 Feb 1672, *D-HVl* IV.410 (autograph), *Mbs* (inc., see Gissilla unica figlia), *I-Vnm* It.IV–380 (= 9904) (with different opening sinfonia; facs. in IOB, viii, 1978); 2 arias ed. in Rosand (1991)
L'Orfeo (Aureli), S Salvador, 14 Dec 1672, *A-Wn* 17940 (with autograph corrections), *I-Nc* 32.2.25, *Vnm* It.IV–443 (= 9967) (facs. in DMV, vi, 1983); 4 arias ed. in Rosand (1991)
Massenzio (G.F. Bussani), S Salvador, 25 Jan 1673, arias in *F-Pn* Vmy.8, 9 and *I-Nc* 33.5.17, *S-Uu* vok.mus.i/165 (autograph, inc.)
Alcina (Dolfin), intended for Venice, Carn. 1674–5 but unperf., lost
Giulio Cesare in Egitto (Bussani), S Salvador, 17 Dec 1676, *I-MOe* Mus.G.310 (4 arias), *Nc* 33.5.36 (arias), 33.6.29, *Rvat* Barb.Lat.4147 (3 arias), *Vqs* Cl.VIII Cod.IV (43 arias); ed. C. Monson, *Collegium musicum*, xii (Yale, 1991)
Antonino e Pompeiano (Bussani), S Salvador, Jan 1677, *D-HVl* IV.414 (with autograph corrections), *I-Nc* 33.5.36 (arias), *Vqs* Cl.VIII Cod.IV, XI, XII, XIII, XVIII (36 arias)
L'Anacreonte tiranno (Bussani), S Salvador [Dec] 1677, *D-MÜs* Sant HS 3954 (erroneously attrib. A. Scarlatti), *I-Nc* 33.5.36 (15 arias), *Vlevi* (arias), *Vqs* Cl.VIII Cod.V (23 arias)
Ercole su'l Termodonte (Bussani), S Salvador Jan/Feb 1678, *Vqs* Cl.VIII Cod.V (13 arias)
I duo tiranni al soglio (M. Noris), S Salvador, 15 Jan 1679, *Nc* 33.5.32 (arias), *Vqs* Cl.VIII Cod. XIX (arias)
La Flora (N. Bonis), S Angelo, Carn. 1681, *Bca* A.462 (12 arias) *Rvat* Barb.Lat.4137 (arias), *Vnm* It.IV–423 (= 9947) (arias) [music completed by M.A. Ziani]

CANTATAS

Cantata di Gissilla (see Gissilla unica figlia); Carosello (Dolfin), Venice, Jan/Feb 1673, lost; Dite quando volete [Fate quando sapete], *D-Kl*; Entro d'un'antro ombroso, *Kl*; E tiranna la speranza, *Kl*; Già sorgeva la luce, *I-Vmc*; Gissilla unica figlia, *D-Mbs* [incl. arias from L'Adelaide]; Io v'intendo i luci altere, *Kl*; Mentre l'humane genti dalle fatiche sue, *Kl*; Mio cor, non amar più, *I-MOe*; O ch'humore stravagante, *Fn*

ARIAS

Chi su l'altrui ruvine, *Vmc*; Dite un sì, labri adorati, 2vv, *Vqs* (inc.); Farmi vivere sempre in pene, *D-Kl*; Gran' tiranna è la speranza, *I-Vmc*; Io non presto fede alcuna, *Vmc*; La fortuna dispettosa, *Vmc*; Lucide faci ch'in cielo splendete, *Vmc*; Non cessate, stelle irate, *Vmc*; Pazzi amanti, *Vmc*; Perchè quando apersi, *Vmc*; Quanti sono d'oggidì, *Vmc*; Quel ch'altrui rassembra, *Vmc*; S'amor tolse l'aurea fila, *Vmc*; Se le chiome tempo avaro, *Vmc*; Selve amiche, *Vmc*; Se non fosse per penare, *D-Kl*; Se potesse il cor cessar, *I-Vmc*; S'in odio m'havete, *Vmc*; Su la rota de la sorte, *Vmc*; Ti flagellino mentitor, *Vmc*; Vive sempre un huom che regna, *Vmc*; Volete così, mie nemiche deità, *Vmc*

SACRED VOCAL

[23] Salmi a due chori ma accomodati all'uso della serenissima capella ducale di S Marco, 8vv, op.1 (Venice, 1680)
Ad tantum triumphum, 1v, insts, bc, 1695[1]
Kyrie eleison, Gloria, Credo; Confitebor tibi Domine; De profundis clamavi ad te; Dixit Dominus Domino meo; Laudate pueri Dominum; Levavi oculos meos; Regina coeli laetare; Salve mi Jesu, ed. E.H. Tarr (Stuttgart, 1976): *D-Bsb*
Tu m'assisti, e mi reggi, aria, *I-Vmc*
Surrexit non est hic, March 1672, lost

DOUBTFUL WORKS

*3vv unless otherwise stated*

Amanti, ardire; Colui che partesi; Deh, perchè non m'uccidete; Ecco l'alba luminosa; Hor che notturna pace; L'alba in ciel; Mio core impara; Navicella, che carca; Oh voi, ch'intorno; Sventurata navicella, 4vv; Un cor che chiede: *D-HVl*

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EDWARD H. TARR

**Sartorio** [Sertorio], **Gasparo** (*b* Venice, between 18 Oct 1625 and 17 Oct 1626; *d* Venice, 17 Oct 1680). Italian composer and organist, brother of ANTONIO SARTORIO. In 1650 his opera *Orithia*, to a libretto by Count Maiolino Bisaccioni, was performed at the Teatro SS Apostoli, and his *L'Erginda*, to the first libretto written by Aurelio Aureli, was given at the same theatre in 1652. He composed the third act of *Iphide greca* (1671; *I-Vnm* IV-421, = 9945), the music for Acts 1 and 2 being by Gian Domenico Partenio and Domenico Freschi respectively. The opera *Armidoro*, performed at the Teatro S Cassiano on 20 January 1651, is attributed to Sartorio by Ivanovich, but to Cavalli in other sources; the music is now lost. In January 1673 he failed to obtain the position of organist at S Cassiano. On 16 October 1676 he and Antonio Sartorio were godfathers at the baptism of Girolamo Sartorio's son, Casparus Antonius, at St

Clemens, Hanover. According to his epitaph in S Fosca, Venice, he died at the age of 54.

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EDWARD H. TARR

**Sartorius, Christian** (*b* Querfurt; *d* Kulmbach, bur. 14 April 1676). German composer and administrator. In 1626 Margrave Christian of Brandenburg-Kulmbach, residing at Bayreuth, engaged him as a personal servant and musician. Nothing is known about his duties at a time when musical life was oppressed by the Thirty Years War. After 20 years at court Sartorius was installed in 1646 as official (later steward) with special appointment for musical matters at the secularized monastery at Himmelkron, near Bayreuth. He lived there until 1671 at the latest; again, there are no documents relating to his activities.

In 1655 Sartorius wrote the funeral music for Margrave Christian; it was scored for five voices and instruments and published as *Fürstlicher Ruhm- und Leich-Text* (Bayreuth, 1655). The new margrave, Georg Albrecht, and his son Christian Ernst were the dedicatees of a set of sacred concertos for a similar combination of voices and instruments, *Unterschiedlicher teutscher nach der Himmelcron Zielender hoher Fest- und Danck-Andachten Zusammenstimmung* (Nuremberg, 1658). This collection, arranged according to the liturgical calendar, in some ways reflects the average standards of German church music at the time: vocal parts normally move in pairs, especially in parallel 3rds and 6ths; the continuo bass serves mainly as harmonic foundation; and the melody is usually in the top part, while the alto voice has vanished altogether. The use of obbligato instruments, which are treated in a manner distinctly different from the vocal parts, points towards the new style, but Sartorius's music is not free from some of the shortcomings that Schütz had foreseen in the preface to his *Geistliche Chor-Music* (1648): the harmonies are either dull or jerky, and technical faults such as false relations and parallel 5ths and octaves appear frequently. Sartorius's technique suggests a dilettante rather than a well-trained composer. This perhaps explains why he was not called back to the Bayreuth court when Margrave Christian Ernst reorganized the Hofkapelle and introduced opera. His *Andachten*, however, could be performed by modest forces and thus fitted well the needs of Kantors and teachers in the small Protestant towns who tried to re-establish regular church music in the period after the Thirty Years War.

DOROTHEA SCHRÖDER

**Sartorius, Erasmus** (*b* Schleswig, 1577; *d* Hamburg, 17 Oct 1637). German writer on music and composer. He was a choirboy at Gottorf Castle, the residence of the dukes of Holstein. After attending the Gymnasium at Bordesholm, he went to the University of Rostock, where in 1603 or 1604 he was appointed Kantor at the Marienkirche. From 1605 until his death he worked in Hamburg as Kantor of the Johanneum and civic music director. He fostered the performance of polychoral music, a material witness of which was the construction of choir lofts in the main churches. When in 1607 the Gothic St Gertruden was reconsecrated after a period of disuse, Sartorius directed a solemn service with polychoral works by Lassus, Hieronymus Praetorius and Gallus, one of the most memorable events in the music history of Hamburg. At the domed chapel, famous for its acoustic, he established the city's tradition of annual performances of Passion music, beginning in 1609 and engaging instrumentalists for the first time in 1612. He also directed polyphonic music with the Johanneum choir at the four main churches, for which he received payments from 1612. He was held in high esteem by his colleagues: on the occasion of his first marriage (1627) a number of poems and wedding songs appeared, by Hieronymus Praetorius and Johann Schop, among others.

Sartorius published two theoretical works. The first, *Belligerasmus, id est Historia belli exorti in regno musico* (Hamburg, 1622, rev. 3/1639 as *Musomachia, id est Bellum musicale* by P. Lauremberg, 4/1642), describes the battle between Bisthon and Orpheus, the would-be successors to Apollo and the leaders of monodic and polyphonic music respectively. Imitating reports of military campaigns, Sartorius commented on the effects and advantages of music and considered the qualities of both *musica choralis* and *figuralis*. Although the title and structure of his book bear some resemblance to Claudius Sebastiani's *Bellum musicale* (1563), Sartorius did not draw from it; instead he used similar discourses on non-musical subjects as models. His second treatise, *Institutionum musicarum tractatio nova et brevis* (Hamburg, 1635), was intended to serve as a theoretical and practical manual. Concerning solmization, he mentioned reforms like Calvisius's 'bocedization' method, yet recommended adherence to the old system. Like Burmeister, he ascribed the characters of the modes to the position of tones and semitones around the important notes of a melody. His musical examples are taken mostly from Lassus and Praetorius, while his own *Fugae aliquot* (2–8 parts, Hamburg, 1635; 12 ed. F. Jöde, *Der Kanon*, i, Wolfenbüttel, 1943) probably served as a supplement. He also published a wedding song (*Veni dilecte mi*; Hamburg, 1606), and, according to Seiffert, two motets – one for four voices, one for solo voice, and both with instruments – signed 'Sartorius' were formerly held at the library of the Michaeliskirche, Lüneburg.

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MARTIN RUHNKE/DOROTHEA SCHRÖDER

**Sartorius** [Schneider, Schneickher], **Paul** (*b* Nuremberg, bap. 16 Nov 1569; *d* Innsbruck, 28 Feb 1609). German composer and organist. He was originally called Schneider. In his native city he attended the grammar school of St Lorenz, where one of his teachers was Leonhard Lechner. Then, as he explained in the preface to his *Neue teutsche Liedlein*, he went to Italy to study with some of the famous composers of the day. He probably stayed for quite some time in Rome in circles frequented by Palestrina

and his pupils; one composer he probably got to know well was Ruggiero Giovannelli, on whose motet *Jubilate Deo omnis terra* he wrote a parody mass. By 1594 at the latest he became organist in the Hofkapelle of Archduke Maximilian II of Austria, and he held this post until his death. The archduke lived at Mergentheim, Franconia, until 1602 and thereafter at Innsbruck, and thus Sartorius must have lived principally at these two places. In 1599 he sent one of his eight-part masses to Duke Maximilian I of Bavaria at Munich and at about the same time sent his eight six-part *Magnificat* settings and some motets to Archbishop Wolf Dietrich von Raitenau at Salzburg. It is out of the question that his permanent home was at Nuremberg, as Eitner supposed; Eitner and some later authorities also wrongly identified him with the Nuremberg pastor Paul Sartorius (1561–1623); nor was he related to the Nuremberg music publisher Johann Friedrich Sartorius (*c*1595–after 1649).

For a German composer of Hassler's generation, Sartorius was, as a composer of sacred vocal works, very much up-to-date in his knowledge of Italian music. He was influenced less by Lassus or Hassler than he was by Palestrina. This is particularly evident in the eight six-part *Magnificat* settings, in which he made use not only of single motifs, but even here and there of whole passages taken from *Magnificat* settings by Palestrina. He set only the even-numbered verses, beginning with 'Et exsultavit', and created the impression of a real eight-part double choir by the use of contrasting groups of four voices from the full choir. His German songs are almost entirely in duple time and mainly use pavane and allemande rhythms, with primarily imitative textures and much sequential writing. In form and content they are midway between the sophisticated art of the canzonet and the simple dance-song.

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8 Magnificat, 6vv, *A-Sd*
3 antiphons, 6, 8vv, *Sd, D-Mbs* (org score)
2 hymns, 4, 8vv, *Bsb, Mbs* (org score)
5 motets, 8vv, *Mbs* (org score)

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FRANZ KRAUTWURST

**Sartory, Eugène** (*b* Mirecourt, 22 Sept 1871; *d* Paris, 5 March 1946). French bowmaker. He received his first training from his father. He went to Paris to work first for Charles Peccatte and then for Alfred Lamy before setting up on his own account in 1893. He worked first at 12 boulevard Bonne Nouvelle, moving to 13 rue du Faubourg Poissonnière and finally to 3 Cité Trévise. His work was much influenced by Voirin and Lamy but has marginally more strength, both in the hand and to the eye. The bows' heads are small and the sticks most often round; the best are dark brown. The cello bows usually depart from the Voirin tradition, having more weight and a broader head. At the beginning of the 20th century Sartory's bows retailed in London at two guineas, less than an inferior brand from Dresden. He was soon better appreciated, however, and among his patrons was Ysaÿe, who had several presentation bows made. His bows are very popular today; the brandmark, 'E. Sartory à Paris', appears on the handle and also often under the lapping. For further information, see J. Roda: *Bows for Musical Instruments of the Violin Family* (Chicago, 1959).

CHARLES BEARE

**Sarum chant.** *See* SALISBURY, USE OF.

**Sarunai** [sarinai, sarune, sarunei, serunai, serune]. Oboe of Sumatra, Malaysia and Vietnam; a double-reed instrument with pirouette, related to the Arab *zūrnā*. It exists in various forms, for all of which circular breathing is used.

In Minangkabau, West Sumatra, the *sarunai* consists of a double reed of palm-leaf lamellae below which is a wooden or metal ring, two conically bored pipes fitting vertically into each other, with four fingerholes in the lower pipe, and a buffalo-horn or wooden flare. Alternatively a piece of rice-stalk about 8 cm long is fitted into an open thin piece of bamboo about 23 cm long; a U-shaped slit is cut in the top of the stalk to serve as a reed and four fingerholes are cut into the bamboo tube.

In the Batak Toba area the *sarune* occurs in two sizes. The larger (80 cm long) is used only in the ceremonial *gondang* orchestra and the smaller (*sarune getep*, 30 cm long) in ceremonial ensembles. The former has a tiny double reed of palm-leaf lamellae, which fits through a coconut shell or metal disc into the body – a wooden pipe with four fingerholes, a piece of buffalo horn and another piece of wooden pipe, ending with a wooden circle or goat-horn flare. The smaller instrument has a body of three cylindrically or conically bored pieces of wood.

In the Pakpak (Dairi) area the *sarune* is made entirely of wood, with a tubular body, about 40 cm long, ending in a barrel-shaped bell. It has six fingerholes and a tiny double reed of palm leaf. It is played in the *genderang* ensemble at large festivals, and in ceremonies involving magic it is played solo.

In the Batak Simalungun area the *sarunei* is used in the *gonrang sidua-dua* and *gonrang sipitu-pitu* ceremonial ensembles. Its double reed (*anak ni sarunei*: 'child of the sarunei') is made of a folded grass blade and its flared body of wood or bamboo. It has six fingerholes and a thumb-hole.

In the Mandailing area the *sarune* (about 25 to 30 cm long) comprises a palm-leaf double reed, a vertical disc of metal or shell, a cylindrical body of *bulo surik* (a kind of bamboo) in which four finger-holes are cut or burnt out, and a flare of goat horn at the bottom. The mouthpiece is usually attached by a small piece of string to the pipe into which it is inserted. The *sarune* plays an ornamented melodic line in the three main Mandailing ceremonial orchestras.

In the Batak Karo area the *saruné* plays the leading melodic role in the *gendang* ensemble. Its conical body,

about 25 cm long, is made of *silantam* wood and ends with a carved flare. Its double reed, called *anak saruné*, is made of green coconut leaf; the disc below it is of metal. It has eight fingerholes.

In the Gayo (Takengon) area of Central Aceh the *serune* has a pipe of jackfruit wood about 24 cm long. It has a slightly conical bore and ends in a conical flare made of wound strips of *pandan* palm leaf about 13 cm long and 3 cm in diameter at its lower end. The pipe has usually six fingerholes in the front and one at the back. To the double reed, made of *rumbia* palm leaf, is attached a piece of coconut shell which fits the blown-out cheeks of the player. Another form of the instrument in Aceh is known as a *seurune kaleë*.

In the Serdang, Langkat and other Malay coastal areas of North Sumatra the small palm-leaf reeds of the *serunai* fit into a bamboo tube, with one or two coconut-shell or metal rings near the mouthpiece, to which a long wooden or bamboo tube with a slightly conical bore is attached, ending in a flare. It is used in the *gendang-gung* and *makyong* ensembles in Serdang.

In West Malaysia, the *serunai* has a double reed, usually of palm leaf, attached with a metal staple to the upper end of a slightly conical wooden tube, which ends in a wide, circular bell with little flare. There is a pirouette of copper or other metal, and the reed is taken into the mouth completely. There are usually seven fingerholes and a single thumb-hole. The instrument is found in two sizes, the smaller (about 40 cm long) being more popular than the larger which may be up to 50 cm long. The instrument may be decorated and inlaid with mother-of-pearl. It is used to accompany theatre genres and folkdances. The *serunai* of the Semelai Orang Asli (aborigines) is an end-blown bamboo tube about 23 cm long, with a piece of grass wedged in one end to form a reed.

The *saranai* ('xaranai') is an oboe used by the Chàm people living in south-central Vietnam. The lowland Vietnamese counterpart is called *kèn bầu*, *kèn bóp*, or *kèn mộc*. The *saranai*, about 35 cm long, consists of three parts: a double reed, connecting tube and main body. There are seven fingerholes and one thumb-hole under the body. Its active, conjunct melodic style uses equidistant pentatonic and heptatonic scales. The Chàm instrument is accompanied by the *baranu'ng*, a single-headed drum played with the hands.

MARGARET J. KARTOMI, LYN MOORE, NGUYEN THUYET PHONG (with JACK PERCIVAL BAKER DOBBS)

**Sáry, László** (*b* Györ, 1 Jan 1940). Hungarian composer, brother of József Sári. He studied with Szervánszky at the Liszt Academy of Music, Budapest (1961–6). His early works show the strong influence of Bartók. In ensuing years, acquaintance with the music of Boulez and Stockhausen stimulated a change in his style. The experimental ideas he developed with the Budapest New Music Studio (which he co-founded in 1970 with Jeney and Vidovszky, among others), led to group improvisation and collective compositions, of which *Pentagram* (1982) is an adaptation. His encounter with Christian Wolff at Darmstadt in 1972 led him to diverge further from traditional Western European styles. Much of his music of the 1970s and 80s employs repetitive patterns, such as chordal sequences (*A Continuity of Rotative Chords*), groups of scales (*Ludus cromaticus*) or small sets of pitches (*Fives Repeated*, made up of 120 permutations of five pitches). His interest in electronics and *musique concrète* led to *Studies for Steam Engines* (tape, 1996), which won third prize in the seventh International Rostrum of Electroacoustic Music (1998).

In the mid-1970s, Sáry began formulating 'Creative Music Practice', which explores improvisation in teaching and composing; he has introduced this method to music teachers in Japan, France, Italy, Belgium and Estonia. His book on the subject, *Kreatív zenei gyakolatok* ('Creative music activities'), was published in 1999.

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RACHEL BECKLES WILLSON

**Saryan, Ghazaros (Lazar) Martirosi** (*b* Rostov-na-Donu, 30 Sept 1920; *d* Yerevan, 27 May 1998). Armenian composer and teacher. He was the son of the painter Martiros Saryan who moved with his family to Yerevan in 1921. Ghazaros Saryan studied composition with Barkhudarian and Talian at the Yerevan Conservatory (1934–8) and then with Anatoly Aleksandrov and Shostakovich at the Moscow Conservatory (1945–50). He then taught composition and orchestration at the Yerevan Conservatory (from 1972 as professor), also serving there as rector (1960–86) and head of composition (from 1986). His pupils include Tigran Mansurian. He was chairman of the board of the Armenian Composers' Union (1955–6) and received many official awards including the State Prize of Armenia (1983, for his Symphony) and People's Artist of the USSR (1990). His works have been performed internationally. His musical orientation is broadly programmatic. In his early works national colouring and elements of folklore are combined to create a picturesque but sometimes ascetic thinking; the orchestral suite *Panno Armenia* ('Symphonic Canvas of Armenia') vividly recreates in musical terms the paintings of the composer's father, even if their sonic manifestation is at times rather

abstract. His increasing interest in timbral gradation and spatial perspective is demonstrated in the Symphony (1980) in which, through subtly differentiated use of nuance, Saryan creates dense and at times pointilliste textural landscapes. In a number of works he employs 12-tone technique (Violin Concerto and Second String Quartet) but he also uses pre-Classical techniques such as ostinato, monothematicism and textural narration; in the orchestral *Passacaglia*, this traditional form is reinterpreted in the light of pantonal harmonic devices.

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SVETLANA SARKISYAN

**Sas (Orchassal), Andrés** (*b* Paris, 6 April 1900; *d* Lima, 26 Aug 1967). Peruvian musicologist and composer of Belgian-French origin. When he was five the family moved to Brussels, where until 1919, under parental pressure, he studied to be a chemical engineer. But in 1920 he completed a course in harmony at the Anderlecht Academy, Brussels, and he then studied at the Brussels Conservatory with Marchot (violin, 1920), Miry (chamber music, 1923) and Closson (history), taking private lessons in counterpoint and fugue under Imbert. After a year of teaching at the Forest Music School, Brussels, he was in 1924 appointed to teach the violin and chamber music at the Lima Academy. He was back in Belgium to direct the municipal music school in Ninove (1928–9), and then returned to Lima, where, with his wife, the pianist Lily Rosay, he founded the Sas–Rosay Academy of Music (1930). Also in that year he collaborated with María Wiesse de Sabogal in founding *Antara*, a short-lived Lima music journal named after the Inca syrinx. Stimulated by the work of Max Uhle, Sas was the first Peruvian to make a scientific study of the clay syrinxes of the Nazca, a pre-Inca coastal tribe, and he established the microtonal nature of their music. He co-edited three further journals: *El correo de insula* (1946), *Anacrusa* (1956) and *Música* (1957). Although none of these lasted more than a few months, Sas's articles on colonial music established him as the leading historian of Peruvian music in Lima. He directed the conservatory there in 1951, continuing to teach composition and theory sporadically until 1966. His pupils included Garrido-Lecca, Iturriaga, Pinilla, Pulgar Vidal and Edgard Valcárcel. As a composer himself he treated Peruvian materials in an Impressionist manner, producing salon pieces based on the pentatonic highland melodies.

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ROBERT STEVENSON

**Sassanian music.** *See* IRAN, §I, 5.

**Sasse, Konrad** (*b* Wernigerode, 3 Oct 1926; *d* Dessau, 22 July 1981). German musicologist. He studied musicology at the University of Halle with Max Schneider and Siegmund-Schultze (1948–54), taking the doctorate there in 1962 with a dissertation on Robert Franz. After working as secretary to the Halle Handel Festivals (1954–6), he was appointed director of the Handel House in Halle (1956) and in 1959 joined the committee of the Händel-Gesellschaft. His principal publications were studies of Handel, and included a catalogue of the collections in the Handel House, a Handel bibliography and several studies of the performing aspects of the operas.

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HORST SEEGER

**Sasse** [Sax, Saxe, Sass], **Marie (Constance)** (*b* Oudenaarde, 26 Jan 1834; *d* Paris, 8 Nov 1907). Belgian soprano. She

studied in Ghent, Paris and Milan and made her début at Venice as Gilda in 1852. At the outset of her career she changed her name to Sax, then to Saxe when the instrument maker Adolphe sued her; when he sued again, she reverted to Sasse and was later known as Sass. While working in Paris as a café-concert singer she came to the notice of Carvalho, director of the Théâtre Lyrique, where she appeared as Countess Almaviva in *Figaro* in 1859. In the same year, she sang Eurydice in the historic revival of Gluck's *Orphée et Eurydice*, in Berlioz's version, with Viardot as Orpheus. Engaged at the Paris Opéra from 1860 to 1877, she sang Elisabeth in the revised *Tannhäuser* (1861), and created Sélika in *L'Africaine* (1865) and Elisabeth de Valois in *Don Carlos* (1867). Her repertory also included Valentine (*Les Huguenots*), Alice (*Robert le diable*) and Leonora (*Il trovatore*). At La Scala she created Cecilia in Gomes's *Il Guarany* (1870) and sang Lucrezia Borgia (1877). She also appeared in Brussels, St Petersburg and Madrid. Wagner was pleased with her Elisabeth in *Tannhäuser*; Verdi, who disliked her attitude to colleagues at rehearsal, was less pleased with her heroine in *Don Carlos*. When she was recommended for Amneris in *Aida*, he refused. Married, briefly, to the bass Armand Castelmary, she retired in 1877 and died in poverty. Her memoirs, *Souvenirs d'une artiste*, were published in Paris in 1902.

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RONALD CRICHTON, ELIZABETH FORBES

**Sassetti.** Portuguese firm of music publishers and retailers. It was founded in Lisbon in 1848 as Sassetti & Co. by João Baptista Sassetti (1817–89), and published educational works, classical choral and piano music, and works by Portuguese composers (e.g. João Arroio, Luís de Freitas Branco, Cláudio Carneyro, Rui Coelho, Rey Colaço, Armando José Fernandes, Frederico de Freitas, Victor Hussla, Alfredo Keil and José Vianna da Motta). In 1973 Sassetti & Co. started a new company, Sassetti-Sociedade Portuguese de Música e Som, which is involved in the manufacture of records and music, also handling its own sales; it specializes in records, and its programme includes the systematic recording of works by major Portuguese composers (e.g. Carlos Seixas, João Domingos Bomtempo, Fernando Lopes Graça, Jorge Peixinho and Emanuel Nunes). Sassetti & Co. continued as an independent retail business until the mid-1980s when it ceased almost all activities; it now publishes reprints only.

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CARLOS DE PONTES LEÇA

**Sassofone** (It.). *See* SAXOPHONE.

**Śāstri, Śyāma** (*b* Tiruvarur, Tamil Nadu, 26 April 1792; *d* Thanjavur, Tamil Nadu, 6 Feb 1827). South Indian composer and musician. He was the oldest member of the Karnatak *trimūrti* ('trinity') of singer-saints (*see* also TYĀGARĀJA and MUTTUSVĀMI DĪKṢITAR). His family was not musical but he was taught Telugu and Sanskrit by his father, who was the *pūjāri* at the Kāmākṣi temple in Thanjavur. Śyāma Śāstri received his musical training initially from a wandering *sannyāsin*, Saṅgīta Svāmī, and later from Paccimiriyam Ādiyappayya. Although, like the other two members of the 'trinity', Śyāma Śāstri eschewed royal patronage in favour of a life of devotion, his financial position was secure due to his inheritance of land, originally granted to his father by the ruler of Thanjavur in 1783. One request he did accede to, however, was to sing against the Andhran musician Bobbili Keśaviaya, who had issued a musical challenge to the court musicians at Thanjavur.

Devotion was the primary aim of his music-making, inspired by the Hindu *bhakti* revivalism of the 18th century. He worshipped the goddesses Kāmākṣi, to whom many of his compositions were addressed, and it is possible that he initiated Muttusvāmi Dīkṣitar into Devi *bhakti*. His output is smaller than Tyāgarāja's (traditionally said to be around 300 pieces, many of which are now lost), but it is generally considered to be extremely fine and rhythmically intricate; his use of *tāla* is widely admired. Śyāma Śāstri's texts were largely composed in Telugu, widening their popular appeal. Some of his most famous compositions include the nine *kriti*, *Navaratnamālikā*, in praise of the goddess Mīnākṣī at Madurai, and his eighteen *kriti* in praise of Kāmākṣi. As well as composing *kriti*, he is credited with turning the *svarajati*, originally used for dance, into a purely musical form (his three *svarajati* in *rāga Tōḍi*, *Bhairavī* and *Edukulakāmbhōji* are all devotional songs to Kāmākṣi).

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MARIA LORD

**Satanowski, Robert** (*b* Łódź, 20 June 1918). Polish conductor and composer. He studied conducting in Łódź under Bohdan Wodiczko and gained his diploma in 1951; that year he became conductor of the Lublin PO. After working as conductor and artistic director of the State PO in Bydgoszcz, he studied opera production with Felsenstein at the Komische Oper in Berlin and also with Karajan, before becoming artistic director of the city theatre and conductor of opera and operetta in Karl-Marx-Stadt (now Chemnitz). From 1961 to 1963 he was conductor, artistic director and director of the Poznań PO. He founded the Poznań Chamber Orchestra and was conductor of the Poznań Opera, 1963–5. From 1969 to 1976 he was artistic director of the Vereinigte Städtische Bühnen of Krefeld and Mönchengladbach. From 1975 to 1977 he was conductor and artistic director of the Municipal Music Theatre in Kraków, and from 1977 to 1982 conductor of the Wrocław Opera, before becoming artistic director at the Warsaw Opera (1981–91) and conductor of the Aachen Opera (1991–2). Satanowski was a guest conductor at opera houses throughout Europe and in the USA, and also conducted in Iran and Turkey. He gave the premières of works by Witold Rudzinski, Edward Bogusławski and Zbigniew Bargielski. Among his own compositions are an *Allegro symfoniczne*, a string

quartet, piano and choral works, songs and dramatic music.

MIECZYSŁAWA HANUSZEWSKA/R

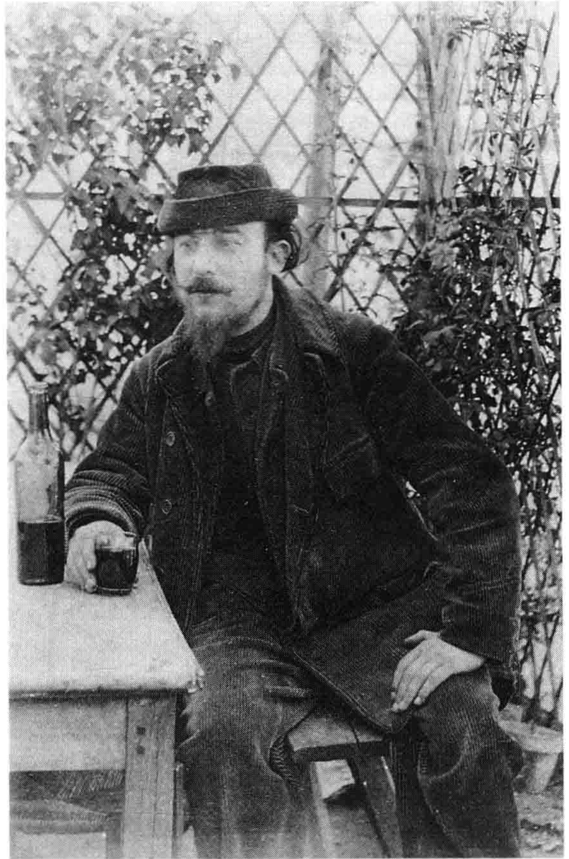
**Satie, Erik** [Eric] (**Alfred Leslie**) (*b* Honfleur, 17 May 1866; *d* Paris, 1 July 1925). French composer. He was an iconoclast, a man of ideas who looked constantly towards the future. Debussy christened him 'the precursor' because of his early harmonic innovations, though he surpassed his friend's conception of him by anticipating most of the 'advances' of 20th-century music – from organized total chromaticism to minimalism. To some extent he made a virtue of his technical limitations, but his painstaking quest for perfection in simplicity, coupled with his ironic wit and his shrewd awareness of developments in other fields of contemporary art, made him the personification of the wartime *esprit nouveau* in France.

1. LIFE. He was the eldest son of Alfred Satie and Jane Leslie Anton, whose mother was Scottish. After the Franco-Prussian war, Alfred sold his ship-broking business and the family moved to Paris, but in 1872, Jane Satie died and Eric and his brother Conrad were sent back to Honfleur to be brought up, as Catholics, by Alfred's parents. Here Eric (who, as a professional composer, later used 'Erik') began music lessons in 1874 with a local organist, Vinot, who stimulated his love of Gregorian chant. Disaster struck again in the summer of 1878 when his grandmother mysteriously drowned, and he was returned to Paris to be informally educated by his father. Meanwhile his father had met a piano teacher and mediocre salon composer, Eugénie Barnetche, and in January 1879 they married, much to Eric's displeasure. Eugénie resolved to form Eric in her own mould and enrolled him in the preparatory piano class of Émile Descombes at the Paris Conservatoire that November.

Satie loathed his seven years at what he later called 'a sort of local penitentiary' and was described by Descombes in 1881 as the 'laziest student in the Conservatoire'. Almost every report suggests that he was a gifted pianist who was utterly lacking in motivation and poor at sight-reading. By 1885 he had reached the intermediate piano class of Eugénie's former teacher, Georges Mathias, who also thought him 'worthless'. His closest friend at the time, the Spanish-born poet Contamine de Latour, maintained that he only persisted with his Conservatoire studies so that he could get away with one year's military service instead of five. In the end, he reduced this still further by deliberately contracting bronchitis to get himself invalided out of the 33rd Infantry Regiment in April 1887.

During his convalescence he discovered the literary works of Flaubert and Péladan. His father, who had set up his own music publishing business in 1883, brought out five songs he had written with Latour, and his *Valse-ballet* and *Fantaisie-valse* appeared in the journal *La musique des familles*. Despite these attempts to fit in with the bourgeois musical aspirations of his parents, relationships were becoming increasingly strained, and he left home late in 1887 to begin an independent career in Montmartre.

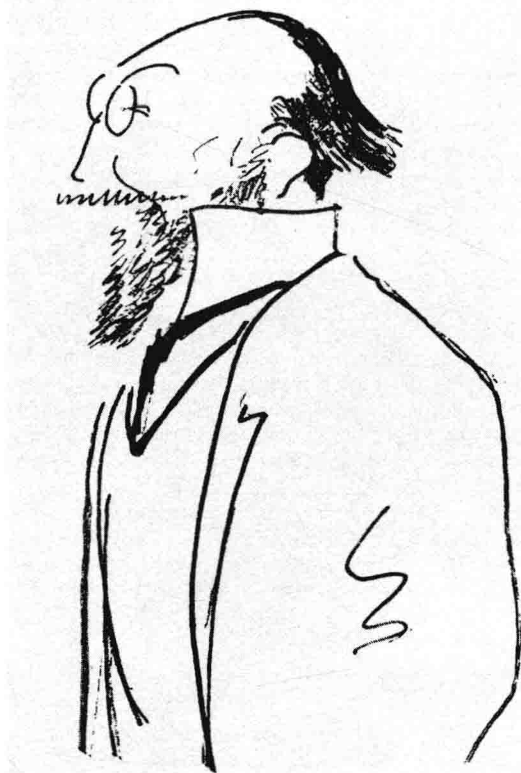
His first room, at 50 rue Condorcet, was close to the famous Chat Noir cabaret, where he soon became a frequent habitué. He (and Latour) were introduced to the colourful master of ceremonies, Rodolphe Salis, by the plumber-turned-poet Vital-Hoquet. Satie impressively styled himself 'Erik Satie – gymnopédiste', although his



*1. Erik Satie*

three celebrated *Gymnopédies* were not completed until the spring of 1888. Free from his restrictive upbringing, he enthusiastically embraced the reckless bohemian lifestyle and created for himself a new persona as a long-haired man-about-town in frock coat and top hat. By 1890 he was engaged as conductor of the orchestra that accompanied Henri Rivière's shadow theatre spectacles at the Chat Noir; there he was soon on familiar terms with the humorist Alphonse Allais, whose whimsical buffoonery influenced his own pseudonymous early journalism. In 1891 he quarrelled with Salis and left the Chat Noir to become second pianist at the nearby Auberge du Clou. Here his friendship with Debussy developed, especially when Debussy was the only one to recognize the serious intent behind the outrageous 'Christian ballet' *Uspud*, which Satie and Latour had concocted to scandalize the musical establishment (even challenging the director of the Paris Opéra to a duel in order to gain *Uspud* a hearing). Debussy's perceptive description of Satie as 'a gentle medieval musician lost in this century' also dates from 1892, though their intimate 25-year friendship was not without its complications, especially when Satie the jester later became successful and challenged Debussy's musical superiority.

In the spring of 1890 Satie moved higher up into the Butte Montmartre 'to escape his creditors', and his Rose+Croix compositions were conceived in tiny rooms at 6 rue Cortot. His aims during this fascinating period were to create a new musical style from the limited technical means at his disposal, and to make his name



2. *Erik Satie: caricature by Alfred Frueh*

widely known. His association with the flamboyant, self-styled 'Sâr' Joséphin Péladan during 1891–2 helped in both respects: as the official composer for Péladan's spurious Ordre de la Rose-Croix Catholique du Temple et du Graal, he was allowed free rein to experiment, and Péladan's Rosicrucian Salons at the fashionable Galerie Durand-Ruel gained him his first public hearings. In the process he developed his interests in mystical religion and Gothic art, and in *Le fils des étoiles* invented 'static sound décor': incidental music that pursued a self-sufficient course oblivious to its theatrical surroundings.

In August 1892 he publicly broke off relations with Péladan, and between 1893 and 1895 became the founder (and only member) of the Église Métropolitaine d'Art de Jésus Conducteur. From his 'Abbatiale' in the rue Cortot, he published scathing attacks on his artistic enemies – attacks which show signs of paranoia. He made three attempts to gain election to the Académie des Beaux-Arts, underwent his only known (and traumatic) love-affair with his neighbour, the painter Suzanne Valadon, in 1893, and changed his appearance again to that of the 'Velvet Gentleman' by buying seven identical dun-coloured suits with part of a small inheritance in 1895 (fig.1). This change, together with the collection of movements that form the *Messe des pauvres*, marked the end of his Rose+Croix period and the start of a long search for a new artistic direction.

Satie also needed somewhere even cheaper and less distracting in which to live and work, and to this end he moved to the southern suburb of Arcueil at the end of 1898. Once installed, he closed his door to the world for the rest of his life, adopting his final appearance as a respectable, deferential bourgeois functionary (with bowler hat, wing collar and umbrella) in 1905. He walked the ten kilometres into Paris every day, stopping at numerous cafés en route to drink and compose, returning in the small hours either by the last train from Montparnasse or on foot. In wet weather (which he preferred) he shielded his ubiquitous umbrella beneath his coat, which also contained a hammer to repel potential assailants. The unsolved question is how he emerged from his filthy room each day in pristine condition, 'like an actor stepping out from the wings' (Shattuck).

To earn a living he returned regularly to the *café-concerts* of Montmartre as accompanist to Vincent Hyspa, although he had greater commercial success with his songs for Paulette Darty (the 'Queen of the Slow Waltz') after 1902. He worked on various theatrical entertainments with Latour and Jules Dépaquit, and in *The Dreamy Fish* he tried mixing a jaunty music-hall style with the 'Impressionistic' harmonies of his friend Debussy. But what he called the 'absolutely astounding' revelation of *Pélleas et Mélisande* in 1902 showed him that this was an artistic cul-de-sac, and the only significant product of these unhappy, directionless years were the *Trois morceaux en forme de poire* of 1903, although these were a mixture of pieces written in 1890–91 with arrangements of more recent cabaret songs.

In a determined attempt to improve his technique, Satie enrolled as a mature student at the Schola Cantorum in October 1905, gaining a diploma in counterpoint (under Roussel) in 1908, and taking various parts of d'Indy's composition course (including fugue and orchestration) between 1905 and 1912. Now that he was self-motivated, his progress was more impressive, although by no means exceptional. His compositional offshoots show that he still retained his sense of parody, and his main aim seems to have been to develop a modern form of fugue, using short-winded, elliptical subjects (as in the 'Fugue litanique' from *En habit de cheval*).

The turning-point in his career came in January 1911 when Ravel performed some of his earliest pieces at a concert of the Société Musicale Indépendante. Satie was suddenly seen (in his second Sarabande) as a harmonic forerunner of Impressionism: he became a focus for young composers, and Debussy conducted his orchestrations of the *Gymnopédies* two months later at the Salle Gaveau, upsetting their composer by being jealous of their success. What pleased Satie most about all this was that Demets agreed to publish his recent *Véritables préludes flasques* in 1912 and was soon requesting more such humorous piano pieces. This enabled him to give up his 'degrading' cabaret work and stimulated a productive period that culminated in the *Sports et divertissements* of 1914, in which his exquisitely calligraphed texts and music combined with Charles Martin's drawings in a miniature *Gesamtkunstwerk*. Articles began to appear about his music, and the celebrated pianist Viñes promoted his cause with some notable first performances.

Though World War I interrupted the flow of concerts and publications somewhat, this period also brought Satie's second lucky break when Cocteau heard Viñes and Satie perform the *Trois morceaux* in 1916. With his abundant energy and high society contacts, Cocteau was able to open doors for Satie, leading to the Diaghilev-Massine-Picasso ballet *Parade* in 1917. After this *succès de scandale*, Satie's career revolved around the theatre

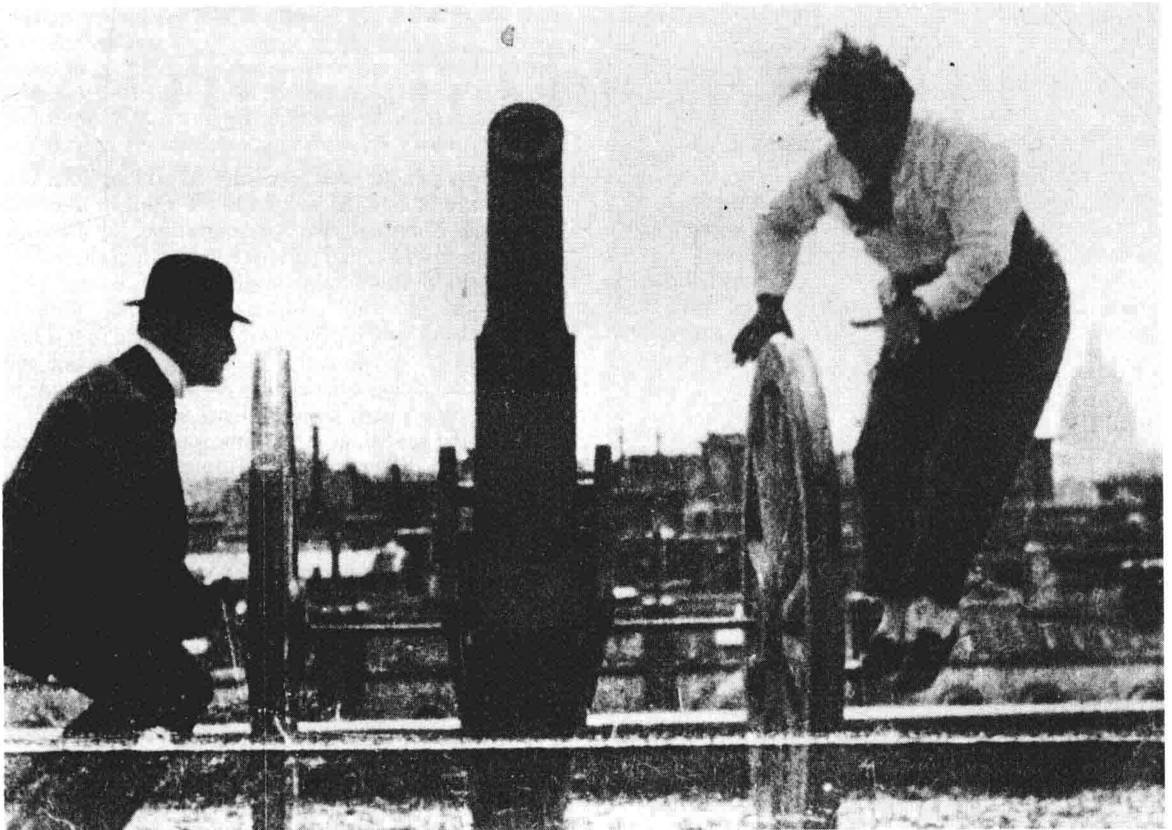
and he found himself in the fortunate position of writing mostly to commission. If he preferred working with Picasso, and had a greater respect for Diaghilev than for Cocteau (whom he came to find interfering and egoistic), it was the latter's championship of him – especially in *Le coq et l'arlequin* and as godfather to Les Six – that ensured his fame in the postwar years.

In October 1916 Satie received a commission from the Princesse de Polignac that was to result in his masterpiece, *Socrate*, two years later. He chose to set extracts from Plato's *Dialogues* in a translation by Victor Cousin as a 'symphonic drama', though one 'without the least idea of conflict'. Satie called it a 'return to classical simplicity with a modern sensibility', and it greatly impressed Stravinsky when he heard it in 1919. Its composition was, however, interrupted in 1917 by the successful libel case brought against him in the wake of *Parade* by the critic Jean Poueigh, when he only narrowly escaped a prison sentence.

After 1920 his journalistic output increased. During that year there were two festivals of his music and the first performance, with Milhaud, of *Musique d'ameublement* (music designed to be, like furniture, part of the background) at the Galerie Barbazanges. In 1921 Satie joined the Communist party and began to become increasingly involved in the Dada movement in Paris; he presided at the public trial of André Breton at the Closerie des Lilas café in February 1922. In 1923 a group of young composers (Cliquet-Pleyel, Désormière, Jacob and Sauguet) adopted him as their mascot, and he promoted the 'École d'Arcueil' in concerts even after he became intensely occupied in setting the spoken dialogue from Gounod's opera *Le médecin malgré lui* at Diaghilev's request for his winter season in Monte Carlo. (This score showed that he was perfectly capable of using directional, 19th-century chromatic harmony when he chose to.) 1924 proved even more eventful with the ballets *Mercure* (Picasso-Massine) and *Relâche* (Picabia-Borlin), both of which provoked first night scandals. *Relâche*, with its onstage obscenities, anticipated the theatre of alienation, though its most significant part was René Clair's surrealist film *Entr'acte* (fig.3), for which Satie composed the first synchronized film score.

After *Relâche* Satie's years of heavy drinking finally caught up with him, and he had to be hospitalized in February 1925 due to cirrhosis of the liver and pleurisy. He remained uncompromising to the end, refusing to see past friends with whom he had quarrelled. When his brother Conrad, Milhaud, Désormière and Robert Caby finally entered his squalid room in Arcueil, they had to evict two cartloads of accumulated rubbish before they could begin to sort out his papers and manuscripts. The letters he had kept were unfortunately later destroyed in a fire at Conrad's home, but his notebooks and scores were preserved by Milhaud.

2. WORKS. There are so many conflicting interpretations of Satie's career that it may best be viewed as a single span – one whose unconventional direction was determined by a continual rethinking of the aims and aesthetics of music in reaction to 19th-century practice and excesses. Dance, theatre and cabaret music run as virtually



*3. Erik Satie and the Dada artist Francis Picabia in René Clair's film 'Entr'acte' (1924)*

**Ex.1** *Ogive* no.1

continuous threads through this span, as do the cardinal French virtues of simplicity, brevity and precision. If a dividing line has to be drawn, it should be with the move to Arcueil in 1898.

Just as there is no motivic development in Satie's oeuvre, or any sense of harmonic direction towards a climax, so his style as a whole does not develop in any conventional sense. In many ways the 1887 Sarabandes are more sophisticated harmonically than his final ballet *Relâche*, and his genius lay rather in his capacity for constant renewal and experimentation within a limited textural range. His harmonic ear was his greatest gift, though his work gained greater strength through the sparser, more contrapuntal approach he adopted after his years at the Schola Cantorum. Curiously, rhythmic originality never seemed to concern him.

When considering any piece by Satie, the following key passages from his compositional aesthetic (formulated retrospectively in 1917) should be borne in mind:

> Do not forget that the melody is the Idea, the outline; as much as it is the form and the subject matter of a work. The harmony is an illumination, an exhibition of the object, its reflection . . . If there is form and a new style of writing, there is a new craft . . . Great Masters are brilliant through their ideas, their craft is a simple means to an end, nothing more. It is their ideas which endure . . . The Idea can do without Art.

This principle can already be seen operating in Satie's earliest important composition, the four barless *Ogives* of 1886 (ex.1). In each piece the controlling Idea is a single melodic line (A) written in the spirit of medieval plainsong. There are two harmonizations (or illuminations), the first (A1) in *ff* parallel octaves using alternating root position chords and inversions, the second (A2) entirely in *pp* root position chords. The form is A–A1–A2–A1, and the only real 'Art' applied to this first compositional system is that there are between one and four chordal changes from A1 to A2 in each *Ogive*. As in many of Satie's early compositional sets, the concept is timeless and spatial, as if the same sculpture were being viewed from different angles. Through repetition Satie makes a lot out of a little; the craft is certainly a simple means to an end, and both the style of writing and the concept were entirely new.

In the three Sarabandes of 1887, Satie made his first experiment in juxtaposing musical cells within the binary form (with repeated halves) of a baroque dance movement. The uncompromising harmonic vocabulary (chains of unresolved 7ths and 9ths) undoubtedly influenced Debussy's 1894 Sarabande, and probably came about as an extension of similar progressions in the barless song *Sylvie* rather than from the functional parallel 9ths that Satie had recently heard in Chabrier's prelude to *Le roi malgré lui*. The gently undulating *Gymnopédies* belong to a different antique world and rightly remain among Satie's most popular creations: lilting, modal and never quite

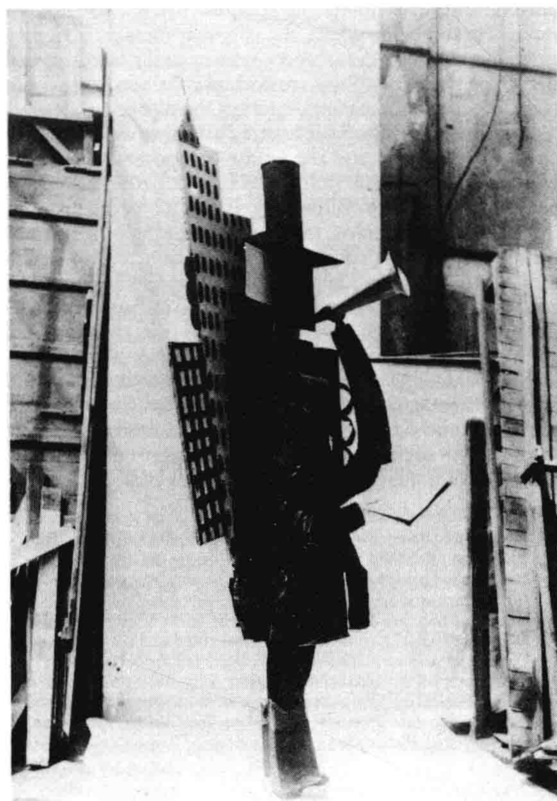
predictable. Satie claimed that they were inspired by reading Flaubert's *Salammbô*. The three *Gnossiennes* of 1890 acquire a more oriental feeling through their modal use of the raised fourth degree, their melodic decorations and their more static basslines. For the first time Satie added occasional strange comments to challenge the preconceptions of performers and to stimulate their interest.

In the Rose+Croix pieces of 1891–5 he moved forward from the *Ogives*, endlessly experimenting in his search for a perfect compositional system. While the end-products are uniformly slow, hieratic, modal and detached from their bizarre titles, the thought behind them is way ahead of its time. Golden section proportioning is frequent; the recurring cadences in the two *Préludes du Nazaréen* create a musical punctuation adapted from literature; and *Vexations* (1893) is both the first organized piece of total chromaticism, on a hexachordal basis, and the first minimalist piece, with a period of silent meditation before the 840 repetitions of the short, self-repeating chordal chain that follow. *Uspud* represents an early experiment in the theatre of the absurd; its text was the first to be published entirely in lower case. The best pieces of this period, such as the prelude to Jules Bois' esoteric drama *La porte héroïque du ciel* or the *Eginhard* prelude, are exquisite miniatures; the most abstruse – among them *Salut Drapeau!*, one of several experiments in using the Greek chromatic mode – remain intricately conceived curiosities.

After the move to Arcueil, Satie's career appeared to bifurcate, and however much he professed to despise his *café-concert* work, it was already fertilizing his 'serious' compositions by 1903. The error that prevented him from finding a new way forward before 1912 was partly that of trying to ape his illustrious peers, for we find bits of Ravel in his miniature opera *Geneviève de Brabant* and echoes of both Fauré and Debussy in the *Nouvelles pièces froides* of 1907. An earlier following-up of the economical and fluid piano style that appears in the *Pièces froides* of 1897 could have saved him a lot of soul-searching – but then he might never have gone to the Schola Cantorum or produced a gem like *Le Piccadilly*, one of the earliest French experiments in ragtime. Like many of his pieces from the 1884 Allegro to the 'Ragtime du paquebot' (the 'Titanic') in *Parade*, *Le Piccadilly* has a popular model – in this case the phone-call chorus from *Hello! Ma Baby* by Howard and Emerson (1899). If Satie can seem like Henri 'Douanier' Rousseau in this respect, he could also anticipate popular melodies, whether 'Tea for Two' in 'Le golf' (from the *Sports et divertissements*) or 'Run, rabbit, run' in *The Dreamy Fish*, both ostensibly 'serious' compositions. His original cabaret songs, like *Je te veux* and *La diva de l'Empire*, are catchy and well-crafted, with unexpected harmonic twists, and his scorings for small cabaret orchestra in the 1900s set the pattern for his later orchestrations, which are characterized by conservative instrumental ranges, the absence of any doublings at the same pitch, and an almost continual mixture of separately articulated strings and wind.

If Satie's years at the Schola Cantorum stimulated his taste for sectionally conceived fugues and dissonant chorales, it was his sudden success in 1911 that made him revert to a single, all-embracing track. Humorous piano sets rolled off what became almost a production line in 1912–15, their eccentric titles and literary diversions showing the renewed and endlessly inventive mind of Satie the 'phonometrogapher'. As well as foreshadowing surrealism in the *Heures séculaires et instantanées* (and in the play *Le piège de Méduse*, where the Baron Méduse is a self-portrait), he for once also looked to the past. The inconsequential Rossinian development section is parodied in 'd'holothurie' from the *Embryons desséchés*, in the section marked 'like a nightingale with toothache', while the whole piece is both a rethinking of the implications of sonata form and an adaption of Loïsa Puget's popular song *Mon rocher de St Malo*. A marvellously flat and unromantic version of the trio theme from Chopin's Funeral March bears the brunt of Satie's devastating wit in 'd'edriophthalma', and in the coda of 'de podophthalma' Beethoven's Eighth Symphony is the victim of what must be one of the funniest afterthoughts in music. Like the Rose+Croix music, these pieces are barless, but the tempos now are much more varied, and as Satie forbade their commentaries to be read aloud in public performance, they are essentially meant for private consumption, with the focus on novel graphic presentation reaching its peak in the *Sports et divertissements*. As always, the pieces were assembled like a jigsaw puzzle from an assortment of short 'motifs' with an emphasis on abrupt contrast, an almost Brahmsian fondness for low bass octaves, and a logic that was explicable only to the composer. Many experiments were left unpublished, again for reasons that can only be guessed at, but Satie had an unerring awareness of what was right for a particular time, and quickly lost interest in his past compositions.

During the last decade of his career, the commissions that came after his second discovery by Cocteau enabled



4. *The New York Manager in Satie's ballet 'Parade', Théâtre du Châtelet, Paris, 1917: costume and stage design by Pablo Picasso*

him to diversify his output. He produced four sets of miniature songs, of which the finest (and least known) are the *Quatre petites mélodies* of 1920, which open with a uniquely personal and anguished 'Élégie' for Debussy. He continued writing piano pieces up to the same year, anticipating Stravinskian neo-classicism in the *Sonatine bureaucratique* (an adaptation of Clementi's Sonatina, op.36 no.1), and returning to systematic composition (based on intervals) in the Nocturnes. Altogether he collaborated on five theatre works with Cocteau, three with Picasso (fig.4) and three with the choreographer Massine, and from *Parade* onwards he worked mainly for Dyaghilev's Ballets Russes, devising no fewer than six ballet projects for them, four of these with the painter Derain. His attraction to analytical cubism surely inspired the block-like orchestral juxtapositions of *Parade*, just as its noise-making instruments (typewriters, revolvers, etc.) can be compared to the use of everyday objects in synthetic cubism. This epoch-making ballet, whose unchanging pulse is that of the human heartbeat, put Satie into the forefront of the avant garde and from then on his primary aim was to make his music chic, Parisian and shocking. His final anarchic ballets, *Mercure* and *Relâche*, show a similar concern with mirrored structuring through interrelated sections, though their stylized music-hall content is less impressive.

Among the works of these later years, *Socrate* stands out as Satie's main claim on seriousness. It is the ultimate example of Apollinaire's 'cult of restraint' and, in contrast to *Parade*, displays a linear logic in the succession of motifs and a more horizontal, continuous approach. Satie aimed to make *Socrate* 'white and pure like antiquity', and its complete absence of rhetoric and almost monochrome simplicity invite the sensitive listener to enter its interiorized world, where the slightest nuance is significant. In a sense, its detachment returns to the 'static sound décor' of the Rose+Croix period, and at one stage Satie even likened it to his contemporary 'furniture music'.

During his lifetime Satie exerted an important influence on Debussy, Ravel and the young composers of Les Six, while being very little influenced himself. After his death he was predictably vilified by those he had alienated through his explosive rages and seemingly irrational behaviour, and his subsequent restoration to cult status in the 1960s was validated by John Cage, who mounted concerts of his works and declared him 'indispensable' to the development of contemporary music. Many later composers in Britain and the United States have drawn on Satie's ideas in their work, and this living tradition has also been stimulated by surrealist artists like Magritte, Man Ray and Miró, with perspicacious critical support from writers such as Wilfrid Mellers, Roger Shattuck and Ornella Volta. Happily it shows no signs of abating.

### WORKS

The following list includes all the pieces Satie chose to publish, all those published by Milhaud shortly after his death and unpublished complete surviving pieces to which he gave titles. In the years around 1968 Robert Caby edited and published a number of sketches and drafts, mostly from the Schola Cantorum period (1905–12), of which only those titled and completed by Satie have been included. Where these printings have been superseded by a modern critical edition, the publication date of the latter is also given. The cabaret songs from the period 1897–1909 are difficult to date precisely, and only original songs completed by Satie are listed. Publications emanated from Paris unless otherwise specified.

#### DRAMATIC

Le Prince du Byzance (drame romanesque, 5, J. Péladan), Salut drapeau!, unison hymn, v/vv, pf/?org for Act 2 scene ix, 1891 (1968 and in Orledge, 1990, 154–6)

Le fils des étoiles (pastorale kaldéenne, 3, Péladan), 3 act-preludes, fls, hps/hmn, 1891, Paris, Galerie Durand-Ruel, 19 March 1892 (1896), rest of pf score (1973)

Le Nazaréen (drame ésotérique, 3, H. Mazel); 2 préludes, pf, 1892 (1929); no.1 orchd Poulenc (1949)

Uspud (ballet chrétien, 3, J.P. Contamine de Latour, Satie), 1892; pf/?hmn score with annotations for fls, hps, str; Paris, OC, 9 May 1979; extracts (1895), pf score (1970)

Eginhard (author unknown), prélude, pf, ?1893 (1929)

La porte héroïque du ciel (drame ésotérique, 1, J. Bois), prélude, pf, 1894; Paris, 29 May 1894; with play (1894), separately (1913); orchd Roland-Manuel, 1912

Jack in the Box (pantomime, 2, J. Dépaquit), 3 pieces for pf, 1899, orchd Milhaud, 1926; as ballet (G. Balanchine), Paris, Sarah Bernhardt, 3 June 1926; with play, Paris, Salle d'Iéna, 29 Nov 1937; pf and orch scores (Vienna, 1929)

Geneviève de Brabant (?shadow theatre play, 3, Latour), vv, chorus, pf, 1899–1900, orchd Désormière, 1926; Paris, Champs-Elysées, 17 May 1926 [concert perf.] staged Venice, Fenice, 13 April 1983; vs and fs (Vienna, 1930), with full lib (Vienna, 1989)

La mort de Monsieur Mouche (play (lost), 3, Contamine de Latour), prélude, pf, 1900 (1968)

Pousse l'amour (operetta, 1, M. de Féraudy, J. Kolb), 1905–6; Paris, Comédie-Royale, 22 Nov 1907; revived as Coco chéri, Monte Carlo, Beaux-Arts, 28 Feb 1913; only sketches survive

Le piège de Méduse (lyric comedy, 1, Satie), 7 monkey dances, pf, 1913, arr. small ens, 1921; Paris, Michel, 24 May 1921; pf version with play (1921), ens version (1968)

Les pantins dansent (poème dansé, V. de Saint-Point), pf/small orch, 1913; Paris, Salle Léon-Poirier, 18 Dec 1913; pf version in *Montjoie!*, ii/1–2 (1914), 8; orch score (1975)

Cinq grimaces pour Le songe d'une nuit d'été (incid music, W. Shakespeare, adapted J. Cocteau), orch, 1915; Paris, Champs-Elysées, 17 May 1926 [concert perf.]; orch score and pf red. by D. Milhaud (Vienna, 1929)

Parade (ballet réaliste, Cocteau, P. Picasso, L. Massine), orch, 1916–17, opening Choral and Final added 1919; Paris, Châtelet, 18 May 1917; pf duet red. (1917), orch score (1979)

La belle excentrique (fantaisie sérieuse, Satie), 3 dances plus linking Grande ritournelle [based on Légende californienne, *c*1905], orch/pf duet (dances 1–2 also arr. pf solo), 1920; Paris, Colisée, 14 June 1921; pf duet (1922), pf solo (1994)

La statue retrouvée (divertissement, Cocteau, Picasso, Massine), org, tpt, 1923; Paris, 2 rue Duroc, 30 May 1923 (1997)

[9] recitatives ('scènes nouvelles') for Gounod: Le médecin malgré lui, vv, orch, 1923; Monte Carlo, Casino, 5 Jan 1924

Mercure (ballet, 3 tableaux, Comte E. de Beaumont, Picasso, Massine), orch, 1924; Paris, La Cigale, 15 June 1924; pf red. (Vienna, 1930), orch score (Vienna, 1977)

Relâche (ballet instantanéiste, F. Picabia, J. Borlin), orch, 1924; Paris, Champs-Elysées, 4 Dec 1924; pf red. (1926); also Cinéma: entr'acte symphonique de Relâche (film score, dir. R. Clair), orch, 1924, pf duet red. by Milhaud (1926)

Projected works: Le bâtard de Tristan (op, 3, A. Tinchant), 1892; Ontrotance (ballet, 1, Latour, Satie), 1893; Corcleru (ballet, 3, Latour, Satie), 1893; Irnebizolle (ballet, 2, Latour, Satie), 1893; Tumisrudebude (ballet, 3, Latour, Satie), 1893; Un acte (ballet or op, 1, Satie), 1914; Fables de La Fontaine (ballet, R. Chalupt), 1916; Trois farces de tabarin (ballet, L.-P. Fargue), 1917; Conte pour un ballet (ballet, L. Faure-Favier), 1918; Paul & Virginie (opéra-comique, 3, Cocteau, Radiguet after B. de Saint-Pierre), 1920–23, some sketches survive, and opening Choeur de marins [La 'Belle Cubaine'] (1997); Alice au pays des merveilles (ballet, L. Norton, H.-P. Roché, after L. Carroll), 1921; La naissance de Vénus (ballet, A. Derain, Satie), 1921; Supercinéma (ballet, Derain, Satie), 1921; Les archidanses (ballet, Derain, Satie), 1922–3; Concurrence (ballet, Derain, Satie), 1923; Couleurs (ballet, Derain, Satie), 1923; Quadrille (ballet, G. Braque, Satie), 1924

#### ORCHESTRAL

Danse, small orch, 1890, arr. pf duet in 3 Morceaux en forme de poire, no.6, 1903

Trois sonneries de la Rose+Croix, 3 fanfares, tpts, hps/?orch; Paris, St Germain-l'Auxerrois, 10 Mar 1892, pf red. (1892)

The Angora Ox (music for a tale by Lord Cheminot, alias Latour), ?1901, inc., pf red. completed J. Fritz (1997)

Je te veux, waltz, cabaret/full orch, ?1901 (1904)
Poudre d'or, waltz, ?1901–2 (1902); also exists as a suite of 3 waltzes, cabaret orch, with only first strain common to both versions
Tendrement, waltz, pf/cabaret orch, 1902
Illusion, waltz, cabaret orch, 1902 (1979) [after waltz song Tendrement]
La diva de l'Empire, marche, brasserie orch, 1904 (1918)
Le Piccadilly, marche, pf, str, 1904 (1907)
En habit de cheval, 4 pieces, full orch/pf duet, 1911 (1912)
L'aurore aux doigts de rose, 1916 [by A. Verley, orchd Satie], also arr. pf duet, 1916 (1916)
Musique d'ameublement: 1 Tapisserie en fer forgé, fl, cl, tpt, str; 2 Carrelage phonique, fl, cl, str, 1918 (1973), rev. edn (1999)
Trois petites pièces montées, pf duet/orch, 1919; Paris, Champs-Elysées, 21 Feb 1920; pf duet version (1920), orch score (1921)
Musique d'ameublement: tenture de cabinet préfectoral, small orch, 1923 (1973), rev. edn (1999)

LARGE-SCALE VOCAL

Messe des pauvres (Grand messe de l'Eglise Metropolitaine d'Art) (Lat. mass and psalms), 9 movts, SB chorus, org, 1893–5, (1929) [Gloria lost]
Socrate (drame symphonique, Plato, trans. V. Cousin): 1 Portrait de Socrate, 2 Bords de l'Ilissus, 3 Mort de Socrate, SS MezMez qt/S solo, chbr orch/pf, 1917–18; with orch, Paris, Salle Erard, 7 June 1920; vs (1920), fs (1988)

SONGS

Elégie (Latour), 1887 (1887)
3 mélodies (Latour): 1 Les anges, 2 Les fleurs, 3 Sylvie, 1887 (1887)
Chanson (Latour), 1887 (1888)
Bonjour Biqui, bonjour! (Satie), 1893, facsimile in Templier (1932)
Chanson médiévale (C. Mendès), 1906 (1968)
3 poèmes d'amour (Satie), 1914 (1916)
3 melodies: 1 La statue de bronze (Fargue), 2 Daphénéo (M. Godebska), 3 Le chapelier (R. Chalupt, after Carroll), 1916 (1917)
4 petites mélodies: 1 Elégie (Lamartine), 2 Danseuse (Cocteau), 3 Chanson (anon., 18th cent.), 4 Adieu (Radiguet), 1920 (1922)
Ludions (Fargue): 1 Air du rat, 2 Spleen, 3 La grenouille américaine, 4 Air du poète, 5 Chanson du chat, 1923 (1926)

CABARET SONGS

Un dîner à l'Elysée (V. Hyspa), 1899 (1903)
Le veuf (Hyspa), 2 versions, 1899–1900 (1997)
Je te veux (H. Pacory), waltz song, ?1901 (1902)
Tendrement (Hyspa), waltz song, 1902 (1902)
Petit recueil des fêtes (Hyspa) 1 Le picador est mort, 2 Sorcière, 3 Enfant-martyre, 4 Air fantôme, 1903–4 (1997)
J'avais un ami (?Hyspa), 1904 (1997)
Les bons mouvements (Hyspa), ?1904
La diva de l'Empire (D. Bonnaud, N. Blès), 1904 (1904)
Douceur d'oublier, 1904 (1904) [arr. of song by M. de Féraudy, P. Darty]
Impérial-Oxford (Latour, text lost), 1904–5 (1997)
Légende californienne (Latour, text lost), *c*1905 [used in dramatic work La belle excentrique]
L'omnibus automobile (Hyspa), 1905 (1906)
Chez le docteur (Hyspa), 1905 (1906)
Allons-y Chochotte (D. Durante), 1905 (1978)
Rambouillet (Une réception à Rambouillet) (Hyspa), 1907 (1978, without text)
Les oiseaux (Il nous prêtent leurs noms) (Hyspa), 1907 (1978, without text)
Marienbad (Il portait un gilet) (Hyspa), 1907 (1978, without text)
Psitt! Psitt! (author unknown), 1907
La chemise (Dépaquit), 3 versions, 1909 (1997) [polka version used by Darty in Oct 1909 perf. in Arcueil]

PIANO

*solo unless otherwise stated*

Allegro, 1884 (1997) [based on F. Bérat: Ma Normandie, 1850]
Valse-ballet, 1885 (1887)
Fantaisie-valse, 1885 (1887)
4 ogives, 1886 (1889, 1965)
3 sarabandes, 1887, rev. 1911 (1911)
3 gymnopédies, 1888 (1888, 1895, 1888), nos.1, 3, orchd Debussy, ?1896 (1898)
Gnossienne [no.5], 1889 (1968, 1989)
Chanson hongroise, 1889, in Wehmeyer (1974), 32
3 gnossiennes [nos.1–3], 1890–93, separately, as 'nos.1, 6, 2 ' (1893); as set (1913)
untitled piece, 1891 (1968, as Première pensée Rose+Croix)
Gnossienne [no.4], 1891 (1968, 1989)
Leit-motiv du 'Panthée' [monodic, no inst. specified], 1891 (1892)
Fête donnée par des chevaliers normandes en l'honneur d'une jeune demoiselle (XIe siècle), ?1892 (1929)
[9] Danses gothiques, 1893 (1929)
Vexations, 1893 (1969)
Modéré, pf/?org, 1893 (1997) [possibly intended for Messe des pauvres]
Gnossienne [no.6], 1897 (1968, 1989)
Pièces froides: 1 [3] Airs à faire fuir, 2 [3] Danses de travers, 1897 (1913)
Aline-Polka, ?1899 [by H. Pacory, arr. Satie]
Verset laïque & somptueux, 1900 (1997)
The Angora Ox, ?1901 (1997) [pf version completed by J. Fritz]
The Dreamy Fish, music for a tale by Lord Cheminot, alias Latour, 1901 (1970, 1997)
Je te veux, ?1901 (1904)
Poudre d'or, ?1901–2 (1902)
Tendrement, 1902 (1903)
Illusion, 1902 [after waltz song Tendrement]
3 morceaux en forme de poire, 7 pieces, pf duet, 1903 (1911) [using material from 1890 onwards, incl. cabaret songs]
La diva de l'Empire (Intermezzo américain, arr. H. Ourdine), 1904 (1919)
Le Piccadilly (La transatlantique), 1904 (1975)
Fugue-valse, 1906 [used as Danse de tendresse in Mercure]
Passacaille, 1906 (1929)
Prélude en tapisserie, 1906 (1929)
[3] Nouvelles pièces froides, 1907 (1968)
Aperçus désagréables, 3 pieces, pf duet, 1908, 1912 (1913)
Fâcheux exemple, 1908 (1968) [counterpoint exercise]
Désespoir agréable, 1908 (1968) [counterpoint exercise]
Petite sonate, 1st movt only, 1908–9
Deux choses: 1 Effronterie, 2 Poésie, *c*1909 (1968)
Profondeur, *c*1909 (1968) [minuet exercise]
Songe-creux, *c*1909 (1968) [minuet exercise]
Le prisonnier maussade, *c*1909 (1968) [minuet exercise]
Le grand singe, *c*1909 (1968) [minuet exercise]
En habit de cheval, 4 pieces, pf duet/orch, 1911 (1912)
2 préludes pour un chien, no.1 inc., 1912, no.2 as Prélude canin (1968)
Préludes flasques (pour un chien): 1 Voix d'intérieur, 2 Idylle cynique, 3 Chanson canine, 4 Avec camaraderie (orig. Sous la futaille), 1912 (1967)
Véritables préludes flasques (pour un chien): 1 Sévère réprimande, 2 Seul à la maison, 3 On joue, 1912 (1912)
Descriptions automatiques: 1 Sur un vaisseau, 2 Sur une lanterne, 3 Sur un casque, 1913 (1913)
Croquis et agaceries d'un gros bonhomme en bois: 1 Tyrolienne turque, 2 Danse maigre (à la manière de ces messieurs), 3 Españaña, 1913 (1913)
Embryons desséchés: 1 d'holothurie, 2 d'edriophthalma, 3 de podophthalma, 1913 (1913)
Chapitres tournés en tous sens: 1 Celle qui parle trop, 2 Le porteur de grosses pierres, 3 Regrets des enfermés (Jonas et Latude), 1913 (1913)
Vieux sequins et vieilles cuirasses: 1 Chez le marchand d'or (Venise XIIIe siècle), 2 Danse cuirassée (Période grecque), 3 La défaite des Cimbres (Cauchemar), 1913 (1913)
L'enfance de Ko-Quo: 1 Ne bois pas ton chocolat avec tes doigts, 2 Ne souffle pas dans tes oreilles, 3 Ne mets pas ta tête sous ton bras, 1913 (1999)
3 pieces, 1913, as Trois nouvelles enfantines (1972)
Menus propos enfantines: 1 Le chant guerrier du roi des haricots, 2 Ce que dit la petite princesse de tulipes, 3 Valse du chocolat aux amandes, 1913 (1916)
Enfantillages pittoresques: 1 Petit prélude à la journée, 2 Berceuse, 3 Marche du grand escalier, 1913 (1916)
Peccadilles importunes: 1 Etre jaloux de son camarade qui a une grosse tête, 2 Lui manger sa tartine, 3 Profiter de ce qu'il a des cors aux pieds lui prendre son cerceau, 1913 (1916)
[21] Sports et divertissements, 1914 (1923)

Heures séculaires et instantanées: 1 Obstacles venimeux, 2 Crépuscule matinale (de midi), 3 Affolements granitiques, 1914(1917)
Les trois valses distinguées du précieux dégoûté: 1 Sa taille, 2 Son binocle, 3 Ses jambes, 1914 (1916)
Avant-dernières pensées: 1 Idylle, 2 Aubade, 3 Méditation, 1915 (1916)
Sonatine bureaucratique, 1917 (1917) [after Clementi: Sonatina op.36/1]
Rag-time Parade, 1917 (1919) [extract from Parade, arr. H. Ourdine], arr. brasserie orch (1918)
Nocturnes nos.1–3, 1919 (1919)
Nocturnes nos.4–5, 1919 (1920)
Nocturne no.6, 1919 completed by R. Orledge (1994)
Rêverie de l'enfance de Pantagruel, 1919 (1921) [arr. of Trois petites pièces montées, no.1]
Premier menuet, 1920, in *Feuillets d'art*, ii/1 (1921), 51–4 separately (1922)

OTHER INSTRUMENTAL

Choses vues à droite et à gauche (sans lunettes), 3 pieces, vn, pf 1914 (1916), unused 4th piece, Autre choral (1997)
Embarquement pour Cythère, vn, pf, 1917, completed by R. Orledge (1997)
Marche de Cocagne, 2 tpt, 1919 (1920) [reused in Trois petites pièces montées, no.2]
Musique d'ameublement, 2 entr'actes: 1 Chez un 'bistrot', 2 Un salon, pf duet, 3 cl, trbn, 1920 [using themes by Thomas and Saint-Saëns] (1999)
Sonnerie pour réveiller le bon gros roi des singes, 2 tpt, 1921 (1921)
MSS in *F-Pn*, *Po*, *Psal*, *US-AUSm*, *CAe*, *Eu*, *NYpm*, Archives de la Fondation Satie, Bibliothèque Littéraire Jacques Doucet

Principal publishers: Salabert, Eschig, Universal

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ROBERT ORLEDGE

**Satō, Eishi.** *See* KIKKAWA, EISHI.

**Satoh, Toyohiko** (*b* Hiroshima, 4 Nov 1943). Japanese lutenist and composer. He studied at Rikkio University, Tokyo, and with Eugen Dombois at the Schola Cantorum Basiliensis. He made his début in 1969 in Basle, and

although he has since made a special study of Baroque music (lightly strung Baroque lute, chitarrone and theorbo) he also plays 16th-century music (lute and vihuela). Satoh has made some admired and influential recordings of Baroque music. He teaches at The Hague Royal Conservatory. His own compositions, several of which have been recorded, include works for lute and choral music.

DAVID SCOTT/R

**Sattel** (Ger.) *See* NUT (i).

**Sättler, Lisbeth.** *See* RETHBERG, ELISABETH.

**Sattner, Hugolin** (*b* Kandija, nr Novo Mesto, 29 Nov 1851; *d* Ljubljana, 20 April 1934). Slovenian composer. He joined the Franciscan Order in 1867 and was ordained in 1874. He first worked at Novo Mesto as an organist and school music teacher, and from 1890 until his death he worked in Ljubljana where he trained a choir with a broad repertory of national and foreign works. Although he had made some earlier attempts at composition, Sattner was 50 years old when he began to study harmony and counterpoint with Matej Hubad. Following this he wrote the *Missa seraphica*, a *Te Deum* and the cantata *Jeftejeva prisega* ['Jephthah's Vow'], which were successful and also significant for the development of Slovenian church music. Sattner subsequently worked on even larger-scale compositions. In 1911 he completed the oratorio *Assumptio Beatae Mariae Virginis*, a composition of popular appeal and sincere expression, later reworking both the vocal and instrumental parts. He then wrote the symphonic cantatas *Oljki* ['To the Olive Tree'] (1914), *Soči* ['To the River Soča'] (1916), *V pepelnični noči* ['On the Night of Ash Wednesday'] (1921) and *V kripti sv. Cecilije* ['In St Cecilia's Crypt'] (1931). In 1922 he wrote an opera *Tajda*, of which the music was generally liked, despite the feeble libretto. He was respected as a melodist, and although harmonically he was initially rather conservative, he later came to terms with the more modern style.

EDO ŠKULJ

**Sattor (Sattorov), Talabkhuja (Talb)** (*b* Kishlak, Gul'zor Kulyab province, 12 Oct 1953). Tajik composer. As a child he played Tajik folk instruments, such as the *ghidjak*, *rabob* and *tar*, and after a year studying architecture he entered, at the age of 20, the vocal department of Dushanbe Music College, transferring to Damir Dustmukhamedov's composition class a year later (1974). He then studied composition with Balasanian and Chulaki at the Moscow Conservatory (1978–83) and it was from these teachers that Sattor acquired his artistic ideals and professionalism. He has taught at the Mirzo Tursun-zade Institute of Art in Tajikistan since 1989 and in 1995 was appointed prorector of the academic department of the institute. As a composer, he has worked in both theatrical and instrumental genres; his works demonstrate an inquiring mind and a keen sense of the artistic issues of the late 20th-century. Links with Tajik traditional music are often evident in works which explore eternal moral subjects.

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(*selective list*)

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LARISA ALEXANDROVNA NAZAROVA

**Satz** (Ger.). Originally, a musical setting or the act of polyphonic composition; under the influence of the grammar of spoken language, it has come to mean theme, period and especially movement (of a sonata, suite etc.), as well as style and texture.

The most general definition, 'musical setting', is based on the derivation of *Satz* from *setzen*, 'to set', which appeared in musical writings in the 16th and 17th centuries in the forms *absetzen*, 'to put into tablature',

and *aussetzen*, 'to realize figures in a bass part'. *Satz*, or *Tonsatz*, first appeared in the 18th century, when it referred to a musical setting or the technique used therein. J.G. Walther (*Musicalisches Lexikon*, 1732) defined *Thema* as 'ein Satz zu einer Fuge, oder andern Ausarbeitung', thus making *Satz* equivalent to theme. H.C. Koch (*Musikalisches Lexikon*, 1802) gave four definitions, expanding its meaning while preserving the old notion of musical setting: (1) 'that single element of a piece of music which, in and of itself, expresses a complete thought' – Koch noted both the larger division of a section of a piece into *Hauptsatz* (or *Thema*) and *Nebensätze* (main theme and subsidiary themes) and the smaller division of a theme into *Absatz* and *Schlusssatz* (the modern notion of a period as the sum of two phrases, the first of which arrives at an imperfect cadence, the second of which completes the musical thought); (2) 'the connection of several individual elements in a main part of the whole', i.e. the modern concept of 'theme group'; (3) movement, i.e. an independent section of a cyclic composition; and (4) 'the grammatical construction of a piece of music', i.e. harmony and counterpoint.

Related to the last of these definitions is the idea of *Satzlehre* or *Setzkunst*. For Koch, *Setzkunst* and *Komposition* were synonyms. Later, *Satzlehre* is distinguished from *Kompositionslehre* in that it teaches one not to compose but merely to understand and be familiar with those occurrences which are typical features of polyphonic music.

By itself and in compounds *Satz* takes on several other musical meanings, such as contrapuntal pattern (e.g. *Dezimensatz*, 'parallel 10ths'), texture (e.g. *Klaviersatz*) and style (e.g. *Kantilenensatz* versus *Chansonsatz*); one also encounters the terms *Fingersatz*, 'fingering', and (*Instrumenten-)satz*, 'consort'.

Arnold Schoenberg was the first to define and explain the concept of *Satz* ('sentence') in positive terms as the antithesis of the period, and as one whose structure is essentially motivic in nature. He viewed sections of motivic comprehension and contrast, the former facilitating repetition, the latter serving the need for change, as the basic constituents of a logical concept of form that takes into account the psychological mechanisms governing the reception of music.

According to Schoenberg's model both the sentence and period begin with an exposition of a section of basic motifs in a two-bar phrase. Which of the two forms it develops into is determined by the course of the following phrase (bars 3–4). In the sentence it consists of an immediate repetition (e.g. literal repetition, sequence, inversion, etc.) or a slight variation of the first phrase, whereas in the period contrasting (i.e. more drastically altered) forms of the basic motifs occur at this point to ensure variety. In the period the consequent (bars 5–8 of the model) is therefore fundamentally a repetition of the antecedent with the motifs and harmonies correspondingly changed at the cadence, and often also in the bars leading up to it, to suit the function of the consequent as syntactic consolidation. Schoenberg considered the sentence 'a higher form of construction' than the period because he viewed its technique of 'liquidation' (reduction) of the characteristic features of the motifs in the following, more lengthy contrasting section (bars 5–8) as a type of development. For him cadences are generated motivically, and the harmonies and length of phrases are of only secondary importance in both the sentence and the period; the type of cadence and the proportions of the constituent sections are variable.

The first eight bars of the first movement of Beethoven's Piano Sonata in F minor, op.2 no.1, represent the prototype of a sentence; both phrases of a period can be constructed along the lines of a sentence, as shown in the opening eight bars of the first movement of Mozart's Piano Sonata in A major, K331.

*See also* ANALYSIS, §II, 2.

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WILLIAM DRABKIN/INGEBORG PFINGSTEN

**Sätzl** [Sätzel, Satzl], **Christoph** (*b* Brixen [now Bressanone], 1592–3; *d* Hall [now Solbad Hall], 13 April 1655). Austrian composer. He studied at the grammar school at Freiburg. By 1612 he was employed at the cathedral of Brixen, serving first as a teacher and from 1619 as Kapellmeister. He entered the priesthood in 1617. From 1 July 1632 until his death he served as chapel master at the Damenstift in Hall, whose chapel was modelled on that at the Innsbruck court: it had won a high reputation for the standard of its music, the constitution laying down that the Kapellmeister should be able both to compose and to instruct the choristers in the singing of contrapuntal music.

Sätzl cultivated most of the sacred styles and genres required of a 17th-century Catholic chapel master in the German-speaking lands. His published works include collections of masses, motets, Vespers psalms and settings of traditional German texts for Christmas and Easter. His writing ranges from works in the *stile antico* to up-to-date monodies and concertato compositions. Nearly all of his works are for small ensembles of one to five voices and basso continuo, often with obbligato instruments; the most ambitious scorings are two small-scale polychoral motets from the *Oesterlicher Jubel* (for two choirs of three voices each) and the *Missa à 7* of 1661 (scored for four voices, including solo and ripieno parts, two violins or cornett, violone and continuo). His motet books of 1621 and 1628 are notable for the inclusion of obbligato instrumental parts; the vocal writing in these collections, however, remains unadventurous, making extensive use of syllabic text-setting and homophonic textures. The collections of the 1640s and 50s show a more individual approach, and provide strong evidence for the dissemination and influence of modern Italian music in the Tyrol. These collections include extended sections in triple meter, florid melismas, pairs of slurred quavers and semiquavers, and passages of light concertato imitation. The *Certamen musicum* of 1641 is devoted to vocal duets with obbligato parts for a pair of violins, a texture pioneered by Alessandro Grandi in his 'motetti con sinfonie'. Throughout his mature works, Sätzl shows a great sensitivity to the text, with imaginative word-setting and the judicious use of written-out *passaggi*.

Sätzl's masses include monodic settings, Ordinaries in the concertato style, and no fewer than six parody masses. Especially in the few-voice settings, he reveals a reliance on Italian models, with luxuriant melismas and long melismatic sequences. He introduced solo-ripieno distinctions in his final collection of masses (1661).

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Hortus pensilis, qualis apud Babylonios fieri consuevit; Danieli ad recreandos (26 motets), 2–6vv, bc (1628)
Bethlemitischer Jubel oder [18] Catholische Weynacht Gesänger, 5vv (1640)
Certamen musicum (20 motets), 2vv, 3 insts (1641)
Oesterlicher Jubel (12 Easter songs), 5–6vv (1641) [not 1642 as on title-page]
Cantiones genethliacae ad Christi cunas (1 mass, 13 motets), 5vv, bc (1644)
9 missae novae singulis, 1–5vv, bc (1646)
Jubilus Davidicus seu psalmi, 2–3vv, mixto chelium binario modulandi (12 psalms), 1–3vv, 2 insts (1653)
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A. LINDSEY KIRWAN/STEVEN SAUNDERS

**Sauce, Angel** (*b* Caracas, 2 Aug 1911; *d* Caracas, 25 Dec 1995). Venezuelan composer, conductor and teacher. He studied violin, piano and composition at the José Angel Lamas Conservatory in Caracas, with Manuel Leoncio Rodríguez, Salvador Llamozas and Vicente Emilio Sojo respectively (graduated 1944). In 1945 he studied composition and conducting at Columbia University, New York. He founded several choral ensembles, including Coral Venezuela, and was associate conductor of the Venezuela SO for several years. He founded the Conservatorio Juan José Landaeta, which he directed until his death in 1995. Sauce's output includes symphonic, choral, chamber and incidental music for theatre. His best-known work is the cantata *Jehová reina*.

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CARMEN HELENA TÉLLEZ

**Saudek, Vojtěch** (*b* Prague, 11 Feb 1951). French composer of Czech birth. He studied philology at Prague University and composition with Jiří Dvořáček at the Prague Academy of the Performing Arts (1977–83). At the Paris Conservatoire he studied composition and electroacoustic music with Guy Reibel and worked on a fellowship at IRCAM (1983–4). His linguistic background opened him to the world of English and German literature, from which he has drawn texts and themes for his music. His particular interest in Shakespeare may have come from his father, Erik Saudek, who translated Shakespeare's works into Czech. Since his emigration to France in 1983 he has collaborated regularly with the ensembles L'Itinéraire and 2e2m. Saudek combines the influences of French contemporary music with complex tonal, melodic and rhythmic layers. He uses electroacoustic music in combination with the symphony orchestra and solo instruments.

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MIROSLAV PUDLÁK

**Saudi Arabia**, Kingdom of (Arabic Mamlaka al-Arabiya as-Saudiya). Country in the MIDDLE EAST, flanked by the Red sea and the ARABIAN GULF. The Kingdom of Saudi Arabia, with an area of 2·2 million km², covers nearly 80% of the Arabian peninsula. The population is small (21·66 million, 2000 estimate) but comparatively diverse; over one quarter is non-Saudi.



### *I. Introduction*



1. HISTORICAL BACKGROUND. The area of the present kingdom has been exposed to many cultures, including Mesopotamian, Egyptian, Greek, Roman, Byzantine, Indian, Persian and Chinese, because of its important ancient trade routes, as well as the visits by millions of Muslim pilgrims to its Islamic holy cities, Mecca (Makkah) and Medina (Medinah). The Islamic era dates from the *hijra* (hegira), 622 CE, when the Prophet Muhammad returned to his birthplace of Medina. Ottoman Turks, who controlled the coastal regions of Saudi Arabia from the 16th century until the first quarter of the 20th, have also had significant influence on the area.

The Saudi state was cultivated in the 18th century on the basis of Wahhabism, a Muslim reform movement: in 1745 the Sa'ūd family joined with Muḥammad bin 'Abd al-Wahhāb, a jurist who preached a simple form of Islam that exposed abuses and called for a return to the literal interpretation of the Qur'an. Together with his followers, the family subsequently ruled inner Arabia with no recognition of any division between the secular and religious realms. This combined force succeeded in establishing the present kingdom in 1932, after Shaykh 'Abd al-'Azīz bin al-Sa'ūd had defeated the Ottoman Turks who occupied the coastal regions. Wahhabism was crucial for the nation's success; it served as an ideological

justification for the struggle against the Turks, who practised what was believed to be a corrupt form of Islam. Shortly thereafter (with the discovery of oil in 1938), the nation quickly gained recognition as a wealthy oil-producing country.

2. GEOGRAPHICAL REGIONS. There are five primary regions in Saudi Arabia (see illustration). Al-Hijaz, along the upper Red sea coast, is of great historical importance to Arab civilization. It was unrivalled as an international meeting-place; the holy cities of Mecca and Medina are located there, as was the pre- and early-Islamic annual fair (*sūq 'ukadh*) featuring a great poetry contest with sung poems. Najd, the harsh heartland, has the capital city, Riyadh, and is the home of Wahhabism and the ruling Sa'ūd family. 'Asir, along the southern border, has close cultural ties with neighbouring Yemen. Al-Hasa, the Eastern province, has the oil industry and cultural links with the Arabian Gulf. Al-Rub' al-Khali (the Empty Quarter), a very large inhospitable desert, is inhabited by a small number of Bedouin nomads (mainly on its periphery).

3. SOCIO-CULTURAL CONTEXTS. Saudi folk music dates back thousands of years, originating in Bedouin culture. Each region, city and village has a unique tradition. Since the country's inception, many musicians have been influenced by the thriving music industry of Egypt and other Arab countries, but Saudi musicians never ceased to perform and promote the music of their own heritage.

Nevertheless, with its close ideological links to Wahhabism, Saudi nationalism was accompanied by religious puritanism. The Wahhabi concern for strict interpretation of the Qur'an, combined with a distaste for the Ottoman lifestyle and for Sufism (which had flourished under the Ottomans), compelled the sect to impose certain prohibitions pertaining to daily life. These included a ban on ecstatic group worship, dancing, musical instruments, and singing. *See also* ISLAMIC RELIGIOUS MUSIC, §I, 2.

Throughout the history of the Kingdom of Saudi Arabia, restrictions on music have been enforced to various degrees. Severe beatings have been given to all who attended musical gatherings. Instruments have been confiscated and destroyed, homes entered, and gramophones and record players demolished. Warnings have been issued against involvement in anything that concerns music. Yet, even during the most restrictive periods, musicians would gather clandestinely outside the cities to




*Map of Saudi Arabia*

perform. Today, there is still considerable control over music. Lay people and musicians alike are most cautious with musical activities, especially women, as they are under greater scrutiny than men.

Some musical performance occurs during work-related tasks; other performance, like that of sung poetry, is often shared in a private setting. However, most music is part of an event or ritual. Today, as in the past, music is used to celebrate weddings, engagements, religious holidays, visits of dignitaries and births. In former times, it was used in rituals of circumcision, healing, harvesting, sowing and the hunt. The greatest amount of music-making takes place during social gatherings on summer evenings. Performances frequently continue until dawn; they are preferably held outdoors, but increasingly occur in partially enclosed areas or large theatres and halls.

### *II. Main musical traditions*

Vocal compositions predominate, in accordance with the long-standing Bedouin reverence for language. Solo vocal performance might include sung poetic forms, like the *ḥudā'* (camel song) of pre-Islamic times, often accompanied by the *rabāba* (fiddle). Collective performance features antiphonal singing or responsorial singing between a soloist and group. Dance is a regular occurrence of collective folk performance, and even if the chorus is kneeling, a great deal of body movement is present. Participants sit in either a circle (or semicircle) or, more commonly, in two facing ranks.



1. General musical characteristics. Saudi music, and that of its peninsular neighbours, is distinguished from other Middle Eastern music by a rich choral tradition and extensive use of polyrhythm. These reveal the significant influence of African pilgrims, slaves and hired workers who have lived in Arabia for centuries. To this day their descendants play a notable role in music-making.

A typical Saudi polyrhythmic pattern might include the rhythmic cycle (*īqā'*), sometimes called *al-sa'ūdī*, of 3 + 3 + 2 (*dum, dum, tek*), layered simultaneously with a syncopated eight-beat pattern in double time. Group singing is performed in unison or heterophonically. There is generally no polyphony (though some pearl-diver songs (*fijīrī*) have features that resemble polyphony).

The form of compositions depends largely on text. Because music is transmitted orally, songs tend to consist of short, memorable, rhythmic phrases with much repetition. A brief, free section usually opens a piece, establishing the tonal centre, melodic mode (*maqām*), text or (for dance pieces) rhythmic beat.

2. Collective performance traditions.

*(i) 'Arḍa.* The *'arḍa*, a weapon dance popular in al-Najd and al-'Asir, is the primary national folksong and dance, derived from an ancient tradition of war chants sung by advancing warriors to frighten the enemy. It originally showed the numerical strength of the group, its arsenal of weapons and the skills of the fighters. The lengthy performance prepared the community for combat and raised morale. In earlier times, the *'arḍa* was performed by both men and women together. It is now danced by men at social occasions.

Carrying swords or daggers and standing shoulder to shoulder in two facing lines, the participants step from side to side, slowly moving their swords up and down. From the midst of the group, a poet-singer (*shā'ir*) presents verses in short melodic phrases, which are then repeated by a group of dancers.

Slightly different versions are performed in Najd and 'Asir; the Najd rendition, often danced in public by the king himself, is more famous and has been adopted throughout the Gulf region. The Najd *'arḍa* is in a compound duple metre, with a deliberate six-beat pattern (*dum, dum, tek, dum, tek, tek*) performed on the *ṭabl* (*dum*) and double-headed *ṭār* (*tek*) frame drums. There are normally one or two *ṭabl* players and five or six *ṭār* drummers. The 'Asir *'arḍa* has a quick, duple, galloping beat. (*See also* Bedouin music, §2(vi).)

*(ii) Majrūr.* The *majrūr* is a folk art associated primarily with Ṭa'if, but also found in 'Asir. Rich in polyrhythm, it may have originated in northern Arabia or may have been brought to the peninsula by Africans. The text is usually a love poem or heroic eulogy.

Each participant in the two facing ranks of performers holds a treble *ṭār* (pl. *ṭīran*). The lead drummer sits between the ranks with a bass-sounding *tabīr* across his lap and treble *ṭār* in his hand. He sets the tempo for the singing dancers, who move to the centre singly or in small groups. One who has left his rank can beat out a new rhythm, which the others must follow (this practice is called *al-khisra*). Rhythms include those referred to as *majrash* and *shabshār*.

*(iii) Mizmār.* The *mizmār*, believed to be over a thousand years old, is the most popular dance of the western region. Regularly performed in Mecca, Medina and Jiddah, it is exclusively for men. A pair of performers holds long wooden canes, feigning combat. The dance's name derives from the aerophone *mizmār*, which is traditionally featured but not essential. Rhythmic clapping (*tasfīq*) is employed, often in hocket style. Melodies known as *zawamīl* are chanted to the accompaniment of various sized *ṭīran* (usually six).

*(iv) Fijīrī.* Pearl-diver music traditions, known as *fijīrī*, thrived in the Eastern province until the 1930s. Every *dhow* (boat) would leave port with several musicians (*niham*) on board whose sole purpose was to encourage and entertain the divers. Divers and their assistants would often join in the singing. Some pieces featured a solo improvisor accompanied by the chorus producing an extraordinarily deep vocal drone or ostinato, testament to the great breath control of the divers. Hand-clapping and drums (*ṭār* and *ṭabl*) accompanied the *niham*, sometimes with cymbals (*sījān*). When divers returned after a long, arduous summer excursion, they would spend winter nights at a gathering place, *al-dār*, where they would sing and dance a variety of styles, including *a'shūrī, khamārī, sāmrī*, and *'arḍa*. (*See also* Arabian Gulf.)

*(v) Sāmrī.* *Sāmrī* is a cycle of songs sung at night with the text of short poems about love or physical beauty. Although the poetry comes from the ancient *nabaṭī* tradition, the focus is more on music than text. *Sāmrī* has many melodies, but only one rhythm, with a triple core (*dum, tek, tek*).

In rural areas, one of the functions of *sāmrī* was to keep a snake-bitten person awake until a healer could arrive.

During Wahhabi music prohibition, musicians would have someone feign a snake bite so they could perform unhindered.

*(vi) Galtih.* Poetic duelling (*galtih* or *riddiyyih*) is part of the *nabaṭī* tradition with origins in Najd. It is an improvised form in which two rival poet-singers take turns in delivering originally created verses. Following each soloist, an ensemble repeats the text. Hand-clapping (*tasfīq*) is usually the only non-vocal sound.

*(vii) Other forms.* The *sahbā* was a favourite collective performance of al-Hijaz fishermen celebrating their return home from a lengthy sea voyage. This ancient form is in two types, Egyptian or Yemeni, and is now regularly presented at festive occasions. In Yanbu', the *'ijil*, *simsimiyya* and *mārwās* are forms with an old Egyptian flavour; they relieved monotony and provided motivation while sailors performed chores. One of the oldest forms in the peninsula, *al-khobaytī*, is known for the complex movements of individual singing dancers. *Al-sihba*, from outside Medina, recalls the famous *muwashshaḥ* poems and songs of Arab Andalusia. *Al-khasra*, with western Somalian characteristics, is usually sung to the accompaniment of the *simsimiyya*. In the Eastern province, there is *ghajarī* (Gypsy) music and the African based *līwa*. Najd has *al-najdiyya*, whose text revolves around themes of love, brotherhood and courage. In the north, the *dahha*, which might employ a *rabāba*, is popular.

### *III. Musical instruments*

The core instrument of traditional Saudi music is the frame drum *ṭār* or *duff*. This is made of goat or sheepskin and, as a rule, comes in sets of six, ranging in size from 31 to 62 cm in diameter. In the opinion of the religious community, these hand-played, single headed drums are the most acceptable instruments: they disdain all melodic instruments.

Variations of the frame drum are found in the weapon dance, *'arḍa*. Najd *'arḍa* features a double-headed frame drum ornamented with brightly coloured wool tassels (*danādīsh*). It has a wooden handle so that the performer can hold it high above the head while playing with a stick. The *ṭār* used in 'Asir *'arḍa* is probably of African origin and has been referred to as *zalafa* or *sahfa*. This drum has a membrane on one side and is partially closed on the other, leaving open a mid-sized hole. Projecting wooden pegs placed in the outer rim help secure the head, giving a spoked appearance. The hand-played drum is held with the opening against the body (often with the aid of a strap), allowing the performer to alter the sound by muting the hole against his or her chest.

These frame drums are often accompanied by two *ṭubūl* (sing. *ṭabl*), cylindrical laced membranophones of various sizes that play a bass drum role. Other drums include the goblet-shaped *tabīr* found in *majrūr* performance; a variety of conical, double-headed drums; kettledrums, usually clay, with various names (e.g. *Zir arḍhī*); and the small, cylindrical, double-headed *mirwās*. Many of these drums are probably of African or Indian origin.

Sometimes, small cymbals (*sījān*) are added to collective performances, especially in the music of al-Hasa sailors. Other idiophones include found objects such as metal motor car wheel drums struck with sticks. The *tanaka* ('tank') is made of a petrol can or large date tin, often filled with pebbles and played by hand or with beaters.

The *rabāba*, is the primary melodic instrument of the Bedouin, a bowed chordophone with an oblong soundbox. Each broad side is covered with goat- or camelskin, although, by tradition, wolfskin is preferred. The rattan, horse-hair bow is held with an underhanded grip. The *rabāba* is used to accompany sung poetry, such as that of a short *nabaṭī* (vernacular) poem or a section of a longer one. A measured, narrow-ranged phrase will be sung and played heterophonically, then repeated alone on the *rabāba*, usually with some modest ornamentation. Instrumental interludes provide time for the poet to create or recall verses.

The *simsimiyya* (sometimes called *ṭanbūra*) is a five-stringed lyre common to Sudan, Ethiopia and Egypt. Popular in al-Hijaz and 'Asir and also found in the eastern region, it is most associated with the port city of Yanbu' (north of Jiddah) and with sailors and fishermen. The *simsimiyya* most prevalent in Saudi Arabia is approximately 70 cm in length and has a round, single-holed wooden soundbox, or a soundbox of a rectangular petrol can. The strings are adjusted by tuning pegs at the top of the triangular instrument. It is played by strumming open strings with a plectrum in the right hand while dampening others with the left hand. Typically, it produces a drone during the opening improvised vocal section of a piece; then percussion enters and the *simsimiyya* provides a lively ostinato pattern.

The *'ūd* is quite popular in Saudi Arabia. It has long been the main urban melodic instrument and was perhaps considered too fragile for transportation in the desert. Large Egyptian-style instruments are imported from Cairo.

The *mizmār* is a small wind instrument comprised of two single-reed bamboo pipes tied together and played simultaneously. The pipe lengths vary slightly, thus producing harmonic beats when played. The *mizmār* features in the dance that bears its name.

Other instruments include the oboe-like instrument *ṣūrnāy* (also sometimes confusingly called *mizmār*), found in al-Hasa and used in dances such as the African-style *līwa*. Less traditional, yet common instruments are the violin, *qānūn* (plucked zither), Western drum set, electronic microtonal keyboard and instruments of wind and percussion marching bands.

### *IV. Modern developments*

The first music to be sanctioned by the Saudi government was that of the military marching wind and percussion band. Given its immediate and significant function, it was least offensive to Wahhabism. Moreover, Arabia had a history of using music to rally fighters, and Turkish military brass bands had been familiar for many years.

The young soldier Tāriq 'Abd al-Ḥakīm (*b* 1922) established the first Saudi military bands, having studied music in Cairo. He went on to produce and compose pieces featuring old styles, becoming an eminent musician and scholar, the most significant exponent of national Saudi music. Another musician, Sirāj 'Umar, is well known for his nationalistic songs, including *Al-watan* ('Nation'), which was heard in morning school assemblies. MUḤAMMED 'ABDU represents Saudi music internationally and at home. He and Ṭalāl Madāh (*b* 1941), whose careers mirror each other, are revered singers and composers of modern works. They perform in a variety

of styles and dialects, incorporating regional rhythms and instruments. (For women musicians, see §V below.)

Since the 1980s, partially due to a wariness of foreign cultural influence, the government has been actively supporting folk arts and music. A state-run annual cultural festival established in 1985, known as al-Janadriyya, features folk artists and popular singers, such as the favoured Muḥammed 'Abdu.

### V. Women and music

Saudi Arabia has a long and substantial tradition of women's music. In pre-Islamic and early Islamic times, women and girls dominated the music arena. The famed professional women musicians known as QAYNAS were virtuoso performers from al-Hijaz. Accounts note that when the Prophet Muhammad migrated to Medina in 622, he was welcomed by young women of the Banī Najār tribe, playing frame drums and singing the now famed *Ṭala'a al-badru 'alaynā*. By the first century of Islam, women were largely responsible for establishing al-Hijaz as an important centre for both male and female singers. Beyond urban music, women took part in chanting songs to encourage warriors into battle. They would dance and sing the *'arḍa*, partake in poetic duelling and perform at tribal feasts.

Today, in gender-segregated Saudi Arabia, the authorities impose more restrictions on women than men, especially with regard to music. Female musical talent is commonly hidden or at least not flaunted. With one or two exceptions, Saudi women have never been permitted to produce professional recordings in the country. However, women are highly active in live musical performance, more so than men. Women's wedding parties, *ḥaflāt al-zaffa*, featuring women musicians, are held nightly during the summer in urban centres, whereas male marriage celebrations usually have no music.

At women's parties, the instruments and type of ensemble vary, depending on the social and financial status of a family and their religious beliefs. The core ensemble of wedding parties (and the most acceptable for families concerned with religious doctrine) consists of a singer (*muṭriba*) who sometimes plays the *'ūd*, and her vocal-percussion group of six to eight *ṭār* players, who are often related to one another. Ensembles hired by wealthy, westernized families might add a drum set, microtonal keyboard and violin(s). Such groups often perform popular Gulf-region songs. Today, at small house wedding feasts, a soloist is sometimes employed; she sings, plays the *ṭār* and accompanies herself on a keyboard. Increasingly, female disc jockeys are hired to play recordings throughout the night. In any event, those who provide music are handsomely paid. The audience participates by dancing and producing the high-pitched women's trill, *zaghārīd* or *ghatārīf*. The most prestigious wedding performer of al-Hijaz is the aged singer and *'ūd*-player Tuha. It is an honour to have her perform at a wedding, especially if she had played at the wedding of the bride's mother or grandmother.

Leading women singer-musicians with national reputations include Ibtisām Luṭfī, known as 'the Umm Kulthum of Saudi Arabia'. This gifted blind singer went into semi-retirement in the 1980s, but her recordings survive at the government-controlled Saudi Media Channels. Ibtisām came from the musical house of Ṭalāl Madāh (see §IV above). He also championed the famous female singer 'Itāb, with whom he made a few duet recordings. 'Itāb has an international reputation in the Middle East and has lived and recorded abroad.

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LISA A. URKEVICH

**Sauer.** Austrian firm of music publishers. Its founder Ignaz Sauer (*b* Bohemia, 1 April 1759; *d* Vienna, 2 Dec 1833) began his activities in the art and music business as a partner in Joseph Eder's firm (founded 1794); Sauer terminated this relationship at the end of 1797. On 17 January 1798 he advertised his own 'Kunstverlag zu den sieben Schwestern'; this name refers to his seven daughters by his first marriage and appears in the plate inscriptions of his publications, which always bore an 'S.S.' in front of the number. His publications were initially commissioned to Leopold Kozeluch and Johann Traeg. In March 1801 he became the Viennese agent for the firm of André in Offenbach. In a large advertisement in the *Wiener Zeitung* of 25 July 1801 (two years before Alois Senefelder's firm was founded) he announced the first attempt at stoneplate printing in Austria with an edition of 12 Ländler by F.M. Pecháček. The confusion of war in 1805 and 1809 caused a financial decline, and on 25 November 1813 Sauer was obliged to give his stock-in-trade on commission to H.F. Müller.

On 9 December 1822 Sauer was joined by Marcus (Maximilian Josef) Leidesdorf (1787–1840), the son of a Jewish merchant, and as Sauer & Leidesdorf the firm revived, producing about 750 numbers in the next five years. Sauer relinquished his art dealer's licence on 30 April 1826, possibly because of his advanced age. On 9 May 1826 the firm was renamed M.J. Leidesdorf and continued to prosper until 18 July 1832, when Leidesdorf




*Title-page of Vanhal's 'Die grosse Seeschlacht bei Abukir' for keyboard (Vienna: Sauer, 1800), commemorating the Battle of the Nile, 1798*

left for Italy and the licence was kept in abeyance until 15 May 1834, when Anton Berka took over the firm. On 4 September 1835 it passed to Diabelli & Co.

Ignaz Sauer's firm, while interesting for the history of publishing, was musically less significant; apart from issuing single works by Bonifazio Asioli, Clementi, Eybler, Mederitsch and Pasterwiz, it published many of Vanhal's late works (see illustration) and some of Sauer's own compositions. But as Sauer & Leidesdorf its calibre improved greatly; Leidesdorf's compositions were superficial fashionable pieces, but under his guidance the company published music by Beethoven and Weber, 49 works by Schubert (many of them first editions, including *Die schöne Müllerin*) and piano reductions of many of Rossini's operas with notable title decorations by Moritz von Schwind.

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ALEXANDER WEINMANN

**Sauer, Emil (George Conrad)** von (*b* Hamburg, 8 Oct 1862; *d* Vienna, 27 April 1942). German pianist, teacher and composer. Having had lessons with his mother, who was Scottish, and also with Ludwig Deppe, he went to the Moscow Conservatory and became a pupil of Nikolay Rubinstein. After the latter's death in 1881 Sauer attempted to establish a career, but meeting with limited success, continued his studies. During the summers of 1884–5 he worked with Liszt at Weimar and then made a noteworthy Berlin début with Beethoven's 'Emperor' Concerto and Henselt's F minor Concerto, after which he built a reputation as one of the leading virtuosos. From 1901 Sauer taught at the Meisterschule für Klavierspiel of the Vienna Conservatory, and remained there until 1907, when he moved to Dresden. In 1915 he resumed the post in Vienna, as head of the Meisterschule, staying for a further six years. He taught there again for a decade from 1931. He was active as both teacher and performer up to the time of his death. Sauer's second wife was his student, the Mexican pianist Angelica Morales (1911–96), a noted Bach player. Among the better-known of his other pupils were Stefan Askenase, Elly Ney, Monique de la Bruchollerie, Helena Morsztyn and Edward Goll. Sauer was ennobled by the Austrian Emperor in 1917, when he adopted the prefix 'von'.

Although frequently associated with lighter virtuoso music, Sauer was acknowledged by his colleagues as a near-perfect interpreter of the masterworks of the repertory, matching an exceptionally developed technique with both temperament and poetic inspiration. His own compositions, which include two piano concertos, two sonatas and several other bravura works for piano, make brilliant use of the instrument, although their place in the repertory was short-lived. Sauer made a number of recordings, including both the Liszt piano concertos, and was also engaged by Peters to edit a sizeable bulk of the romantic piano literature, a task he accomplished with expertise and imagination. He published an early autobiography, *Meine Welt* (Stuttgart, 1901).

JAMES METHUEN-CAMPBELL

**Sauer, Wilhelm** (*b* Schönbeck, Mecklenburg-Vorpommern, 23 March 1831; *d* Frankfurt an der Oder, 9 April 1916). German organ builder. He attended the Gymnasium in Friedland, and learned the organ builder's craft from his father Carl Ernst Sauer (1797–1873), from E.F. Walcker in Ludwigsburg, and from Cavaillé-Coll in Paris. Another study tour took him to England. In 1857 he founded his own organ building firm in Frankfurt an der Oder, and set up a branch in Königsberg in 1860. His first large organ was for Königsberg cathedral. By the time of his death the firm had built over 1100 organs, including the

large instruments for the Rudolfinum in Prague (1884), St Petri in Leipzig (1885), Bremen cathedral (1894), Berlin cathedral (1904), the Kaiser-Wilhelm-Gedächtniskirche in Berlin (1895) and the Thomaskirche, Leipzig (1888; made famous by Karl Straube and Max Reger). Sauer was also very successful abroad, and exported organs to Argentina, Brazil, Ecuador, Finland, Russia, Peru and South Africa. His instruments are symphonic in character, made of the best materials and notable for many technical innovations. The sound of Sauer organs is chiefly determined by the principals, while the mixtures are very sparingly used. Sauer combined orchestral tonal colour with solo-like flute and string sounds. The Flûte harmonique, Flûte octaviante and Voix céleste stops in particular display a French feeling for sound, as do Sauer's fine reed stops. However, he also continued to use some conservative stops such as the Quintatön and Rohrflöte. His large organs as a rule have four manuals, over 100 stops, and sometimes an echo manual. He was one of the first organ builders to introduce the cone valve into Germany, while he was very slow to decide on building organ actions with pneumatic pipework and the consequent free combination of stops. He patented his invention of the 'combination pedal' on 3 August 1881.

Sauer was in frequent contact with leading composers and musicians of his time, including Liszt, Richard Strauss, Reger, Nikisch and Weingartner. He was appointed organ builder to the royal court of Prussia on 8 May 1884. After his death, his workshop passed into the hands of the Walcker organ building family. The firm founded by Sauer still exists today under his name in Müllrose near Frankfurt an der Oder.

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FELIX FRIEDRICH

**Sauguet** [Poupard], **Henri(-Pierre)** (*b* Bordeaux, 18 May 1901; *d* Paris, 21 June 1989). French composer. He studied the piano from an early age, and in 1916 became organist and choirmaster at Floirac near Bordeaux, taking organ lessons with Paul Combes. He was unable to find a composition teacher until 1919 when he went to study with Canteloube in Montaubon. There a local teacher, Léon Moulin, introduced him to composers such as Satie, Koechlin and Milhaud; he also got to know the work of Cocteau and Maxime Jacob through the young poet and composer Louis Émié.

In 1920, in imitation of the Groupe des Six, Poupard, as he was then known, formed the Groupe des Trois with Émié and the composer Jean-Marcel Lizotte. For their first concert on 12 December, he assumed his mother's maiden name, Sauguet, so as not to embarrass his father by any association with modern music. Sauguet's by now regular correspondence with Milhaud resulted in an invitation to Paris in January 1922, where he met Les Six, Jean Wiéner and Cocteau. More significant still were his encounters with Satie (around whom he formed the École d'Arcueil with Henri Cliquet-Pleyel, Roger Désormière and Maxime Jacob) and Koechlin, from whom, on Milhaud's recommendation, he took composition lessons until at least 1927.

Sauguet's first significant works date from this period, notably the *Trois françaises*, first performed in 1923, and *Le plumet du colonel* (1924), an opéra-bouffe for which Sauguet wrote the plot and libretto. First performed in a double bill with Stravinsky's *L'histoire du soldat*, it revealed a vocation for the stage that was to be amply justified by the eight operas and 26 ballets of the composer's later career. In it the influence of Satie and Les Six is complemented by that of Richard Strauss: Sauguet refers in *La musique, ma vie* to Strauss's 'mouvement lyrique et théâtral (qui m'a servi de modèle)' (p.238). In 1927 came his first major success with the ballet *La chatte*, commissioned by Diaghilev for the Ballets Russes. Moreover his first film score in 1933 (for L'Herbier's *L'épervier*) resulted in many more, especially during the 1940s and 50s, during which time he also composed incidental music as well as radio (and later television) scores.

From 1926 to 1936 (with interruptions for, among other works, a second opéra-bouffe, *La contrebasse*, and a fine ballet *La nuit*), he worked on a large-scale opera, *La chartreuse de Parme*, which had a successful run of nine performances at the Paris Opéra in 1939. Sauguet's longest work, and one of his finest, it is in many ways a traditional opera in a full-blooded italianate mould. But whereas earlier works had been characterised by clear textures, limpid harmonies and relatively straightforward melodies, his music now takes on a more complex harmonic language, which suggests the influence of contemporary Russian symphonists, notably Prokofiev and Shostakovich.

Except for a brief period of military service, Sauguet spent the war composing, helping his many Jewish friends as best he could and finding refuge in the 18th-century elegance of his opera *La gageure imprévue* (given at the Opéra-Comique in 1944) and his ballet *Les mirages*, a moving portrayal of solitude. He dedicated his powerful first symphony, the *Symphonie expiatoire* (1945), to 'the innocent victims of the war'. The ballet *Les forains*, also from 1945, became Sauguet's most popular work. The death of his mother in 1947 resulted in one of Sauguet's finest works, the luminous Second String Quartet, while the *Visions infernales* of the following year is perhaps Sauguet's most successful setting of poems by his close friend Maxime Jacob, and a reminder of the composer's considerable vocal output.

The later decades were marked by several large-scale works, including the delightful opera *Les caprices de Marianne* (1954), the extraordinarily intense *L'oiseau a vu tout cela* (1960), the Symphony no.4 'Du troisième âge' (1971), and three further operas. He also composed several *musique concrète* works. His last composition dates from 1987, a song entitled *Dans la maison de paix* with a text by Raphaël Cluzel (1932–1996), whom Sauguet adopted as his son a few years before his death.

Alongside his prolific composition, Sauguet was active as a critic in the earlier part of his career, writing for *L'Europe nouvelle* (from 1929), *Le jour* (until 1939) and *La bataille* (1945– *c*1948). In 1976 he was elected to the

Académie des Beaux-Arts in succession to Milhaud. He served as President of, among other organizations, the Académie du Disque Français, the Union des Compositeurs (which he founded) and of the Association Una Voce for the preservation of Latin and Gregorian chant in the Roman Catholic rite. A sensitive, humane man with a great sense of fun, he composed with spontaneity and lightness of touch, though his finest works possess a sense of tragic grandeur and profound compassion for the human condition.

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Les caprices de Marianne (2, J.-P. Grédy, after A. de Musset), 1954, Aix-en-Provence, 1954

Le pain d'autrui (2, E. Kinds, after I.S. Turgenev), 1967–74

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Much incid music for the theatre, cinema, radio and television

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5 images pour St Louis, fl, ob, hpd, 1941; 6 interludes, org, gui, tambourine, 1942; Trio, ob, cl, bn, 1946; Str Qt no.2, 1948; Bocages, 10 insts, 1949; Plainte, musical saw, pf, 1949; Valse brève, 2 pf, 1949; Espièglerie, pf, 1950; Sonata, vc, 1956; Le manègeà, pf, 1956; vapour Lente valse d'amour inquiet, pf, 1951; Le chant de l'oiseau qui n'existe pas, fl, 1957; Soliloque, gui, 1958; Ballade, vc, pf, 1960; Harmonies du soir, pf, 1960; Suite royale, hpd, 1962; Prière nuptiale, org/hmn, 1962; Golden Suite, brass qnt, 1963; Cantilène, ob, 1964; Hommage à Grevin, 8 insts, 1964; Oraison nuptiale, str, 1964; Sonatine bucolique, a sax, pf, 1964; La chanson du soir, pf, 1964; A Jean Voilier, pf, 1965; Le bestiaire du petit Noë, 10 Easy Pieces, pf, 1965–6; Max Jacob de lenimper, ob, eng hn, cl, bn, 1966; 6 fanfares, 2 tpt, 4 trbn, 1969; 3 préludes, gui, 1970; Sonatine aux bois, ob, pf, 1971; Un soir à Saint-Emilion, bn, pf, 1971; Sonatine en 2 chants, cl, pf, 1972; 3 pièces, va, 1972; Choral varié, accordion, 1973; Petite valse du grand échiquier, pf/ens, 1973; Musique pour Claudel I, II, gui, 1973; Bonjour Hèlène, Bonsoir Héléne, pf, 1973; Berceuse-valse, pf, 1974; Élègie pour Alain, pf, 1974; Hommageà Dmitri Chostakovich, pf, 1974; Une valse pour Jeanne, pf, 1974; Pour regarder Watteau, hpd, 1975; 6 pièces faciles, fl, gui, 1975; Sonatine en deux chants et un intermède, cl, pf, 1975; Alentours saxophoniques, a sax, wind, pf, 1976; Le jardin de Mamy, pf, 1976; Oraisons, 4 sax, org, 1976; Str Qt no. 3, 1979; Concert à trois pour Fronsac, fl, sax, hp, 1979; Nec morietur in aeternam, tpt, org, 1979; Sonate crépusculaire, vn, pf, 1981; Quelques trilles pour les treilles, fl, 1982; Portrait-Souvenir de Virgil Thomson, pf, 1982; Le souvenir de Déodat, pf, 1983; Méditation, str qt, 1983; Une fleur, sax, pf, 1984; Un duo, fl, pf, 1984; Cadence, gui, 1985; Révérence à J.S. Bach, gui, vc, 1985; Valse anachronique, pf, 1985; Introductions aux Méditations religieuses de Max Jacob, pf, 1985; Ombres sur Venise, pf, 1986; 90 notes, fl, 1986

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SONGS

*for voice, piano, unless otherwise stated*

Cycles: Les animaux et leurs hommes (P. Eluard), 1921; Plumes (G. Gabory), 1922; Cirque (A. Copperie), 1925; 6 sonnets (L. Labé), 1927; 4 poèmes (F. von Schiller), 1928; 2 poèmes (W. Shakespeare), 1929; 2 mélodies romantiques sur la rose (T. Gautier, A.M.L. de Lamartine), 1930; Polymètres (Jean-Paul), 1931; 5 poèmes (F. Hölderlin, trans. P.J. Jouve, B. Wendel), 1933; 2 poèmes (R. Tagore, trans. A. Gide), 1937; 6 mélodies sur les poèmes symbolistes (S. Mallarmé, J. Laforgue, C. Baudelaire), 1938; 3 duos (Comtesse Murat), S, T, pf, 1939; Les bonnes occasions (G. Courteline), S/A, T, pf, 1940; Neiges (A. d'Harcourt), 1942; 3 mélodies (A. Guichard), 1943; Force et faiblesse (Eluard), 1943; Le chèvrefeuille (G. Huguet), 1944; 5 poèmes (Les pénitents en maillot rose) (M. Jacob), 1944; 6 poèmes (A. de Richaud), 1946; 3 mélodies lyriques (J. Fernandez, S. Mallarmé, anon.), 1947; Visions infernales (Jacob), 1948; Mouvements de coeur (L. de Vilmorin), B, pf, 1949; 2 poèmes (R. Gaillard), 1958; Mon bien (G.E. Clancier), 1958; 3 élégies (M. Desbordes-Valmore), 1959; Vie des campagnes (J. Follain), 1961; L'espace du dedans (H. Michaux), B, 1965; Poèmes à l'autre moi

(A.Birot), 1968; 3 innocentines (Bible: *Obaldia*), 1969 3 chants d'ombre (H. Jacqueton), Bar, pf, 1969; Les jours se suivent (J. Baron), B, pf, 1970; Je sais qu'il existe (Carême), B, pf, 1973; 7 chansons de l'alchimiste (Cluzel), 1978; 3 lieder de Jean Tardieu, 1982

Separate songs: Îles (J. Cocteau), 1921–5; Fausse alerte (A. Copperie), 1922: Une carte postale (R. Radiguet), 1922; Halte (Radiguet), 1923; Amour et sommeil (A.G. Swinburnetrans. Mourey), 1929; Herbst (Rilke), 1932; Les ondines (Heine trans. Nerval), 1932; Aria d'Eduardo Poeta (ed. James), 1934; Fumée légère (H.D. Thoreau), 1943; Bêtes et mèchants (Eluard), 1944; Chant funébre pour nouveaux héros (P. Séghers), 1944; Le bois amical (P. Valéry), 1945; Eaux-douces (G. Beaumont), 1945; Bergerie (L. Chabrillac), 1946; Le châlet tyrolien (R. Chalupt), 1948; Cinq mars (A. Salmon), 1953; Sur une page d'album (H. de Balzac), v, pf/hp, 1954; L'armoire de campagne (R. Laporte), 1954; La chambre de juin (Laporte), 1954; Image (Carême), 1956; Le jardin secret (R Faure), 1958; Celui qui dort (Eluard), 1963; 2 sonnets (Shakespeare), 1964; 'Le souvenir. . déjà' (J. Gacon), 2vv, 1966; Prière dans le soir (E. Pépin), 1966; Comme à la lumière de la lune (M. Proust), 1967; Cantate sylvestre (L. Dénoues), 1972; Porte-bonheur (F. Ducaud-Bourget), v, fl, 1974; Chant de feu (L. Senghor), T, pf, 1976; Love poem (W. Cliff), 1976; Pour Nicolas (M. Alix), 1979; Imploration (D. Boulanger), 1981; Oiseau-poème, v, fl, 1981; J'habite le silence (M. Manoll), male v, ob, 1985; Musique pour Cendrars (Cluzel, after B. Cendrars), Bar, va, 1986; Dans la maison de paix (Cluzel), 1987

Also 31 chansons

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JEREMY DRAKE

**Saumell Robredo, Manuel** (*b* Havana, 1817; *d* Havana, 14 Aug 1870). Cuban composer. He came from a poor family, and received his musical education in Havana. He was the first Cuban composer to cultivate musical nationalism. Reflecting the early 19th-century Romantic style, his music is characterized by Cuban rhythmic patterns derived from Spanish folk material but developed with local characteristics. Several established Cuban dance patterns are first found in his piano contradanzas: the habanera in *La amistad*, the *danzón* in *La tedezco*, the *guajira* in *La Matilde*, the *clave* in *La Celestina*, the *criolla* in *La nené*, and the Cuban song in *Recuerdos tristes*. The *cinquillo* rhythm, which appeared in Cuban popular music from Oriente province around 1802, was first used in concert music by Saumell (*El somatén*). In 1839 Saumell conceived a Romantic national opera based on J.A. Echevarría's novel *Antonelli*, set in Havana in 1590. Indians and black slaves were to sing and take part in the action, but the music was never written.

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*most MSS in CU-Hn*

Conc., vc, pf; Plegaria, S, org; Ave María, S, orch; Melopea (after F. Blanchié), orch; Idilio, vn, pf

58 contradanzas, pf, incl. Los ojos de Pepa, La suavecita, Sopla que quema, Lamentos de amor y soledad, Los chismes, La paila, La María, La niña bonita, La territorial, La caridad, La Josefina

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AURELIO DE LA VEGA

**Saunders, Rebecca** (*b* London, 19 Dec 1967). British composer. After early training as a violinist and a degree course at Edinburgh University, she studied composition with Rihm in Karlsruhe, Germany (1991–4) and thereafter with Osborne (1994–7). Prizes from the Academy of Art in Berlin (1995) and the Ernst von Siemens Foundation (1996) enabled her to work in both New York and Brussels, but she has remained resident principally in Berlin. Since October 1997 her works have been published by Edition Peters, London.

Saunders's music has been widely performed and broadcast in Germany but is less well known in the country of her birth. It stands somewhat apart from mainstream developments in British composition, being acutely concerned with the qualities of instrumental sound, typically explored through an array of extended performing techniques. Much of her music comprises concise gestures separated by periods of silence, or sustained explorations of narrow pitch bands. Several pieces also contain important parts for mechanical music boxes. Tense juxtaposition of familiar musical materials and extreme abstraction is a characteristic feature of all the mature works. Saunders has based three pieces (one now withdrawn) on Molly Bloom's monologue from James Joyce's *Ulysses*.

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*(selective list)*

Behind the Velvet Curtain, tpt, pf, hp, vc, 1991–2; Trio, b cl, vc, pf, 1992; 'Mirror, mirror on the wall', pf, 1993–4; the under-side of green, cl, vn, pf, 1994; CRIMSON – Molly's Song 1, ens, metronomes, whistles, 3 music boxes, 1995; Into the Blue, cl, bn, perc, pf, vc, db, 1996; Molly's Song 3 – shades of crimson, a fl, va, gui, music box, 1996; G and E on A, orch, 27 music boxes, 1996–7; string quartet, 1997; Qt, cl, accdn, db, pf, 1998; cinnabar, vn, tpt, ens, 11 music boxes, 1999; Duo II, va, perc, 1999

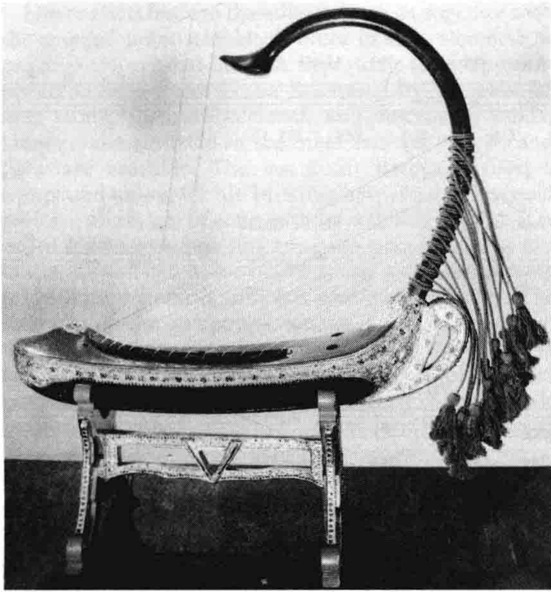
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ROBERT ADLINGTON

**Saùng-gauk.** Horizontal arched harp of Myanmar (formerly Burma). This article deals with the history, construction, performance technique and tunings of the instrument; for discussion of context, performing practice, repertory and performers *see* MYANMAR, §II, 3. Two types of arched harp exist in the country: one, made by Karen and Mon hill peoples in lower Myanmar, has five to seven strings tuned by pegs (see T. and T.A. Stern, 1971); the other, long associated with Buddhist royal dynasties, is the highly decorated *saùng-gauk* tuned by cords encircling the arm or arch (fig.1). It has been claimed that the *saùng-gauk* is related to Sumerian horizontal arched harps (*c*2500 BCE), the connecting link being the corded harps of Buddhist dynasties in ancient India, though this theory lacks linguistic support, as the Sanskrit name *vīṇā* does not occur in the languages of Myanmar. The earliest harp representation in Myanmar appears on a mid-7th-century Buddhist relief at Śrī Kṣetra (see Becker, 1967, p.21). The orchestra, possibly Mon,



*1. Saùng-gauk (arched harp) of Myanmar, 1959*

that accompanied a Pyu embassy from upper Myanmar to China in 801–2 included arched harps with pegs (see Twitchett and Christie, 1959). Burmese chronicles describe harps in ceremonial ensembles at medieval Pagan as well as women harpists in attendance on royalty, also shown in surviving temple reliefs and mural paintings. Outstanding among these are two reliefs in Nagayon temple (*c*1090), which prove that harpists depicted to the left of centre are in a normal right-handed playing position; those on the right are in mirror image (not left-handed). A characteristically curved string holder links one Nagayon harp to the modern harp (Williamson, 1981, p.219), and cords around the arch appear in a mural painting of the Làw-ká-hteik-pan temple (*c*1125), together with the earliest gloss using the old Burmese name *coṅ*.

A stylized harp with incurved arch and 11 strings appears in a fresco of a later dynasty at Ava (1364–1555) in upper Myanmar, while a folding manuscript of the Kòn-baung dynasty (1752–1885) shows a harp with slender incurved arch, tasselled cords and boat-shaped resonator, with a small loop extension at the prow. Specifications for later harp makers were probably set by Myá-wadi Wun-gyì Ù Sá (1766–1853), who standardized the number of strings at 13 and reinforced the instrument's construction, using the great tensile strength of a curved root of a *shà* tree (stem-woods were formerly used) to create a slender, graceful arch. Dei-wá-ein-da Ù Maung Maung Gyì (1855–1933), the last court harpist, added the 14th string; two more were added by Alin-ga-kyaw-zwa Ù Bá Thàn (*c*1960), resulting in the contemporary 16-string *saùng-gauk*.

Under royal patronage and through several decades of British rule, master harpists made harps for themselves and, by commission, for others. After a period of decline before World War II, during which no harps were made, the State Schools of Fine Arts were founded in Rangoon (now Yangon) and Mandalay following the independence of Myanmar in 1948. Ù Hmat Kyì (*b* 1917), a descendant of the kings' woodcarvers and stonecutters in the old royal city, constructed seven harps for the new school, having made his first in 1947 after an antique harp (by 1959 he had made 150 harps and was producing 30 a



*2. Saùng-gauk (arched harp) played by Daw Hkin Mei, with the singer, Ù Bá Thin, playing sì (finger cymbals) and gyat (wooden clappers), Mandalay, 1961*

**Ex.1** Traditional harp tunings, transcr. M.C. Williamson after Daw Hkin Mei

**(a)** HNYÌN-LÒN (than-hman Hnyìn) 13 strings

Note name: Hnyìn Myìn Auk Pyi Lè Hnyìn Myìn Auk Pyi Lè Hnyìn Chauk Auk

Cents 332 140 227 128 185 344 102 236 332 168 201 294

**(b)** AUK-PYAN (than-hman Auk) 13 strings

Note name: Hnyìn Myìn Auk Du Lè Hnyìn Myìn Auk Pyi Lè Hnyìn Chauk Auk

Cents 371 102 386 139 183 404 103 227 308 204 193 290

**(c)** PALÈ (than-hman Lè) 14 strings

*Myìn* changes pitch according to mode

Note name: Lè Hnyìn Myìn Auk Pyi Lè Hnyìn Chauk Auk Pyi Lè Hnyìn Chauk Auk

Cents 168 394 114 231 321 201 217 244 245 286 209 222 292

**(d)** MYIN-ZAÌNG (than-hman Myìn) 14 strings

*Du* changes pitch according to mode

Note name: Lè Hnyìn Myìn Auk Pyi Lè Hnyìn Myìn Auk Pyi Lè Hnyìn Myìn Auk

Cents 180 342 144 232 322 190 326 156 244 280 210 318 189

* lowered 50 cents; ⌀ open strings; ● stopped notes

year); his harps were decorated by Ù Htùn Myaing, descended from the kings' lacquer artists.

In performance (fig.2), the harp is placed horizontally across the lap, the arch forward and to the harpist's left. The harpist braces the fingers of the left hand against the arch, prepared to shift them agilely up and down; the tip of the left thumb, with squared nail, is placed against the string from the inside to raise the pitch and to perform frequent embellishments. The forefinger and thumb of the right hand activate the strings at their centre, separately or in pairs. In Mandalay the principal techniques are: (*a*) *let-kat* ('hand sticking close'), in which the palm is close to the plane of the string, with fingers extended – the straight forefinger (bent slightly backwards at the terminal joint) strokes the string vertically upwards towards the next string, producing a full round tone with the fundamental prevailing; (*b*) *kaw* ('to prise out of place'), in which the hooked forefinger plucks outwards and upwards to produce a thin sharp tone, with the second harmonic prevailing (see Adkins and others, 1983) – *kaw* is used in the upper voice, often in sequence with *let-kat*, to resolve dissonances; (*c*) *zon-hswè-gyìn* ('paired plucking'), in which the hooked forefinger and thumb pluck simultaneously, with finger, wrist or free arm movement; (*d*) *tat*, a pitchless 'plunk' produced by damping the string with the side of the palm before activating it; (*e*) the left thumb plucks the bass of the harp figuration from the inside (occasionally to double octaves), while the right hand provides a melodic pattern with thumb and forefinger. Throughout performance skilled damping promotes clarity: by damping the string just sounded with the middle finger as the forefinger sounds the next string; by inner or side palms of the hand; by direct touch immediately following activation (staccato).

Of the four tunings extant in 1885, *hnyìn-lòn*, possibly named after an obsolete mouth organ, is the original tuning (here based on the principal note C; see ex.1*a*). *Auk-pyan*, meaning 'reverse position', based on F, is essentially a transposition of *hnyìn-lòn* tuning (ex.1*b*). These tunings divide between them nine classes of song and cover much of the literature. *Palè* (based on B♭; ex.1*c*) was devised for new tunes and modes inspired by the Siamese court resident at Ava after 1767. *Myin-zaìng* (based on E♭; ex.1*d*) is closely related to *palè*.

**Ex.2** Modern compound tunings (for songs of all classes without retuning)

**(a)** HSÉ-LEÌ-GYÒ HNYÍ-NÌ ('14-string tuning') devised by Ù Maung Maung Gyì (1853–1933)

Note name: Hnyìn Myìn Auk Pyi Lè Hnyìn Chauk Myìn Pyi Du Hnyìn Chauk Myìn Pyi

Cents 391 101 206 383 118 202 193 311 202 293 200 192 309

**(b)** APÒ-HNYÍ-NÌ for 16-string harp at Ù Bá Thàn (*c*1960), after Ù Myìn Maung

Note name: Pyi Du Hnyìn Chauk Auk Pyi Du Hnyìn Chauk Myìn Pyi Du Hnyìn Chauk Myìn Pyi

Cents 218 288 191 297 218 200 291 209 195 303 202 287 204 187 308

⌀ open string; ● stopped notes

*Hnyìn-lòn* is basic to the other tunings as, together with the stopped notes (the black notes in the examples), it provides the original Burmese heptatonic scale, approximately C major with E and B lowered by 50 cents. Its note names (here abbreviated) and descending modal numbers remain fixed in the other tunings; *tya*, *tei* and *tyàw* are movable. The last court harpist devised a compound tuning for his 14-string harp, so that he could perform all classes of song without retuning (ex.2*a*). It is called *hsé-leì-gyò hnyí-nì* ('14-string tuning') and is still in use. Ù Bá Thàn based his 16-string compound tuning (*c*1960) on the above, calling it *apò-hnyí-nì* (ex.2*b*). The intervals of the compound tunings now closely match those of the Western tempered scale, and younger singers can no longer hear or sing the subtle intervals of the older tunings. In Mandalay, however, an effort is being made to preserve *hnyìn-lòn* tuning for the oldest classes of song.

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MURIEL C. WILLIAMSON

**Saupe, Christian Gottlob** (*b* Wechselburg, 1 June 1763; *d* Glauchau, 8 Jan 1819). German organist and composer. He was a friend of Daniel Gottlob Türk and was probably his pupil. In 1782 he moved from Dresden to Glauchau, where the counts of Schönburg appointed him court and municipal organist (unlike his predecessors, however, he had no political function within the community); he held this office until his death.

Saupe performed on Glauchau's Silbermann organ and was reputedly an excellent virtuoso. He composed two large-scale sacred works, some liturgical pieces, songs and keyboard sonatas in a highly personal style with considerable melodic invention and feeling for form. He carefully selected and admirably interpreted the texts to his lieder, which in some respects foreshadow Schubert; his historical romance *Das Razberger Mädchen* influenced Loewe's ballad style. His piano works are in the idiom of Mozart and Clementi, but contain bold harmonic progressions and other effects of an individual character which point towards Beethoven.

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WALTER HÜTTEL

**Sauret, Emile** (*b* Dun-le-Roi, Cher, 2 May 1852; *d* London, 12 Feb 1920). French violinist and composer. Little is known about his training as a violinist. It is not certain that he studied at the Paris Conservatoire, although some of his biographers state that he did, nor is it even certain that he attended the Brussels Conservatory, although he is considered to have been one of Charles-Auguste de Beriot's best pupils. If we believe the dedication of the fourth part of his manual *Gradus ad Parnassum du violiniste* (Leipzig, 1896) he also studied with Vieuxtemps and Wieniawski. A child prodigy, he had already performed in public before he was eight in Vienna, then in London and Paris, where he was invited to play on several occasions at the court of Napoleon III. He joined the army on the outbreak of war in 1870, but resumed his career as an international virtuoso two years later, beginning with a tour of the USA.This was so successful that he was invited back several times between 1874 and 1906. In 1876 he met Hans von Bülow and Anton Rubinstein in New York. On returning to Europe, he performed for the first time at the Leipzig Gewandhaus in May 1876, playing Mendelssohn's Violin Concerto. During the periods between his tours of the major European cities he taught at the Neue Akademie der Tonkunst in Berlin. He married the Venezuelan pianist Teresa Carreño in 1873; they were soon divorced, and he married again in 1879. He then gave many concerts in Sweden and elsewhere in Scandinavia and in 1892 was admitted to the Swedish Royal Academy of Music in Stockholm. He settled in London in 1890 and succeeded Prosper Sainton as professor at the Royal Academy of Music, a post he resigned in 1903 in order to teach at the Musical College in Chicago. He now devoted much of his time to a trio he had formed with the pianist Ganz and the cellist B. Steindl. On returning to Europe in 1906, he divided his time between Geneva and Berlin, and was always followed by private pupils, especially Americans. In 1908 he settled in London again to take up an appointment as professor at Trinity College of Music.

Sauret was one of the most characteristic representatives of the Franco-Belgian school of violin playing. He had a transcendental technique, a rich and individual tone and

a very expressive vibrato. His repertory ranged from the classics to brilliant contemporary works: Bruch, Dvořák, Busoni and Moszkowski as well as Mendelssohn. As a composer, he was influenced by the German theorist Jadassohn, whom he had known in Leipzig. Most of his works, naturally, were for his own instrument, and they contain some pleasing original passages, to which he added transcriptions of Wagner, Mendelssohn and Rubinstein, as well as publishing new editions of classical technical studies.

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(*selective list*)

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ROGER J.V. COTTE

**Ṣaurīndramohana Ṭhākura.** *See* TAGORE, SOURINDRO MOHUN.

**Saursbi.** *See* SOURSBY.

**Saut** (Fr.). *See* LEAP.

**Sauter, Eddie** [Edward Ernest] (*b* New York, 2 Dec 1914; *d* Nyack, NY, 21 April 1981). American jazz arranger and composer. After studying at the Institute of Musical Art he became a member of Red Norvo's trumpet section in late 1935, and shortly afterwards, by mutual consent, the full-time arranger for Norvo's band. From 1939 he worked freelance, writing arrangements for such bandleaders as Benny Goodman (for whom he did his most notable work) and Artie Shaw, and established a strong reputation among musicians. His only period of public recognition (in the mid-1950s) stemmed from the success of a band assembled, initially for recording purposes only, by Sauter and Bill Finegan, formerly an arranger for Tommy Dorsey and Glenn Miller. Sauter continued as a freelance writer for stage, film and television, but also produced occasional pieces of 'absolute' music, such as *Q.T.* for the New York Saxophone Quartet.

Sauter's arrangements of popular song material for Norvo displayed a wealth of invention, and his deft handling of dynamics and unstilted counterpoint suggest an acquaintance with the methods of Duke Ellington. These elements were fully developed in his original works for Goodman, such as *Benny Rides Again* (1940, Col.) and *Clarinet à la King* (1941, OK). The lightweight character of the most popular recordings by the Sauter–Finegan Orchestra, such as *Doodletown Fifers* or *Midnight Sleigh Ride* (both on the album *The Sauter–Finegan Orchestra*, 1952, RCA, the latter an adaptation of the 'Troika' from Prokofiev's *Lieutenant Kijé*), should not obscure those orchestral and contrapuntal touches that foreshadowed the explorations of Gil Evans. If some of Sauter's work seems superficial, the best is a vindication of his versatility and sensitivity; in particular, his writing for chamber string ensemble on Stan Getz's album *Focus* (1961, Verve) represents one of the most convincing for chamber string ensemble on Stan Getz's album *Focus* (1961, Verve) represents one of the most convincing fusions of jazz and non-jazz elements. Further collaborations with Getz included the film soundtrack of Arthur Penn's *Mickey One* (1965) and the *Tanglewood Concerto* (1966, RCA).

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BRIAN PRIESTLEY

**Sautereau** (Fr.). *See* JACK.

**Sauterie** (Fr.). *See* PSALTERY.

**Sautillé** (Fr.; Ger. *Springbogen*; It. *saltando*, *saltato*). A bowstroke played rapidly in the middle of the bow, one bowstroke per note, so that the bow bounces very slightly off the string of its own accord. It is not indicated in any consistent manner: sometimes dots are placed above or below the notes, sometimes arrow-head strokes, and sometimes the stroke is simply left to the performer's discretion. 'Spiccato' and 'sautillé' are sometimes used as synonyms, though SPICCATO tends to be applied to a broader range of off-the-string strokes. *See* BOW, §II, 3.

DAVID D. BOYDEN/PETER WALLS

**Sauveur, Joseph** (*b* La Flèche, 24 March 1653; *d* Paris, 9 July 1716). French acoustician. In 1670 he went to Paris, where he attended the lectures of the Cartesian physicist Rohault; his works do not display the knowledge of advanced mathematics that characterizes the scientific progress of the age of Newton, although he held a chair of mathematics for a decade. He was elected to membership of the Académie des Sciences (1696), which left him free to develop his interest in acoustics. He thoroughly mastered the idea of frequency and was the first to interpret beats correctly. He also introduced the terms 'acoustique' (acoustics), 'son harmonique' (harmonic sound) and 'noeud' (node). His papers, though not so original as he may have thought them, were fairly clear and descriptive; they were very widely read, and certainly they had great effect upon the centrally important work of Daniel Bernoulli a quarter of a century later. He suffered from a speech defect and is said to have had no ear for music. His works include *Principes d'acoustique et de musique* (Paris, 1701/*R*). His papers were published in the *Mémoires* (incorporated in the *Histoire*) *de l'Academie royale des sciences* [*1701–13*] (Paris, 1704–16) and his work is described in the *Histoires* for those years.

*See also* PHYSICS OF MUSIC, §2.

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**Sauzay, (Charles) Eugène** (*b* Paris, 14 July 1809; *d* Paris, 24 Jan 1901). French violinist. He entered the Paris Conservatoire and studied with Guérin and then Baillot from 1824; in 1827 he won the *premier prix* for violin. At the first concert of Habeneck's Société des Concerts du Conservatoire (9 March 1828) he replaced his indisposed teacher in the performance of a Rode concerto and

thereafter regularly appeared as a soloist with the Conservatoire orchestra.

Sauzay played the second violin and afterwards the viola in Baillot's string quartet before its dissolution in 1840. He then formed his own group for chamber music with his wife (Baillot's daughter), Boëly and, later, Franchomme. In 1840 he was leader of the Musique du Roi, then leader of the second violins in the Musique de l'Empereur Napoléon III. In demand as a teacher as well as a performer, he taught a Conservatoire class from 1860 to 1892. Sauzay wrote studies and other pieces for the violin, also songs and two trios; some of the manuscripts are at the Conservatoire. His ballet music to Molière's *Le sicilien* (1881) is a Lully pastiche. His *Etudes sur les quatuors de Haydn, Mozart et Beethoven* was published in 1861, *L'école d'accompagnement* in 1869 (*R*1972) and *Le violon harmonique* in 1889.

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DAVID CHARLTON

**Savage, Henry W(ilson)** (*b* New Durham, NH, 21 March 1859; *d* Boston, 29 Nov 1927). American impresario. He had a successful career in the real-estate business in Boston, where in 1894 a default forced him to assume control of the Castle Square Theatre. He organized a company there which opened on 6 May 1895; its modestly priced productions of opera in English were immensely successful. Over the next decade Savage's activities included productions in Chicago, New York and elsewhere; in autumn 1900, with Maurice Grau, he presented a season of opera in English at the Metropolitan Opera House, New York, to great critical acclaim. The Henry Savage Grand Opera Company's English production of *Parsifal* in 1904 was a sensation and toured throughout the country for nearly a year. In 1906 a lavish production of *Madama Butterfly* (its American première) toured widely; the tour of *La fanciulla del West* in 1911 following its première at the Metropolitan was equally impressive. Savage also staged over 40 light operas, musical comedies and plays. His greatest success was Lehár's *Die lustige Witwe* (1907); other important productions included Gustav Luders's *The Prince of Pilsen* (1903) and *The Sho-Gun* (1904), and Emmerich Kálmán's *Sari* (1914). Savage's productions played a major part in popularizing opera and operetta outside the major urban centres. He was opposed to the promotion of particular singers as stars (particularly on financial grounds) and his exceptionally strong, reliable companies were the starting-points for many careers.

WILLIAM BROOKS

**Savage, Jane** (*b* ?London, 1752/3; *d* Camberwell, London, 9 Nov 1824). English composer, singer and virtuoso keyboard player, daughter of William Savage. She most probably received her musical training alongside her father's pupils: R.J.S. Stevens recalls trying out an early vocal trio of his with 'Miss Savage' and her father. She became an accomplished composer of keyboard and vocal music in the *galant* style typical of the late 18th century. Her music was probably written for the Savage family home, and she seems to have performed only in private. Her cantata *Strephan and Flavia* takes its text from a collection of poems published by her mother in 1777, and shows careful attention to details of word-painting. Savage published her music at her own expense, shortly before the death of her parents. She was her father's sole heir, her elder brother having already inherited an estate in Yorkshire from their mother. In 1793 she married Robert Rolleston at St George's, Bloomsbury, by which time she seems to have stopped composing.

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*all published in London*

| op. | |
|---|---|
| 2 | 6 Easy Lessons, hpd/pf (*c*1783) |
| 3 | 6 Rondos, hpd/pf (1786) |
| 4 | Strephan and Flavia, a Favorite Cantata, 1v, kbd (1786) |
| 5 | Hall the Woodman, a Favorite Song, 1v, kbd (1786) |
| 6 | A Favorite Duett, pf/hpd (1789) |
| 7 | 2 Duetts for Voices, 2vv, bc (1789) |
| 8 | God Save the King, adapted as a Double Lesson, hpd/pf (1789) |

For bibliography *see* SAVAGE, WILLIAM.

RACHEL E. COWGILL

**Savage, William** (*b* ?London, 1720; *d* London, 27 July 1789). English singer, composer and organist. His teachers included Pepusch and Geminiani. Although not educated at the Chapel Royal (as claimed by Burney), Savage came to prominence as a boy treble soloist, singing for Handel's 1735 Covent Garden season in *Athalia* and *Alcina*, the role of Oberto in the latter being specially written for him. He retained a place in Handel's theatre company for the following season, and then took minor roles in *Giustino* (1737) and *Faramondo* (1738). By the time of *Faramondo* his voice was breaking: his character in the opera has no aria and, although his recitatives are written in the treble clef, Savage's name appears against the tenor stave in a *coro* movement. He sang as a bass in Handel's last London opera season of 1740–41, with roles in *Imeneo* and *Deidamia*, and performed in *L'Allegro* and *Saul*.

In the Covent Garden oratorio season of 1743 he took the part of Manoa in *Samson* and participated in the first London performances of *Messiah*. Burney described his voice as 'a powerful and not unpleasant bass', and the music that Handel wrote for him as a treble was well judged to display his youthful musical talents.

Savage is described as 'Organist of Finchley' in the subscription list to Greene's *Forty Select Anthems* (1743). On April 1744 he was admitted as a Gentleman-in-ordinary of the Chapel Royal, and on 5 April 1748 he succeeded Charles King as vicar-choral and Master of the Choristers at St Paul's Cathedral. As a teacher Savage influenced London professional musicians of the next generation, many of whom had probably been choristers at St Paul's. In 1777 he retired to Tenterden, Kent; he returned to London in about 1780 and attempted to re-establish himself as a music teacher, but did not regain his former eminence.

He wrote some short full anthems, one of them only 17 bars long, and verse anthems, in which he often favours

minuet-style triple-time solo movements. 11 of his anthems, several of them dating from 1768, are settings of metrical psalms by Isaac Watts; four more, composed in 1772, have texts from Tate and Brady's psalter, and he supplemented these with a further 25 anthems, mostly in simple chordal style. His service settings are also mainly homophonic. However, he could on occasion produce more extended anthems with movements varying in style and texture, and his most ambitious work, *O Lord my God* (1784–6), is accompanied by string orchestra. His violin music, probably written while he was living away from London, includes one piece 'composed for Miss Augusta Smith'. His catches, rounds and canons were no doubt fruits of his membership of the Noblemen and Gentlemen's Catch Club and the Beef Steak Club. If much of his music gives the impression of being practical and tasteful rather than inspired, Savage's works nevertheless include some unusual items: he composed the song *On the very first of May* (1756) to nonsense verses by his wife, and he wrote an interesting Hallelujah (1770), 'An imitation of the singing at the Jews Synagogue on Duke's Place'.

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*principal sources GB-Ge, Lbl; complete list in Farmer*

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2 Ky-Gl, 1 San, 1 Cr, 1 TeD and Jub, 1 Mag and Nunc, 2 Requiescat in pace
3 single chants, 1 ed. S. Arnold, *Cathedral Music* (London, 1790), and R.J.S. Stevens, *Sacred Music* (London, *c*1802)
25 metrical pss, 4 ed. R.J.S. Stevens, *Sacred Music* (London, *c*1802)
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DONALD BURROWS

**Savagnone, Giuseppe** (*b* Palermo, 27 Nov 1902; *d* Palermo, 28 Oct 1984). Italian composer. After studies in the organ, composition and philosophy in Palermo, he worked as choirmaster at the Greek theatre in Siracusa. He subsequently conducted operas in the theatres of Sicily and was assistant conductor at the Teatro dell'Opera in Rome (1928–35). He taught choral music at the Conservatorio di S Cecilia in Rome from 1940 to 1973. An eclectic composer, varying between traditional operatic realism and an interest in serial methods, Savagnone developed a harmonic theory which he called 'musical prismatism', based on the alternation of a limited number of intervals within a 12-note series. Practical application of this system is found in a variety of pieces: the *Quartetto Preludio, recitativo e fuga*, the Quartetto for wind instruments and tape, the orchestral *Rifrangenze* and the *Sinfonia in De Alfa* and the opera *Né tempo né luorgo*.

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*(selective list)*

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Orch: Sym., 1934; A Leopardi, prelude, 1934; Augusto, sym. poem, 1937; Vn Conc., 1940; Variazione e fuga su uno squillo di caccia, 1957; Rifrangenze, prelude, 1965; Sinfonia in De Alfa, 1967
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VIRGILIO BERNARDONI

**Savall, Jordi** (*b* Igualada, Barcelona, 1 Aug 1941). Spanish viol player and conductor. He studied the cello at the Barcelona Conservatory and the viol at the Schola Cantorum Basiliensis with August Wenzinger; in 1973 he succeeded Wenzinger as teacher of the viol there. Quickly acknowledged as a master of the instrument, Savall has performed and recorded many of the masterpieces of the viol repertory, unearthing numerous forgotten works, notably by Marais. In 1974 he founded HESPÈRION XX with his wife, the soprano Montserrat Figueras, and other musicians of various nationalities, with whom he has given vivid, colourful performances of music ranging from the Middle Ages and the Spanish Renaissance to Purcell and Bach. On his return to Barcelona in 1987, Savall formed the vocal group the Capella Reial de Catalunya, with whom he has recorded works by Victoria, Francisco Guerrero, Cererols and Monteverdi. In 1989 he created the Concert des Nations, a period-instrument Baroque and Classical orchestra which brings together young musicians, mainly from Latin countries. Unanimously recognized as one of the most gifted and versatile performers of early music, Savall gained even wider recognition for his award-winning playing in the soundtrack of Alain Corneau's film *Tous les matins du monde* (1992). In 1988 he was created an Officier de l'Ordre des Arts et Lettres by the French Ministry of Culture, while many of his recordings have received international awards.

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MARICARMEN GÓMEZ

**Savart, Félix** (*b* Mézières, 30 June 1791; *d* Paris, 16 March 1841). French scientist. He was trained at Strasbourg in medicine, taking a degree in 1816. He had long been interested in acoustics when, in 1816, he abandoned medicine and went to Paris, where he came under the guidance of Biot. He became a professor of natural philosophy in 1820 and was elected to the Académie in 1827, also obtaining an appointment at the Collège de France. He is known mainly for the Biot–Savart Law of

Electrodynamics. His chief interest, indicated by the titles of his 27 papers (mostly published in the *Annales de chimie et de physique*), was in the study of vibrating bodies. These included important and often ingenious measurements of air, cords, bars, membranes, plates, solids of revolution and, particularly, vocal cords. He proposed theories of the vocal sounds of men and animals. His repetition and extension of Chladni's experiments with sand figures on vibrating plates and longitudinal bars led in the early 19th century to controversy over the velocity of sound in solids. In 1817, in an early acoustical experiment, he created a trapezoidal violin with straight sides and straight slits for soundholes, and in 1830 he produced a toothed-wheel siren, based on Robert Hooke's, for tone generation at controllable frequencies. His name was given to a now obsolete unit of pitch interval: one savart is equal to 3.99 cents.

*See also* PHYSICS OF MUSIC, §4.

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JAMES F. BELL, R.W.B. STEPHENS/MURRAY CAMPBELL

**Savary, Jean Nicolas** (*b* Guise, Aisne, Sept 1786; *d* Paris, 9 Feb 1853). French bassoon maker and bassoonist. His father was the Paris woodwind maker known as a Savary *père* (*fl* *c*1798–*c*1827) comparatively, few of whose instruments survive. About an elder brother Savary *fils aîné* listed 1819 to 1837 variously as woodwind and string instrument/maker, nothing else is known. Jean Nicolas first trained as bassoonist under Delcambre at the Paris Conservatoire, winning a *premier prix* in 1808 and later becoming principal at the Théâtre des Italiens. He probably started making bassoons in 1816/17, in association with his father; by 1823 he had his own workshop, styling himself Savary *jeune*, and listed as 'fournisseur de la maison du Roi, de l'Académie et de l'école royale' and inventor of a model *à coulisse mécanique* and *culasse à bascule*. An instrument of this type, dated 1823, with five machine-operated tuning-slides fitted to the three lower joints and to the butt-knee, is at the Shrine to Music Museum, Vermillion, south Dakota. He fitted many of his instruments with a pioneering form of automatic crook-key mechanism and made early use of the key roller. His background as an excellent performer was undoubtedly of great practical value and helped him subsequently to become the most celebrated maker of his time both in France and England. His instruments, which he habitually dated, were unequalled for the sweetness and singing quality of their tone and remained in use and sought after by professionals, especially in London, for almost a century; Day called him 'the Stradivari of the bassoon'. Of his prolific output, 51 bassoons, eight tenor bassoons and one octave bassoon are listed by Young as surviving today. He did not participate in any of the Paris exhibitions. He had no workshop successor, his stock being sold after his death.

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WILLIAM WATERHOUSE

**Savary, Jérôme** (*b* Buenos Aires, 27 June 1942). French actor, theatre administrator and producer. At five he was brought by his American mother to France, where he studied music (intending to become a drummer in a jazz band) and then atttended the Ecole Nationale Supérieure des Arts Décoratifs in Paris. At 19 he went to New York and plunged into the jazz scene there. Returning to France, he entered the theatre, firstly in the design department and then as a producer and administrator, founding the Compagnie Jérôme Savary in 1965 (renamed Grand Magic Circus in 1968). His first lyric productions were of Offenbach operettas (*La Périchole*, 1977, Hamburg; *La vie parisienne*, 1978, Frankfurt; and *Le voyage dans la lune*, 1979, Komische Oper, Berlin), where his sense of fun always enhanced rather than detracted from the music. Savary has continued to produce this genre all over the world with great success. Rossini has become another of his specialities (*Il barbiere di Siviglia*, 1987, Strasbourg Festival; *Le comte Ory*, 1988, Lyons, and 1997, Glyndebourne; *L'italiana in Algeri*, 1988, Strasbourg Festival, and *La Cenerentola*, 1993, Geneva, and 1996, Paris). But he has also produced the more serious repertory with imaginative and sometimes provocative stagings (Cherubini's *Anacréon*, 1983, La Scala; *Don Giovanni*, 1984, Rome; *Die Zauberflöte*, 1985, Bregenz Festival, and 1989, Vienna Volksoper; *Les contes d'Hoffmann*, 1987, Bregenz; *Attila*, 1991, La Scala; *Carmen*, 1991, Bregenz; *War and Peace*, 1991, San Francisco, and *Rigoletto*, 1996, Paris Opéra). In 1988 he became general director of the Théâtre National de Chaillot, Paris, where he produces both spoken and lyric theatre. His various books about his work include *La vie privée d'un magicien ordinaire* (Paris, 1985) and *Ma vie commence à 20h30* (Paris, 1991), and he is the subject of a biography by C. Godard (*Jérôme Savary: un enfant de la fête*, Paris, 1996). In October 2000 he was appointed director of the Opéra-Comique.

CHARLES PITT

**Savenko, Svetlana Il′inichna** (*b* Moscow, 12 March 1946). Russian musicologist. After studying at the music school attached to the Moscow Conservatory (1960–64), she attended the conservatory itself (1964–9), graduating in musicology from the class of Kholopov. She subsequently undertook postgraduate studies at the conservatory with Yarustovsky and was awarded the *Kandidat* degree in 1978 for her dissertation *Stil′ Stravinskogo kak yedinstvo* ['Stravinsky's Style as a Unity']. She was a senior teacher from 1972 to 1981 in the music history department at the Glinka Conservatory in Gor′kiy [now Nizhniy-Novgorod], becoming professor in 1981, and was appointed Senior Scientific Officer at the Moscow State Institute of Art History in 1990. She became a professor in the department for the history of Russian music at the Moscow Conservatory in 1997. Her scholarly works are devoted primarily to Russian and foreign music in the 20th century.

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INNA BARSOVA

**Savetta, Antonio** (*b* Lodi; *fl* 1600–41). Italian composer. He was a pupil of Tiburtio Massaino and succeeded him as *maestro di cappella* of Lodi Cathedral in 1609 (a year earlier he was described as 'presbyter'). He probably occupied this post for the rest of his life, though there was apparently an interruption, 1629–30, when it was held by Ignazio Donati. His output, apart from one volume of madrigals, consists of sacred music, the majority of it for the Mass and Offices. He did not adopt the new small-scale concertato style popular in northern Italy in the early 17th century, partly because masses and psalm settings tended to preserve larger scorings and partly because composers in the area around Milan, which includes Lodi, were comparatively impervious to the new style. Thus a fair proportion of his output is for double choir.

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12 motets, 5–8vv, in 1600[1], 1612[3], 1613[2], 1617[1], 1621[2]
Motet, 8vv, *D-Bsb*

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JEROME ROCHE

**Savile, Jeremy** (*d* ?1663–6). English composer. John Playford listed him among 'many excellent and able Masters' as a teacher 'For the Voyce or Viole' in his *Musicall Banquet* (1651). He was a member of the Old-Jewry Musick Society after the Restoration, though Playford did not list him as such in *The Musical Companion* (RISM 1667[6]), possibly because he was by then dead. In addition to glees printed in *The Musical Companion* (1667[6], 1672[5]) and elsewhere, a few of his ayres were included in *Select Musicall Ayres and Dialogues* (1653[7]); they range in style from the charming triple-time setting of Stanley's *I will not trust thy tempting graces* (ed. in MB, xxxiii, 1971) to the rather rambling declamation for Carew's *No more, blind boy*. His most celebrated song is *Here's a health unto his majesty*. (*SpinkES*)

IAN SPINK

**Savin, Risto** [Širca, Friderik] (*b* Žalec, Slovenia, 11 July 1859; *d* Zagreb, 11 Dec 1948). Slovenian composer. A high-ranking Austrian army officer by profession, he studied composition privately in Vienna (1892–6) and Prague (1897–9). He began writing in a classical Romantic style, which soon developed into neo-Romanticism, incorporating elements of Impressionism; his first works affected thus were the lieder. As a composer for the stage he was the first Slovenian to adopt wholeheartedly the principles of Wagnerian music drama. Of his three operas, *Lepa Vida* ('The Fair Vida') and *Matija Gubec* are the most popular. *The Fair Vida* can be described as the first neo-Romantic Slovene opera, though it was with *Matija Gubec* that Savin reached his creative peak; here the Romantic principles are expressed in consistently symphonic form, and the work is his greatest achievement in terms of expression and originality. Although echoes of Wagner and Strauss can be heard in Savin's works generally, his operas are not of a cosmopolitan character, but are imbued with the southern Slav spirit.

WORKS
(*selective list*)

OPERAS

Poslednja straža [The Last Watch] (dramatic scene, 1, Savin, after A. Aškerc), 1898, Zagreb, 19 March 1906
Lepa Vida [The Fair Vida] (4, R. Batka, after J. Jurčič), 1907, Ljubljana, 18 Dec 1909
Gosposvetski sen [Gospa Sveta's Dream] (2, F. Roš), 1921, Ljubljana, 1 Dec 1923
Matija Gubec (5, Savin, trans. Roš), 1922–3, Ljubljana, 30 Sept 1936

OTHER

Ballets: Plesna legendica [Little Dance Legend], 1918; Čajna punčka [Tea Doll], 1922
Lieder: 3 Aškerčeve balade [3 Ballads of Aškerc] (A. Aškerc), 1895; Skala v Savinji [The Rock of the River Savinja] (Aškerc), 1898;

Predsmrtnice [Before Death] (S. Gregorčič), 2 songs, 1898; Zimska idila [The Winter Idyll] (Aškerc), 1900; 5 pesmi [5 Songs] (O. Župančič), 1904; 3 pesmi (Župančič), 1918
Inst: 2 trios, pf, 1893; Serenade, wind, 1894; Scherzo, small orch, 1894–5; 6 pieces, pf, 1895; Suite, str, 1897

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M. Špendal: *Razvoj in značilnosti slovenskega romantičnega samospeva* [The development and characteristics of the Slovenian romantic lied] (Maribor, 1981), 72–83 [incl. Eng. summary]


MANICA ŠPENDAL

**Savinio, Alberto** [Chirico, Andrea de] (*b* Athens, 25 Aug 1891; *d* Rome, 6 May 1952). Italian composer, writer and painter. A brother of the painter Giorgio de Chirico, he studied the piano in Athens and then privately with Reger in Munich. In 1910 he moved to Paris, where he made friends with members of the Parisian avant garde, including Apollinaire, Breton, Cocteau and Picasso. At the outbreak of war he returned to Italy and in 1917 helped establish dadaism, contributing to Tristan Tzara's review *Dada*. In the 1920s and 30s his output of writing and painting broadened. He settled in Rome in 1935, and from 1946 contributed articles on music and other subjects to the *Corriere della sera* and *Corriere d'informazione*. Savinio composed most of his music during an early period to 1915, and then in his last years from 1948 to 1952. He first engaged in music theatre with the *melodrammi Carmela* (1908) and *Poema fantastico* (1909), later destroyed, probably by the composer. The first extant, though incomplete, theatrical work was *Le trésor de Rampsénit* (1912), inspired by the story of the rich Egyptian Pharaoh Rampsen, followed in the next two years by the one-act works *La mort de Niobé*, orchestrated in 1925, and *Les chants de la mi-mort*. These works explore the conflict between drama and music with recourse to bitonality, collage and prefigurings of brutalism, converging with the literary and visual avant garde of the time. The final period of Savinio's musical creativity includes two one-act works, *Agenzia Fix* and *Orfeo vedovo* (both 1950), as well as *Cristoforo Colombo* (1952). With the weight of Savinio's literary experience behind them, these operas tend to bridge the gulf between music and word, shunning the influence of painting and returning to tonality and a new smoothness, thus realizing, with the assistance of surreal settings, the ideal of a metaphysical theatre.

Savinio's stage work also included the ballets *Persée* (to a subject and choreographed by Fokine) and *Deux amours dans la nuit*, both from 1913; from a later period, and to the composer's own subjects, are *Ballata delle stagioni* (1925) and the one-act *Vita dell'uomo* (1948). Of his surviving non-stage works, the collection of songs *Chants étranges* of 1914–15 is notable for its ironic detachment and terse poetic style approaching that of Satie and Apollinaire. While Savinio's musical output is small in quantity, it holds an important position within his overall work as an avant-garde artist of originality. His writings, collected in the posthumous *Scatola sonora* (Milan, 1955), are of some considerable literary value; in them Savinio upholds the 'unknowable quality' of music and outlines an aesthetic vision that resists classification, falling halfway between rational classicism and metaphysical Romanticism.

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Ops: Carmela, 1908 (melodramma, Savinio), unperf., lost; Poema fantastico, 1909 (melodramma, Savinio), lost; Le trésor de Rampsénit, 1912 (ob, 4, M.D. Calvocoressi), Paris, 24 May 1914,inc.; La mort de Niobé, 1913 (tragedia mimica, 1, Savinio), Rome, Arti, 1925; Les chants de la mi-mort, 1914 (scene drammatiche, 1, Savinio), Milan, 1976; Agenzia Fix, 1949 (radio op, 16 episodes, Savinio), RAI, 1950; Orfeo vedovo (1, Savinio), Rome, Eliseo, 24 Oct 1950; Cristoforo Colombo (radio op, 3, Savinio), RAI, 1952
Ballets: Persée (3, M. Fokine), 1913; Deux amours dans la nuit (2, Savinio), 1913; Ballata delle stagioni (1, Savinio), 1925; Vita dell'uomo (1, Savinio), 1948
Other works: Chants étranges, 1v, pf, 1914–15; Dialoghi, saggi, romanzi di Luciano di Samosata (radio score), orch, after 1940; pf reductions, frags. and sketches from stage works, songs

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RAFFAELE POZZI

**Savio, Johann Baptist** (*fl* 1760s). Austro-Bohemian composer. He became music director to Joseph von Brunian's theatre company some time before Brunian took over the Kotce Theatre, Prague, in 1764. Savio's name does not occur after 1768, though his inclusion in J.J. Stankovský's novel *Vlastencové Bondy* ('Patriots at the Bonda Theatre'; 1878), where he figures as Brunian's second in a duel, shows that he was not entirely forgotten. The earliest record of Savio as a composer names him as author of the music to the arias of *Le diable à quatre, ou La double métamorphose (Der Teufel in allen Ecken, oder Die zweyfache Verwandlung)*, an *opéra comique* translated from the French by C.L. Reuling and performed by Brunian's company (libretto, Prague, 1760, in *CZ-Pu*). This work may have been performed in Vienna in the previous year. Garnier also named Savio as the composer of *Die Zigeuner, oder Der von List und Liebe besiegte Geiz* (libretto, Graz, 1766), Erdmann's *Philint und Cleone*, Nuth's *Die doppelte Ehe*, Unger's *Der nach sieben Jahren beglückte Bräutigam*, Kurz-Bernardon's *Der vergötterte Bernardon* (1764) and F.W. Weisskern's version of *Bastien und Bastienne*, first performed at the Kärntnertortheater, Vienna, on 5 May 1764. Felix Berner's company included all these works in its repertory in the early 1770s. Although Savio's Singspiele were quite widely performed in the 1760s and 1770s (Prague, Vienna, Brno, Graz and probably elsewhere), no score is known to survive. Despite his italianate name it is more likely that his music was Austro-German in style, since Brunian strove to regenerate the Prague theatre and Berner also put the emphasis on native works.

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PETER BRANSCOMBE

**Savioli, Alessandro** (*b* Parma, 12 Aug 1544; *d* after 1623). Italian composer. He was born in the parish of S Maria borgo Taschieri. He apparently spent his early years in Parma, since his first book of five-voice madrigals is dedicated from there, and his earliest known published work, the canzonetta *Mentre campò contento l'arso core*, was in the first book of *Canzonette alla napolitana* (RISM 1591[22]) of his fellow Parmesan Giovanni Battista Massarengo. From the title-pages of his second and third madrigal books it can be assumed that he was *maestro di cappella* at S Alessandro, Bergamo, from at least 28 August 1597 to 8 February 1600. Between 1614 and 1616 he was *maestro di cappella* at Salò, where he was responsible for reorganizing the choir and increasing the number of salaried singers.

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Madrigali ... libro secondo, 5vv (1597)
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5 canzonettas, 3, 4vv, 1591[22], 1615[17]; 2 madrigals, 5vv, 1596[11], 1616[10]

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IAIN FENLON

**Savion.** *See* FEDELI family.

**Savioni, Mario** (*b* Rome, 1606–8; *d* Rome, 22 April 1685). Italian composer, singer and teacher. He received the traditional training of a choirboy under Vincenzo Ugolini and sang for him at S Luigi dei Francesi, Rome, from 1617 to about 1621. He then served as a boy soprano from 1621 in the Cappella Giulia at S Pietro, and in 1626 as an alto. He later assisted Ugolini and his successor Orazio Benevoli at the French church (1631–44) and capped his career as an alto in the Cappella Sistina (March 1642 to 1667). He sang in his first opera, Filippo Vitali's *Aretusa* (Rome, 1620) as a child and appeared in other Roman court operas in 1642 for Cardinal Antonio Barberini and in 1666 for Queen Christina of Sweden. A note of *c*1640 to Cardinal Mazarin in Paris from his father calls Savioni the best teacher of voice at the court of Rome (Prunières, 57). He composed the music for *S Agnese*, an opera presented privately by the Pamphili family in their Roman palace in 1651.

Savioni was a major figure in the first generation of Roman composers of Italian chamber cantatas; his works appear in the earliest layer of cantata sources dating from before 1660. He was more rarely anthologized in sources from the next 15 years, and was not among those Roman composers, such as Carissimi and Luigi Rossi, whose fame continued posthumously. Among the poets he set were Domenico Benigni, Luigi Ficieni, Francesco Buti, Giovanni Lotti, Giovanni Ciampoli, and Francesco Melosio, most of whom were associated with the Barberini family. Savioni's settings range from strophic ariettas to lengthy multipartite structures in a wide range of moods, from the standard pathetic laments to healthy cheerfulness and outright comic parody. His melodic and harmonic styles have a rare clarity and stability, with an easy breadth of line. Enhanced by a lively sense of metre and graceful ornaments, his arias demand a good upper range and vocal agility. These aspects also characterize his spiritual and sacred compositions. The solo motets display a more florid style, typical of their genre, than do his cantatas. Florid and descriptive writing, recitative and aria styles, combine to narrate the story of David and Goliath in his solo motet *Congregantes Philisthei* (1659[1]). The compositions called 'madrigals' are possibly sections that originally closed spiritual cantatas destined for performance at Roman oratories. Italian cantatas 'per oratorio' in the Barberini library present a series of solos and ensembles, typically closing with a 'madrigal' for the full complement of soloists. Three lost scores called oratorios are attributed to him; texts only are extant for *La caduta di Vasti* and *Santa Margherita* (in *I-Rv*). Any of these spiritual works may have been the dialogues he is said to have composed for Innocent X about 1649 (Ciliberti, 241).

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Madrigali morali e spirituali, 5vv (1668); 5 ed. in Cw, cxiii (1972)
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Motetti, 1v (1676); 13 ed. in SCMA, xvi (1972)
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S Agnese (op, prol, 3, D. Benigni), Rome, Palazzo Pamphili, 1651, *I-Rdp*
Cants., 1–3vv, bc, *B-Bc*, *Br*; *D-SWl*; *F-Pa*, *Pc*, *Pn*; *GB-Lbl*, *Och*; *I-Bc*, *MOe*, *Nc*, *Rc*, *Rvat*, *Vc*; *US-CAh*; 6 ed. SEM, iii (1970); ed. in ICSC, xii (1986); 7 ed. in Holzer (1990) [incomplete list in Eisley: *The Secular Cantatas* (1964); for further, doubtful attribs. see Caluori, 1965, and Rose, 1966]
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MARGARET MURATA

**Šavli, Peter** (*b* Postojna, nr Ljubljana, 7 Sept 1961). Slovenian composer. He studied music education (BA 1985) and composition with Srebotnjak (MA 1988) at the Ljubljana Academy of Music. From 1988 to 1993 he worked as a music teacher. In 1993 he received a scholarship to travel to the USA, where he studied composition with Bresnick, Druckman and Anthony Davis at Yale University; in 1995 he moved to Cornell University to undertake doctoral studies and to work as an assistant lecturer. In his music Šavli pays particular attention to the relationship between the horizontal and vertical. His musical structures are designed around the internal organization of related series of sounds.

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Orch: Conc. for Orch, 1987; Saxophonia, conc., a + bar sax, orch, 1992; Gui Conc., 1996; Pf Conc., chbr orch, 1998

Vocal: Nova, chorus, 1991; Linden Tree (Slovenian folksong), chorus, 1993; Into the Light, chorus, 1995; 5 'Murn' Songs (J. Murn), S, pf, 1996

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MATJAŽ BARBO

**Savonese, Il.** *See* CHIABRERA, GABRIELLO.

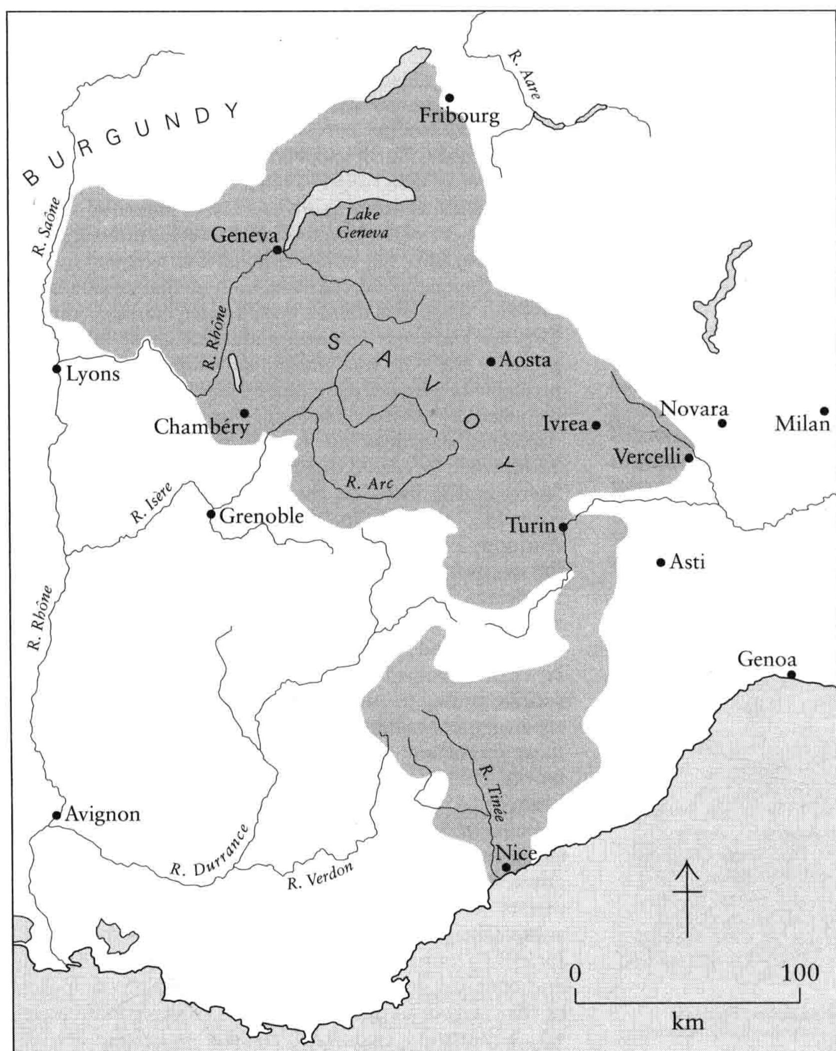
**Savoy (i)** (Fr. Savoie; It. Savoia). A mountainous region (formerly a county, then a duchy) in south-east France, which included parts of present-day Italy, France and Switzerland (see map). The house of Savoy assumed power in 1003 and held the Italian crown from 1860 to 1946. The court took a leading part in the European development of music during the second quarter of the 15th century, sharing with nearby Burgundy a critical role in the early development of Renaissance styles.

Medieval and Renaissance music of the region illustrates both Franco-Burgundian and Italian characteristics. Numerous Provençal troubadours (e.g. Elias de Barjols, Arnaut Catalan and Aimeric de Belenoi) were connected with the Savoyard court in the 13th century, and poems by Savoyards (e.g. Tommaso II di Savoia, Albertet de Savoia and Nicoletto da Torino) show that they quickly adopted the new art. Minstrelsy flourished during the 14th and 15th centuries, its vestiges probably contained in some Piedmontese folksongs of later collections. The local language also appears in 15th-century *laude*, *canzoni* and *sacre rappresentazioni*. Medieval chant and music theory manuscripts survive at Aosta, Chambéry, Asti, Ivrea, Novara, Turin and Vercelli.

Amadeus VIII (1391–1451), first Duke of Savoy, extended his territory and was a lavish patron of the arts in the manner of the Burgundian dukes. He himself played the organ, and the court enjoyed extravagant tournaments, banquets and festivals, such as that at Chambéry in 1434 when Amadeus's son, Louis, married Anne of Cyprus. The courts of Burgundy and Savoy were both present; Du Fay was *maître de chapelle*, and it was probably on this occasion that he met Binchois, a meeting recorded by Martin Le Franc, poet and secretary to Amadeus. Amadeus left minor court duties to Louis in 1434, when he retired to a hermitage. Du Fay returned to Savoy and is listed on the register of Louis' musicians from 1437 to 1439. In 1439 Duke Amadeus was elected Antipope Felix V by the Council of Basle. Although Du Fay temporarily severed his ties with Savoy, many other musicians, including Brassart and Nicolas Merques, were associated with the council. Large sections of manuscripts (*I-AO* 15 and *I-TRmp* 87 and 92) probably preserve repertories valued at the antipope's court; these manuscripts, among the most prized collections of Burgundian repertory, contain much music by Du Fay and are the two most important surviving sources for Binchois' sacred works. Felix V abdicated in 1449; Du Fay visited Savoy again in 1450, and served Duke Louis there (1450–56).

Louis (*d* 1465) and Anne continued the splendour of earlier court life, maintaining a chapel with ten to 23 adult singers, six to eight boys, and several chaplains, priests and organists; this was also the pattern for subsequent generations. The Chansonnier Cordiforme (*F-Pn* 2973), probably copied in the 1470s, was made locally and contains numerous chansons by leading composers of that period; its special value lies in anonymous *unica* which illustrate two local stylistic practices, Franco-Burgundian and Italian. Musical patronage was particularly vigorous at the turn of the century, during the rule of Duke Philibert II and his wife, Margaret of Austria. One of Margaret's celebrated chansonniers (*B-Br* 11239) most probably originated at the Savoyard court; another local manuscript (*I-Tn* I.27) includes chansons and sacred Latin pieces. Composers brought to the court at this time included Brumel, Févin, Therache, Longueval and Lodovico Fogliano.

After the death of Philibert II (1504) and the departure of Margaret (1507) the prosperity of the duchy declined, although the chapel survived and regained much of its splendour by the end of the Renaissance. Instrumentalists also continued to perform at the court, and violinists are known to have played there as early as 1523. Violin making and solo and ensemble playing later became specialities of the region. If the bassadanza roll dated 1517 (Archivi Biscaretti, Turin, Mazzo 4, no.14) was made locally, it anticipates the area's significant achievements in dance during later centuries. Printers at Turin brought out various liturgical books, one of the graduals (Porris, 1512) having been formally dedicated to Duke Charles III. The Genevan Psalter, first printed in 1542 with Jean Calvin's endorsement, strongly influenced numerous subsequent Reformation movements. The court




*Savoy in the 15th century*

settled at Turin in 1563; its rich patronage of music, theatre and dance was thereafter connected with that city. *See also* BURGUNDY and TURIN.


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DAVID CRAWFORD

**Savoy (ii).** American record company. It was founded in 1942 in Newark, New Jersey, by Herman Lubinsky; among its first issues were items recorded in 1939 by the Savoy Dictators, inaugurating a substantial jazz catalogue which made Savoy one of the most important independent labels of the 1940s. From 1945 to 1952 artists introduced to the label included several from the emerging bop school: Charlie Parker, Dexter Gordon, Fats Navarro, J.J. Johnson, Serge Chaloff and Miles Davis. The results of these sessions are now among the most highly prized recordings of the style. Nevertheless the most successful

parts of the catalogue were recordings of swing, and of jazz with a strong beat and blues feeling that later came to be categorized as rhythm and blues. Early on, it also occasionally offered sessions of hillbilly, classical and ethnic music.

An office was opened on the West Coast in 1948 and Savoy then began purchasing other labels including Regent, National, Bop and Discovery. In addition the company leased a large amount of important jazz from small organizations and reissued the catalogue of the Jewell label. The emphasis of the company's recording policy was then altered to concentrate on more commercially orientated types of African-American music; gospel music and rhythm and blues appeared on the Gospel, King Solomon, Sharp and World Wide labels established in the mid- to late 1950s. Meanwhile jazz remained important under Ozzie Cadena, who instigated LP reissues of major recordings of the 1940s and organized important bop sessions by Kenny Clarke, Cannonball Adderley and Yusef Lateef.

Fred Mendelsohn was responsible for Savoy's development of the largest catalogue of black gospel music, including many recordings by James Cleveland; jazz and other secular music now began to figure less prominently. Surprisingly, the company nevertheless recorded isolated free-jazz sessions by Sun Ra (1961) and Bill Dixon and Archie Shepp (both 1964). Lubinsky died in 1974; the following year the catalogue was purchased by Arista which began a programme of reissues, continued by Muse in the late 1980s. In the 1990s Denon acquired the catalogue and began a series of miniaturized 'facsimile' CD reissues of classic Savoy LPs.

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BARRY KERNFELD, HOWARD RYE

**Savoy Orpheans.** English dance band. Formed under the leadership of Debroy Somers in 1923, it played at the Savoy Hotel, London; it succeeded the Savoy Quartette (1916–20) and survived the Savoy Havana Band (1922–7) into the 1930s, being entirely reconstituted several times. The early members included Cyril Newton, who briefly assumed the leadership in 1926, Carroll Gibbons, who became musical director in 1927, Rudy Vallee, Billy Thorburn and Reg Batten. The New Savoy Orpheans under Batten and the Original Savoy Orpheans under Gibbons and Teddy Sinclair were disbanded after less than a year (1928); other groups were formed with the same name, but independent of the hotel, until Gibbons began another engagement there with the Savoy Hotel Orpheans (1931). The hotel discouraged outside engagements but the Orpheans and the Havana made over 300 records between 1922 and 1927. The Orpheans were among the most popular British dance bands of the period and had a pioneering role in radio broadcasting. Their repertory was largely functional dance music with a few 'hot' jazz numbers.

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□

**Savoy Theatre.** London theatre built in 1881 by Richard D'Oyly Carte for Gilbert and Sullivan operas. *See* LONDON (i), §VI, 1(i).

**Saw, musical** (Fr. *lame musicale*; Ger. *singende Säge*). A folk instrument of mid-19th-century origin that gained popularity as a novelty on the music-hall and vaudeville stages. It consists of a flexible handsaw played by drawing a fiddle bow across the straight edge of the blade or striking the blade with a soft mallet. The saw handle is held between the knees by the seated player, who with the left hand grasps the tip of the blade, controlling the pitch frequency of the fundamental mode of vibration by flexing the blade to a greater or lesser degree. Vibrato is produced either by the hand or by a quivering of the leg. In the 1920s saws of extra length (up to 81 cm, some providing a three-octave range) were manufactured specially for musical use, but these did not displace the carpentry saw, selected at the factory for its musical properties; the two types are not always distinguishable.

The saw is capable of beautiful and haunting music. It is used in Russian folk music and in rural music in parts of the USA. From the late 1960s an annual saw players' festival was held in California, at first independently, later as part of a larger folk music festival. An annual festival has also been held in Guangzhou, China, where the instrument has achieved some popularity. The instrument's tendency to portamento was exploited by Henri Sauguet in his *Plainte* (1949) for *lame musicale* and piano. Shostakovich used it in his First Piano Concerto of 1933 (the part is usually played by a violin) and George Crumb in his *Ancient Voices of Children* (1970).

In the Hornbostel-Sachs classification the musical saw is reckoned as a friction idiophone.

GRAHAM JOHNSON



*Graham Johnson playing the musical saw*

**Sawallisch, Wolfgang** (*b* Munich, 26 Aug 1923). German conductor and pianist. He took piano lessons from childhood and began studies in theory and composition at school. After training at the Musikhochschule in Munich he was engaged in 1947 as a répétiteur at Augsburg, where he made his conducting début in *Hänsel und Gretel* and became first conductor. With the violinist Gerhard Seitz he won first prize for duos at the 1949 Geneva International Competition, and began to conduct as a guest in Germany. He became general music director at Aachen (1953–8), Wiesbaden (1958–60) and Cologne (1960–63), where he also directed the conductors' class at the academy. He opened the 1957 Bayreuth Festival with *Tristan und Isolde* and made two London débuts the same year, first as the pianist in a lieder programme with Elisabeth Schwarzkopf, and later as a conductor with the Philharmonia. He was concurrently principal conductor of the Vienna SO from 1960 and the Hamburg PO from 1961. His American début was on a tour with the Vienna SO in 1964, and in 1971 he was appointed Generalmusikdirektor of the Staatsoper in Munich, with which he made his Covent Garden début during its 1972 London season. He remained in the post until 1992, when he left amid mounting controversy over his artistic management. The following year he became musical director of the Philadelphia Orchestra.

Sawallisch has continued to play as a pianist in lieder programmes and occasionally performs as a concerto soloist. His conducting is distinguished by its scrupulous care for phrasing and balance and its architectural command, sometimes at the expense of colour and intensity of feeling. He is at his finest in the opera house, above all in Richard Strauss, and has made notable recordings of *Capriccio*, *Intermezzo*, *Die Frau ohne Schatten* and *Elektra*. Equally impressive are his recordings of *Tannhäuser* and *Die Meistersinger*, and the masses and shorter choral works of Schubert. Sawallisch's many orchestral recordings include the complete symphonies of Beethoven, Brahms, Schubert and Mendelssohn, the latter in editions prepared by himself.

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NOËL GOODWIN

**Sawer, David (Peter)** (*b* Stockport, 14 Sept 1961). English composer. At the University of York he blossomed both as a composer and as a participant in contemporary music-theatre pieces. Further studies with Kagel confirmed his tendency to define each piece in novel theatrical terms, often with reference to the visual arts and particularly surrealist imagery. A Fulbright Scholarship (1992) enabled him to continue his studies in the USA, and his compositional career was supported by further awards, a residency with the Bournemouth SO and numerous commissions that have resulted in impressive works for the concert hall, dance, film, theatre and radio. His 50-minute radio composition *Swansong* (1989), a collage of orchestral, choral and electronic sounds, conjuring the musical utopia envisioned by the dying Berlioz, was the BBC's entry for the Prix Italia and subsequently won a Sony award.

If Sawer's early work reflected a variety of influences – from Stravinsky to Ligeti and Berio – these have been shed, gradually, as he matured. Certain characteristics remain from his early music: for instance the blurring of background and foreground in his first orchestral work, *Trompe l'oeil* (1982; since withdrawn), was later put to good use in *Byrnan Wood*, commissioned for the 1992 Proms.

Sawer has described himself as a 'theatre person who writes music', and he shares with Birtwistle a fondness for ritual: for example, his Trumpet Concerto is a sequence of four ritual dances depicting the mythical combat between Hercules and Antaeus. Also similar to Birtwistle is Sawer's fondness for musical mechanisms. *Etudes* (a product of his studies with Kagel) and succeeding ensemble works like *Cat's-Eye* (which captures the erratic fits and starts of an 18th-century magic lantern) and *Take Off* (inspired by photographs of the Wright brothers' experiments in controlled flight) might be compared with Oskar Schlemmer's theatrical activities at the Bauhaus. Each demonstrates an uncanny ability to generate interlocking structures by means of repetition and ostinato, free imitation and canon, without any sense of constriction, a quality later seen in *Tiroirs*. Sawer's music draws a similar type of inspiration from contemporary art, for instance the shadowy, irrational perspectives of a De Chirico painting that prompted the piano piece, *The Melancholy of Departure*.

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(*selective list*)

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Vocal: Rhetoric, 1v, ens, 1989; Songs of Love and War, 24vv, perc, 2 hp, 1990; Sounds (W. Kandinsky), SATB chorus, 1996–9

Orch: Byrnan Wood, 1992; The Memory of Water, 2 vn, str, 1993, rev. 1995; Tpt Conc., 1994; Sounds, SATB, 1996–9; Tiroirs, chbr orch, 1997; The Greatest Happiness Principle, 1998; Musica ficta, 1999

Chbr and solo inst: Solo piano, pf, 1983; Cat's-Eye, 2 cl/2 b cl, tpt, trbn, hp, pf, va, vc, 1986; Take Off, fl/a fl/pic, 2 cl/2 b cl, pf, vn, va, vc, 1986; Good Night, ens, 1989; Mute, trbn, 1989; The Melancholy of Departure, pf, 1990

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MEIRION BOWEN

**Sawerthal.** *See* ZAVRTAL family.

**Sawtry.** *See* PSALTERY.

**Sax.** Belgian family of wind instrument makers, of whom the second in line was probably the most remarkable innovator ever to enter the trade.

**(1) Charles-Joseph Sax** [Sax *père*] (*b* Dinant [now in Belgium], 1 Feb 1790; *d* Paris, 26 April 1865). A skilled workman, he seems to have taught himself the craft of wind instrument making. In 1815 he established a factory for brass and woodwind instruments in Brussels. His products soon attracted notice; in the same year he received a court appointment and was entrusted with supplying instruments for certain Dutch Army regiments then in the course of formation. Instruments bearing his mark figured at the Paris Exposition of 1867. In addition to producing the standard instruments of the period, and a clarinet with the 'spectacle' *b*/*f*♯″ key designed by (2) Adolphe Sax, Charles-Joseph Sax devised a valveless 'cor omnitonique' in 1824 and patented an improved version

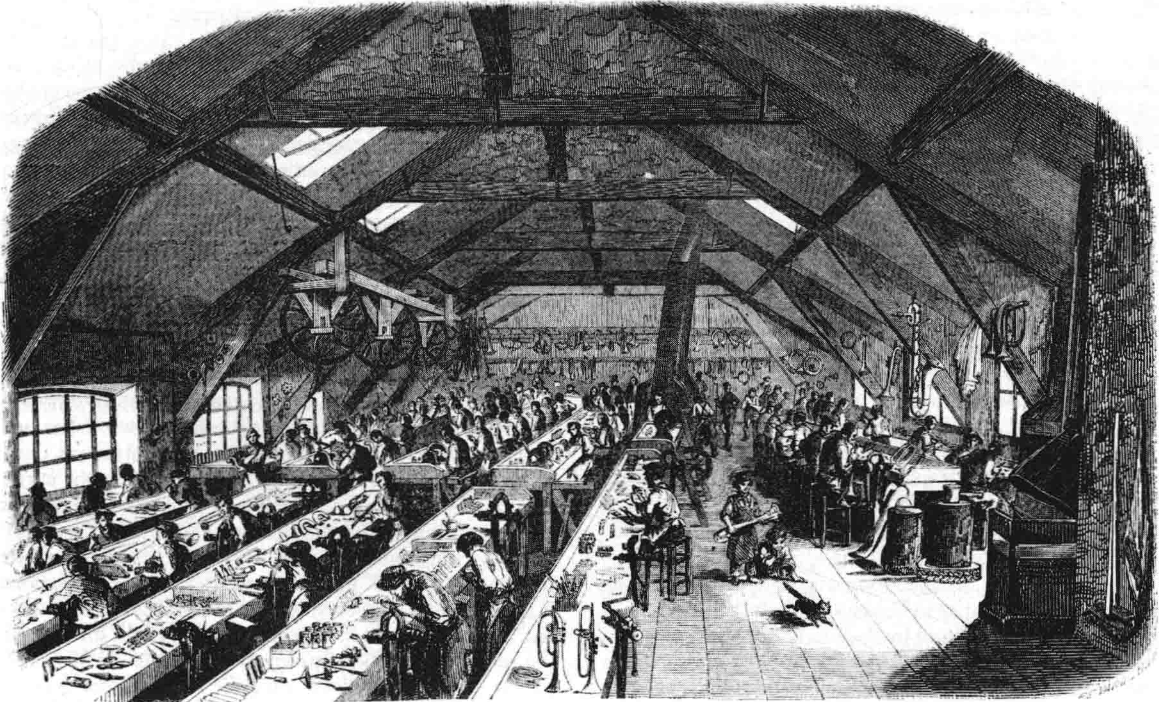
in 1846. He also obtained Belgian protection for an improved system of 'cylinders' applied to the ophicleide. According to Pontécoulant (*Organographie*, Paris, 1861, ii, p.369) Sax's 'omnitonique' idea of 1824 was patented in France in 1826 in the name of Stuckens (presumably a patent agent), and in 1834 its originality was challenged by Meifred and Deshays, thus foreshadowing the mass of litigation that was later to bedevil the life of his son.

(2) **Adolphe** [Antoine-Joseph] **Sax** (*b* Dinant, 6 Nov 1814; *d* Paris,4 Feb 1894). Son of (1) Charles-Joseph Sax. He made his first acquaintance with musical instruments in his father's workshop, and soon acquired exceptional skill. As a student at the Brussels Conservatory (flute and clarinet), he added the player's experience to that of the instrument maker. His inventive talent was tremendous; his business acumen certainly less so. A great deal has been written about him, both during his lifetime and since, much of it unreliable and contradictory, for he attracted both violent partisans and bitter enemies. It seems that he was of a somewhat quarrelsome, certainly litigious temperament, and through excessive self-esteem may have brought on himself some of the troubles that marked his later years. Nevertheless, he had much to be proud of, and in several directions his influence was profound.

The first of his recorded instruments are flutes and an ivory clarinet, shown at the Brussels Industrial Exhibition of 1830, and a clarinet with no fewer than 24 keys made in 1834, which he played and exhibited in 1835. In 1838 he patented a bass clarinet which surpassed any then extant, and it was probably about this time that he began the work which led finally to the saxophone. Feeling the need of a wider scope than he found in Belgium, distressed by family bereavements and disgusted by the withdrawal on a specious pretext of a major award at the 1841 Brussels Exhibition, Sax decided to go abroad. Having declined offers from London and St Petersburg, he moved to Paris in 1842, where he lost no time in seeking influential contacts, first among them Berlioz, who did much to recommend the young man and his ideas. Others who assisted him were Rossini, Halévy, Meyerbeer and Fétis.

Once settled in a modest workshop, Sax began to manufacture standard brass and woodwind instruments of superb quality, soon introducing improvements of his own as well as devising new instruments. The range of this work is illustrated by the French patent records of the next ten years: the families of saxhorns (1845) and saxotrombas (1845); the saxophones (1846; *see* SAXOPHONE, fig.2); an attachment for the military bugle to give it a chromatic compass (1849); a bassoon on 'rational' lines (1840, 1851); an improved trombone (1852); and an original system of six independent valves for brass instruments (1852). He put his inventive powers to practically every band and orchestral instrument, devising, among other things, kettledrums without shells, a double bass tuned in 5ths and an improved piano. He also experimented with concert-hall acoustics and conceived other musical and non-musical ideas, some of them bizarre. Sax left no proper account of how he arrived at the idea that eventually became the saxophone, but there is a strong possibility that it came about through experiments begun in Brussels to improve the unstable tones of the ophicleide. To demonstrate his various instruments Sax formed a small band of competent musicians which performed regularly at his factory, often before persons of note.

By 1845 the central authority was showing concern about the declining standards of French army music, and early in that year Sax addressed himself to the Minister of



*Instrument factory of Adolphe Sax in Paris: engraving from 'L'illustration' (5 February 1848)*

War, Count Rumigny, with proposals for reform incorporating the use of his own instruments, some designed expressly for service conditions. A commission of enquiry was set up under the presidency of the minister which resulted in a public contest on 22 April between a band of 38 directed by Sax and a much larger military band of the traditional constitution. The judgment of a large and representative jury resulted in the official adoption of Sax's instruments and gave him what was virtually a concealed monopoly in French military music.

The début of a young, active and ambitious foreign rival was not well received by the older established instrument makers in France, and almost at once Sax found his activities obstructed by them. Certainly he was not above producing his own version of the ideas of others. Quite early he adopted the 'Berliner Pumpen' of WILHELM WIEPRECHT and Moritz, for example. Nevertheless, extreme measures were taken by some of the Paris makers. Sax was subjected to vicious press campaigns; his best workers were tempted away by higher salaries; a mysterious fire destroyed part of his factory; he was even attacked physically. It was not long before the law was invoked, and suits for nullity of his patents were preferred. For the remainder of his life he was involved in a series of lawsuits, some initiated by him in retaliation, and on his death some remained unsettled. One such was that instituted by the Lyons maker Rivet, probably instigated by others. Here nullity was claimed on the grounds that in the saxhorns the bore dimensions had been established in previous instruments, the principle of the piston valve had been worked out by Blühmel (*see* VALVE (i)) and the general shape of the instruments had already been adopted by other makers. Sax won this case, but lost many others. The lawsuits ruined him (he was declared bankrupt in 1856 and again in 1873, although he persisted in his work with great fortitude) and several of his attackers. It is said that Sax's achievements in military music, for which he was decorated by France and several other countries, deprived some renowned makers of their principal outlet, among them Raoux, Labbaye, Halary and Besson, and led to the premature closure of their businesses. After Sax's death his sons continued the business under more peaceful conditions, and one of them, Adolphe-Edward Sax (1859–1945), became director of the stage band at the Opéra, a post which his father had held from 1858 until his death.

Of Sax's major inventions only the saxhorn and the saxophone achieved lasting use. The saxophone was appreciated from the first by both civil and military musicians and instruction in the instrument under the direction of the inventor himself was added to the syllabus of the Paris Conservatoire in 1858. The class, however, was suspended in 1871 and not reinstated until 1942, when it was re-formed under the direction of the virtuoso player Marcel Mule. A quartet of saxophones has become standard in the wind band. Its inventor could never have imagined the popularity that would come to the saxophone as it came to symbolize the spirit of 'The Jazz Age' after World War I. The notoriety and prejudice thus engendered in 'legitimate' circles against the instrument had, happily, evaporated by the end of the 20th century.

Through the influence of the Distin Family Quintet in the middle of the 19th century, the saxhorn in its various sizes laid the foundation for the British brass band, which soon spread to other countries, keeping alive Sax's concept of a set of instruments homogeneous in design and technique (*see* BAND (i)).

(3) **Alphonse** [Antoine] **Sax** (*b* Brussels, 9 May 1822; *d* Paris, 26 June 1874). Son of (1) Charles-Joseph Sax. He began a musical career as flute lauréat at the Brussels Conservatory. After a short period in business in that city he joined his brother in Paris in 1844. In 1860 he set up independently, but after a quarrel with Adolphe over 'ascending pistons' at the 1862 London International Exhibition his business declined; he was declared bankrupt in 1864. He was involved with and patented many non-musical inventions but sank into obscurity after 1867.

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PHILIP BATE/WALLY HORWOOD

**Saxhorn.** A family of valved brass instruments developed by Adolphe Sax at his workshops in Paris in the 1840s and 50s. The name 'saxhorn' became a generic description for the instruments of this family. Sax adopted this term, but there is evidence that he was not the first to use the word as a broad descriptor. Patents for valve brass instruments having names with the 'sax' prefix were registered by him in Paris in 1845, but the validity of some of the patents, at least in so far as they protected a genuine new invention, has been questioned at different times. The patents were fiercely challenged by some long-established French instrument makers during Sax's lifetime, but these challenges could have been stimulated by protective instincts and by jealousy of the rapid success of a self-confident, emigrant Belgian. Intended primarily for army use, the saxhorn revolutionized military, and in particular brass, bands.

The terminology of the larger brass instruments is very confused since they appeared in many different countries at different times in the early 19th century; hence classification on any but very general lines is difficult. Different makers adopted the proportions which seemed best to each, and gave their products fanciful names. Only in France is the term 'saxhorn' still applied to the entire group, while in Britain, where instruments of the species are an essential and defining feature of brass bands, they are known by names such as TENOR HORN and baritone (*see* BARITONE (ii)). In other countries, the word saxhorn is now applied so loosely as to have no real significance. Sax himself, at least in his early years in Paris, did not use the term to describe a group of inventions. In his 1845 patent he used 'saxhorn' only to indicate one type of instrument to which his invention could be applied, and otherwise used terms such as 'saxotromba'. But *The*

*Illustrated London News* of 7 December 1844 reported a concert by Jullien, in which the Distin family played 'Sax Horns' which 'were invented by M. Sax of Paris, but have been greatly improved by the Distins'.

1. Construction. 2. History.

1. CONSTRUCTION. Saxhorns have a tapered bore – except through the valves and ancillary passages which are necessarily cylindrical (though Sax patented some designs which continued conically through the valve channels) – with a fairly rapid expansion in the last section, leading to a bell of only moderate flare. (In the hands of American makers, the bell has been considerably enlarged.) The main tube has a fairly large bore relative to its length, together with many of the proportions associated with the French type of bugle (which some authorities regard as the parent instrument of the type); indeed this similarity was one of the bases on which legal appeals against Sax's patent were founded. The scale of the bore is not quite so large as that generally recognized as definitive of the tuba group (*see* TUBA (i)).

When blown with a rather deep cup mouthpiece saxhorns easily sound their natural notes, from the 2nd natural note (with all valves operated) to the 8th natural note or higher, and this is generally regarded as their practical compass. On most of them their fundamental (or pedal) note can be sounded, but it is often uncertain and of poor quality when longer valve-tube lengths are brought into play. This has led some writers to make the distinction (which is of little use) between 'whole-tube' and 'half-tube' instruments. The need for the complete pedal octave on deeper saxhorns seems to have been felt quite early, and very shortly after their introduction Sax enlarged the bore of the larger members to improve that part of their compass. In so doing he sacrificed some measure of tonal homogeneity in the group but gained other advantages. Since the usual three valves, tone, semitone, and minor 3rd, can together only bridge the gap between the fundamental and the 2nd natural note to the extent of a diminished 5th, an additional valve and tubing for two and a half tones was called for, which Sax soon provided. The result was a complete family of instruments, the names and sizes of which are given in Table 1.

The tonal distinction between the euphonium (tenor tuba) and the baritone (*see* BARITONE (ii)), both used in British brass bands and standing in the same nominal pitch, has tended to be less pronounced in some parts of the world. American makers and their followers build euphoniums to a narrower scale than that favoured in Britain and France. Brass basses are also built with up to six valves and of such proportions as to make their ultimate parentage, tuba or saxhorn, difficult to determine (assuming, that is, that such parentage continues to have meaning).

TABLE 1

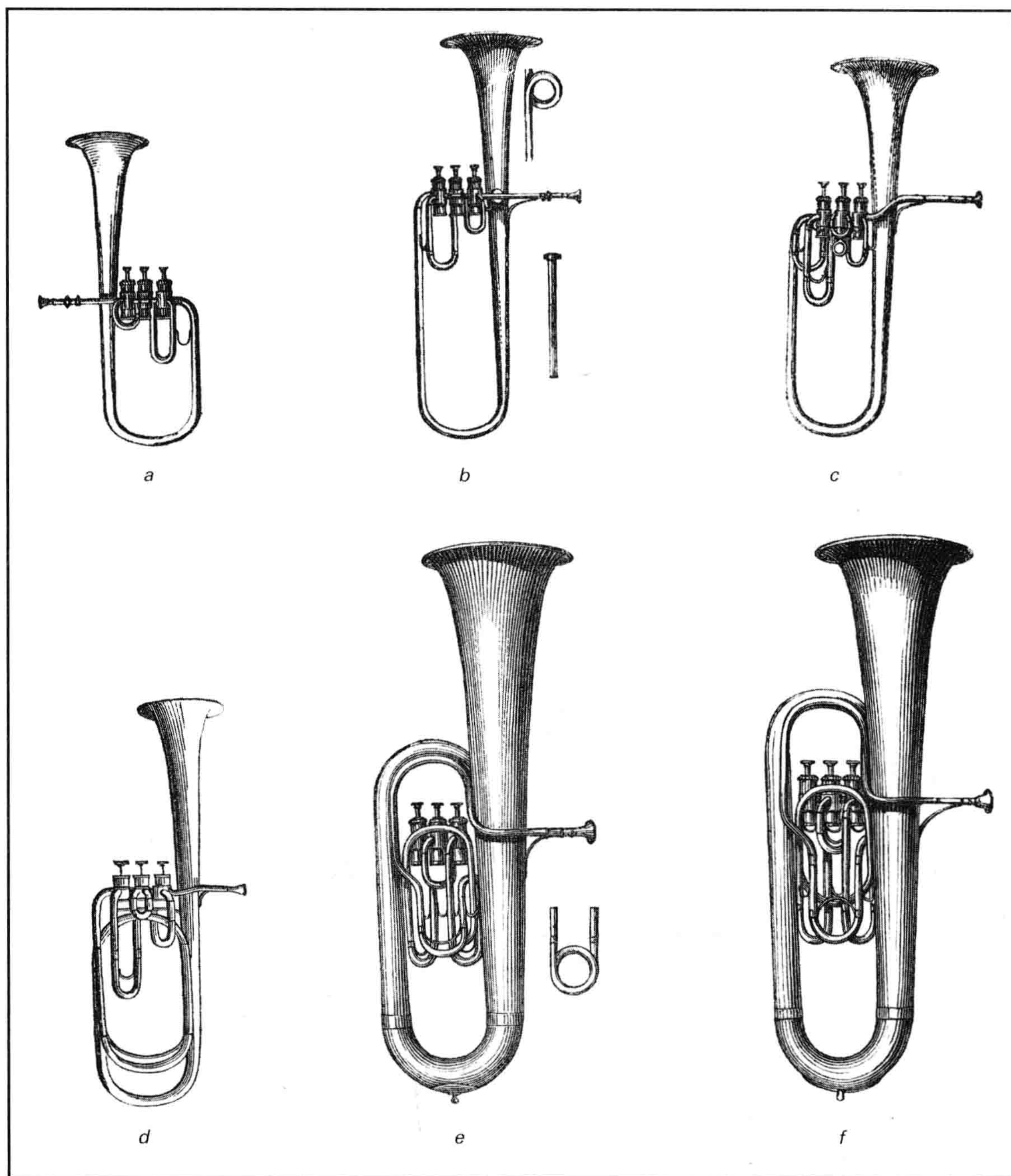
| | |
|---|---|
| saxhorn sur-aigu | 2′ C or 2¼′ B♭ |
| saxhorn soprano | 3′ F or 3¼′ E♭ |
| saxhorn contralto | 4′ C or 4½′ B♭ |
| saxhorn ténor | 6′ F or 6½′ E♭ |
| saxhorn baryton | 8′ C or 9′ B♭ |
| saxhorn basse | 8′ C or 9′ B♭ |
| saxhorn contrebasse | 12′ F or 13′ E♭ |
| saxhorn contrebasse | 16′ C or 18′ B♭ |

Saxhorns, in common with all other valved instruments, suffer from two acoustic defects with which players cope instinctively. The unavoidable use of a proportion of cylindrical tubing in the valve slides disturbs the regular taper of the bore to an extent dependent on the number of valves in use at any one time; this modifies the harmonic content of the sound to a variable degree. In the first saxhorns the ancillary valve tubing was coiled in circles, a feature that was said to be acoustically advantageous, but it prevented the use of telescopic tuning-slides or a device for the disposal of condensed moisture. The second and more serious defect is an increasing sharpness when two or more valves are used together; for though the extra tube added by one valve may be sufficient to lower the open notes of the main tube by the required amount, it will be insufficient to produce the same degree of lowering if the main tube has already been lengthened by another valve (*see* VALVE (i)). This trouble can often be corrected by the player's lip technique, but on the longer instruments some form of mechanical compensation is desirable. This is supplied automatically by such valve systems as Blaikley's, or (at the discretion of the player) by special supplementary valves bringing in short extra lengths of tubing. Mechanisms have also been designed by which valve slides may be pulled out against the bias of return-springs whenever two or more pistons are depressed together, but these seem to have been short-lived. In the early 1850s, Sax sought to apply to the 'saxhorn' a system of '*pistons ascendants et descendants*' or '*pistons a tubes independents*'. The system was patented in 1856. The effect of this arrangement is that the valves, when used one at a time, successively shortened the air column in semitone ratios. Thus by using the open tube or any one of the valves the player had at his disposal seven different harmonic series spaced a semitone apart and eliminating the need for the compensation inherent in any 'additive' valve system.

In general shape and appearance, most modern saxhorns, wherever made, present a strong family likeness. The tubing is usually folded in the manner of a large trumpet, and with the bell directed upwards the mouthpipe projects more or less at a right angle. In Germanic instruments the coiling is more strictly elliptical. The bell stands vertical, but in some American designs it is tilted sharply forward from the plane of coiling. According to Carse, Sax originally planned his whole group with forward-directed bells, but very shortly changed to the upright form as depicted in Kastner (see illustration). Later, however, he reverted to the more familiar horizontal trumpet shape for the soprano and alto members. Saxhorns have either piston or rotary valves, and both seem equally efficient.

2. HISTORY. The achievement in the second and third decades of the 19th century of a fairly satisfactory valve mechanism had a profound effect on the manufacture of brass instruments. Such instruments were to gain ascendancy over those with the side-hole system, with its large padded key cups and somewhat vulnerable levers. In many parts of Europe between 1830 and 1850 makers devoted themselves to applying valves to conically bored instruments of all sizes. Some attempted to add them to tubes of bugle or ophicleide proportions, but others designed entirely new instruments.

In 1842 Sax, who was formerly associated with his father's factory in Brussels (*see* SAX family, (1)), came to




*Saxhorns from J.-G. Kastner's 'Manuel général de musique militaire' (Paris, 1848): (a) saxhorn in E♭; (b) saxhorn in B♭; (c) saxhorn in A♭; (d) saxhorn in E♭; (e) saxhorn in F and E♭; (f) saxhorn in E♭*

Paris and established himself as a maker of both brass and woodwind. With the support of a few notable patrons, in particular Berlioz, who had encouraged his move to Paris, he was soon a successful maker, to the annoyance of a number of long-established Parisian firms. A man of great ambition and inventive capacity, Sax secured a large number of patents, but it is now difficult to assess the true value of some of his ideas.

On settling in Paris one of Sax's first activities was to design what was to become known as the saxhorn. The principle involved was not entirely new, having been utilized in the French CLAVICOR and various German types of horn some years earlier. The proportions adopted by Sax, however, undoubtedly made his instrument superior. In 1845 Sax patented designs which were the basis of the saxhorn species, and in that year he wrote to the Minister of War, Count Rumigny, drawing his attention to them. At that period French military music in general was in decline and long due for reorganization. As a result of the deliberations of a commission headed

by Count Rumigny himself, and after a public contest between an established military band and a smaller group of Sax's instruments directed by the inventor, the latter were officially adopted. Thus Sax secured what was virtually a concealed monopoly as supplier to the French army. At that time the saxhorn group ranged from soprano to bass, but within a year or so a sopranino and a contrabass in B♭ had been added, as well as some intermediate sizes. Provision was also made for the use of detachable transposing crooks which was at that time the custom with the cornet. By 1855 a giant contrabass or 'bourdon' in E♭ had been constructed; this monster is now in the Musée des Arts et Métiers in Paris.

Sax's claim that his products were something entirely new in the field of music was hotly contested by a number of other manufacturers who denied strongly that they embodied anything in the nature of a protectable invention. Powerful representations by 34 leading Parisian makers were made to the government for the annulment of the *brevets* of 1845. The result was a long series of lawsuits and counter-suits which contributed to the ruin of several famous houses and of Sax himself. He was declared bankrupt three times, yet with incredible fortitude he remained in business. The evidence suggests that Sax's claims were extravagant, even arrogant, but against this must be set his achievement in bringing order to a class of instruments which was developing elsewhere in a hopelessly irregular manner. The standards of workmanship he introduced were beyond reproach and, throughout his life, he seems to have been genuinely obsessed with the concept of consistency of tone quality.

Saxhorns were originally made in Sax's workshop; they were sold by agents such as Distin. After Sax's success in defending his patent, a number of other French makers were permitted to make saxhorns under licence. After the patent expired in 1865, makers in France and elsewhere were free to make their own saxhorns, which did not always closely resemble Sax's models.

The earliest saxhorn illustrations we have, apart from drawings in the 1845 patent (reproduced in Horwood, 2/1983, p.30), are those given by Kastner (1848, reproduced here) and from these it seems that the first valves were of the stout 'Berliner Pumpen' type. These were designed by Wieprecht in Berlin and first made there by Moritz; it was the former's contention that Sax's valves were based on those of certain instruments that he or his father had purchased from Moritz. The two men met in 1845 and as a result Wieprecht concluded that it would not be worth his while to try to obtain legal redress. Although Sax does not seem to have been above producing his own version of other men's ideas it must be remembered that in his day, and for many years after, international recognition of patent rights hardly existed. Later saxhorns were provided with the slender 'Périnet' valves and some surviving examples have the rotary valve.

Sax was particularly fortunate in the artists who first played his instruments publicly. In 1844 the DISTIN Family Quintet (the leading British virtuoso brass quintet) visited Paris on a concert tour during which their attention was drawn to the first experimental saxhorns. Their admiration was unbounded and resulted in a commission for a set of instruments which was completed in the same year. Those instruments became the regular equipment of the group. There are conflicting accounts of the relationship between the Distins and Sax, but it is possible that Henry Distin's version given to Enderby Jackson, the historian of brass bands, in 1895 is accurate. It is quoted at length by Russell and Elliot. Henry Distin claimed that it was he who coined the generic description 'saxhorns'. Whether this is true or not, it is certain that it was the efficiency that characterised instruments of Sax's design, and the acquisition by Distin of the British agency for them, that were the key factors in the development of the amateur brass band movement. From about 1845 the brass band started to become a widely dispersed working-class activity. The Sax-Distin relationship came at a moment in British history when social, demographic and economic conditions provided a new and fertile market for these instruments, which were durable, relatively easy to play and could be purchased through deferred payment schemes. Many Victorian brass bands were called saxhorn bands and in 1853 the first great 'open' contest at the Belle Vue Gardens, Manchester, was won by the Mossley Temperance 'Saxhorn' Band which, it was alleged, was entirely equipped with instruments of the Sax design. All the instruments imported for this band were of the upright form, including even the cornets, which Sax also supplied. They were pitched mainly in A♭, which later caused difficulties when B♭ and E♭ became the standard pitches in contests. The Mossley instruments were obtained through Henry Distin who later became a manufacturer in London although he retained the Sax agency for a number of years.

In spite of his championship of saxhorns in Great Britain, Distin must bear some of the blame for the confusion between them and the large-bore tubas. The saxhorn had been used widely from the mid-1840s, when Distin had taken the franchise for Sax's instruments. However, the Distin trade catalogue of 1857 – by which time he had lost the Sax franchise – is remarkable for the avoidance of the words 'Sax' and 'saxhorn'. Although the influence of Sax on the design of brasswind is pervasive, the document gives the impression that, on losing the Sax agency, Distin felt the need to find new names for the instruments. The bell-forward instruments are 'Flugel horns' or 'chromatic horns', and words like 'tuba' and 'euphonion' are used to describe the bell-up forms. It is likely that Distin's considerable influence lies behind many of the terms which are now common for brass instruments in Britain.

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**Saxhorn alto** (Fr.). *See* TENOR HORN.

**Saxhorn basse** (Fr.). *See* EUPHONIUM.

**Saxhorn-basse** (Fr.). (1) The tenor tuba in B♭. *See* TUBA (i). (2) *See* EUPHONIUM.

**Saxon, Christian Karl.** *See* HARTMANN, CHRISTIAN KARL.

**Saxophone** (Fr. *saxophone*; Ger. *Saxophon*; It. *sassofone*). A single-reed wind instrument invented by the Belgian-born maker Adolphe Sax (*see* SAX family) in about 1840, and granted a 15-year patent in 1846. Sax originally intended the instrument for use in orchestras and military bands. The saxophone combines a single-reed mouthpiece with a wide-bore conical tube of metal. Acoustically, it behaves as do other cone-bodied reed instruments, 'overblowing' at the octave to yield a second register (*see* ACOUSTICS, §IV, 6).

In the Hornbostel-Sachs classification the saxophone is classed as a clarinet.

1. Construction and manufacture. 2. Compass. 3. Technique. 4. History and use.

1. CONSTRUCTION AND MANUFACTURE. The saxophone has a conical body providing a resonating air column, widening out in the ratio of about 1:5·5, expanding at the open end into a small flare (bell). In the 19th century and sometimes the 20th the tube was often parabolic in shape, but nearly all saxophones are now made with a straight cone. The instrument has 22 to 24 relatively large note-holes (each being between 40% and 60% of the respective diameter of the bore). In addition, there are two smaller holes for overblowing, the one closer to the mouthpiece coming into operation from *a″*. All the holes are controlled by keys. Sax met the requirements of a key-mechanism that would be as simple as possible but would function reliably in any fingering combination by amalgamating elements of the Boehm system with the simple systems of the clarinet and oboe. Some of the keypads are fingered directly on soldered fingerplates (the main fingering and the short B♭ key), others on simple or articulated levers (*see* KEYWORK).

As the larger saxophones are of some considerable length they have from the beginning been made more manageable by introducing a U-bend, usually in the region of the third lowest hole and tilting the bell slightly forward, while the section above the main note-holes is made as a detachable crook (neck) gently curved through nearly a right angle. From the baritone size downwards, further shortening is secured by double folding at the upper end. The neck comes into direct contact with the blowing mechanism, and, as the first section of the air column, influences the tonal parameters. Because of this, many manufacturers offer necks of different measurements or materials. The soprano and sopranino saxophones are made in both straight and curved versions. Soprano saxophones have increasingly been sold with interchangeable straight and curved necks. One German manufacturer, Julius Keilwerth, and one American, L. A. Sax, make straight alto and tenor saxophones.

The sound-producing element on a saxophone is a single beating REED which operates on the same principal as that of the clarinet (*see* CLARINET). The mouthpiece may be made of ebonite, wood, metal, plastic or glass. Metals used include brass, bronze, copper, high-grade steel, silver and sometimes aluminium; wood and glass are less common. The operational criteria of the mouthpiece are the dimensions of the inlet and the internal shaping of the mouthpiece as well as its material. Medium-sized inlets are generally used and are suitable for most styles of saxophone music, but for special purposes – and depending on the force exerted – they may be narrower or wider. Sax designed a mouthpiece with a long, relatively narrow inlet, and excavated to form a chamber. Such mouthpieces, in conjunction with the parabolic tubes of early saxophones, produce a soft, warm and tender tone of fine timbre that combines well with other sounds. Large ensembles, however, require that the tone of the saxophone be emphasized more; this can be achieved by narrowing the mouthpiece chamber and by changing its interior design. Traditionally, saxophone mouthpieces are made to slide over the end of the mouthpipe, which is lapped with thin cork sheet to make an airtight joint; this allows a small amount of in-and-out movement which serves for fine tuning. Mouthpieces and instruments of different periods are not always compatible. Saxophone reeds are usually made of natural fibres such as *arundo donax* (*see* REED) although plastic reeds are also available. The strength of the reed influences the tonal colour, technical characteristics and dynamic area of the saxophone. The reed is secured to the mouthpiece with a metal ligature (although new designs of ligatures made of other materials have also been made available).

Saxophones are complex musical tools consisting of over three hundred separate parts, most of which have to be assembled by hand. Adolphe Sax used brass for his saxophones, and the majority of modern instruments are still made of this alloy. Some firms make sections of the body, or all of it, of copper, bronze or precious metals such as silver. Besides making professional instruments, some manufacturers also offer semi-professional saxophones and models for learners. In the last few years the variety of surface finishing has become much greater.

The parts of the tube (the neck, the main tube, the U-bend and the flare) are cut out of sheet metal from patterns and worked into form or bent, hammered and soldered over a mandrel. The flare is shaped in a spinning lathe or a hydraulic device. Rubbing with a lead ring over a mandrel gives the main tube its final conical shape. The note-holes are stamped out and planed or seamed. After the preparation and assembling of the small struts and

supports the keywork is fitted and again subjected to surface treatment. The final assembling and checking process is then carried out, and both the mechanical and the acoustic functions of the instrument are tested. Last of all the state of the surface is closely inspected.

Since the mid-20th century saxophones have been manufactured in all parts of the world; there are firms in Brazil (Weril), Japan (Yamaha; Yanagisawa), mainland China and Taiwan, as well as Europe and the USA.

2. COMPASS. Saxophones were conceived as a family of instruments, although the terms used to distinguish between the different sizes did not develop until later. Military band instruments were pitched in E♭ and B♭, orchestral ones in F and C. The latter kind are no longer made. Each group comprised the seven sizes of sopranino, soprano, alto, tenor, baritone, bass and contrabass. With the exception of the soprano instrument in C, all saxophones are transposing instruments. The standard (written) compass today is *b♭–f‴* or *f♯‴*. In Sax's original design the compass was *b–f‴*. Baritone saxophones for professional performance usually have a lengthened tube with a low A key. Some saxophones also have a *g‴* key. (Sounding compasses of the saxophone family are shown in Table 1.)

At the request of musicians, saxophones with an extended compass have sometimes been made, e.g. tenor instruments with a range of three octaves and alto saxophones with a four-octave range. For example, the saxophonist André Beun used a hole bored in the mouthpiece (with a special key to close it) as a third hole for overblowing, and thus, while retaining the normal fingering, he was able to play his instrument a 6th higher. Special flageolet fingering can extend the range of traditional saxophones by about one to one and a half octaves upwards. The intonation and colour of the highest register clearly depend on the type of construction, the combination of mouthpiece and reed, and the performer's skill. Alto and tenor saxophones are by far the most frequently played sizes, followed by the soprano and baritone instruments. The sopranino, bass and contrabass saxophones are not played very often. At the end of the 20th century the contrabass (in E♭) was made only by the Italian firm of Orsi.

3. TECHNIQUE. Saxophones are held by a neck strap, although sopranino and soprano instruments can be played without this aid, like a clarinet. Because of their great weight, baritone and bass saxophones can be mounted on a frame with rollers enabling them to be moved into any comfortable position for performance. In line with the usual practice of European wind instruments, the left hand is placed above the right, closer to the mouthpiece. The right thumb has no key to manipulate but is used to support the instrument. The left thumb rests on a plate and operates the octave mechanism. The closing of the main keys 1 to 3 by the left hand and 1 to 3 by the right hand ('six-finger fingering') produces (written) *d′*. The note-holes and keys are arranged so that when the fingers are continually taken away an ascending melodic D minor scale (without the closing tone) is produced. The same fingering produces *d″* to *c♯‴* with the addition of the octave keys. There are four more note-holes, which are operated by the little fingers, to extend the range down to *b♭*. Since the saxophone produces *d‴–f‴* (also *f♯‴* and *g‴*) not by second-stage overblowing with partial use of the basic fingering, but by further shortening of the resonator tube in first-stage overblowing mode, there are four to six note-holes for this purpose in the upper part of the body.

The saxophone is blown in much the same way as the clarinet, but the mouthpieces of the two instruments differ, and saxophone reeds are rather broader. (In principle, a soprano saxophone reed will vibrate at the same register of a B♭ clarinet, and vice versa, but whereas the soprano saxophone reed measures about 14 × 32 mm, that of the French clarinet is about 13 × 31 mm). The blowing resistance of the saxophone is rather less than that of the clarinet, with a slightly greater through-put of air at the same time. Hardly any other wind instrument can produce such different timbres, ranging from the silky, tender tone of classical saxophone playing to the full sound of mainstream jazz and the aggressive sound of the rock and fusion musicians. The determining factors are the saxophonist's own style and the kind of mouthpiece and reed fitted, rather than the type of saxophone used.

TABLE 1

| *Military group* | | *Original orchestral group* | |
|---|---|---|---|
| soprano in E♭ | d♭′ – a♭‴ | sopranino in F | e♭′ – b♭‴ |
| soprano in B♭ | a♭ – e‴ | soprano in C | b♭′ – f‴ |
| alto in E♭ | d♭ – b♭″ | alto in F ('mezzo-soprano') | e♭ – c♭‴ |
| tenor in B♭ | A♭ – f″ | tenor in C ('melody') | B♭ – g″ |
| baritone in E♭ | C – b′ | baritone in F | E♭ – c″ |
| bass in B♭ | A♭′ – e♭′ | bass in C | B♭′ – d♭′ |
| contrabass in E♭ | D♭′ – b♭ | contrabass in F | E♭′ – c′ |

4. HISTORY AND USE. The nine Belgian patents taken out between 1838 and 1842 by Charles-Joseph and Adolphe Sax in Brussels, for improvements to various different kinds of wind instruments, are indicative of the atmosphere of innovation in which the saxophone was invented about 1840. Having assisted in his father's workshop and trained as a musician, Adolphe Sax was very familiar with problems in the manufacturing and use of the wind instruments hitherto available. His attempts to eradicate displeasing tonal differences and disproportions between brass and woodwind instruments by finding a new timbre led to the trial of various combinations, particularly in bass ophicleides.

It is therefore not surprising that the prototype of a new bass wind instrument 'invented' by Adolphe Sax, according to J.-G. Kastner as the result of sudden inspiration, should have been a combination, modification and extension of elements familiar from the construction of brass and woodwind instruments: a metal body resembling that of the bass ophicleide with an extended keywork mechanism, combined with a modified mouthpiece like that of the bass clarinet. Sax first described the new instrument as a 'new ophicleide' or 'ophicleide à bec', and wrote that it was 'intended to replace the ophicleide'. The instrument was introduced for the first time as a 'saxophone basse en cuivre' at the second Brussels Industrial Exhibition of August 1841; the term saxophone has been in general use since Berlioz described it by that name in June 1842.

Sax then set about the development of a saxophone family from the original bass model. By the time the bass saxophone was first officially performed in public, in the première of Kastner's biblical opera *Le dernier roi de Juda* (1 Dec 1844), there were already several other sizes of the

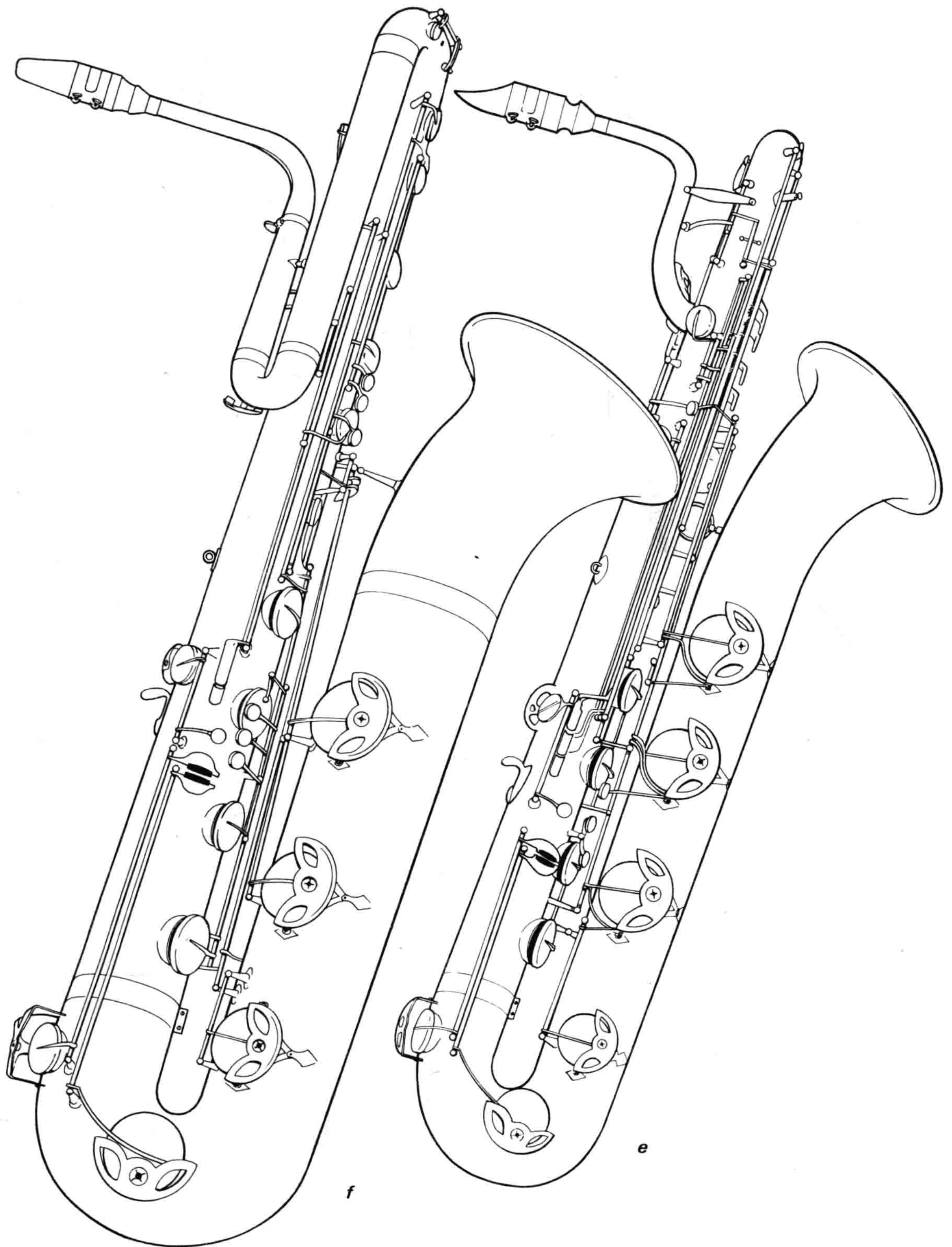



*1. Saxophones: (a) sopranino in E♭; (b) soprano in B♭; (c) alto in E♭; (d) tenor in B♭; (e) baritone in E♭; (f) bass in B♭: (b)–(d) have top f♯ keys, (e) had a low A key*

instrument. However, it was not until 21 March 1846 that Sax applied for a French patent for 'a new system of wind instruments, called the saxophone'. His claim comprised the following new features: a metal body in the form of a parabolic cone; a mouthpiece with a single reed and a much enlarged interior; a range of instruments in eight sizes; and a series of keys derived from those of the flute and clarinet, with two octave keys. After some changes to the sizes and their descriptions, the series of gradations used to describe the family was established in 1850 as follows: sopranino, soprano, alto, tenor, baritone and bass. The compass during this pioneering period of development was between two and a half and three octaves.

As a musician, Adolphe Sax was also the first to promote his new instrument. He introduced it in 1841 in Brussels and 1842 in Paris, played it in public on various occasions in 1844, and in 1845 organized (and won) a public competition between his 'systems' and traditional brass band instruments. From 1846 to 1848 saxophones were used for teaching purposes at the Gymnase Musical Militaire in Paris. In 1853 Sax founded an ensemble of his own with five saxophones. In 1854 he had the instrument reintroduced into French military bands, and he himself taught a saxophone class for military bandsmen at the Paris Conservatoire from 1857 to 1870. From 1858, as a publisher, he encouraged the composition and distribution of works for his range of saxophones. His invention won him the highest awards at all the Paris Expositions until 1867.

Many French composers and music critics appreciated the musical opportunities offered by a new instrument,


f
e



*2. Saxophone: engraving of the instrument patented by Adolphe Sax*

and at this early period they were enthusiastic in describing their impressions of the sound of the saxophone; the instrument was praised for its tonal compass and the quality and boundless variety of possible nuances. It was said that the saxophone's wealth of sound (full, soft, sonorous, powerful) placed it beyond comparison with other musical instruments then in use. According to Kastner (*Manuel général de musique militaire*, 234–5), Adolphe Sax had created

> an instrument with an entirely new sound – powerful, far-reaching, expressive and beautiful. With its unique tonal quality, it offers the best imaginable link between the very high voices of the orchestra and the very weak ones or those with a very uneven timbre . . . Uniting strength and charm, it does not drown out the one kind and cannot be drowned out by the other – it is a perfect instrument.

Berlioz emphasized the grand, almost priestly sound of the lower register, and said that the saxophone was 'the finest voice we have' for works of a solemn nature.

After a five-year extension of the period during which it was protected by patent, the saxophone became free for general development in 1866. From that time on, other French manufacturers were permitted to make saxophones, and they developed and patented their own models. Two fundamental changes to the basic model and its component parts were the adoption of the combination of keys and the fingering of Boehm clarinets in the left hand by Goumas (1875), as well as the introduction of automatically selected octave keys, and rollers on the little-finger keys, by Lecomte (1888). Major makers of the saxophone (besides Sax) during the first 100 years of its existence included the French firms Millereau/Schoenaers (1866–1928), Gautrot/Couesnon & Cie (1868–1980), Buffet-Crampon/Goumas/Evette & Schaeffer (from 1868), Dolnet (1880–1984), Pierret (1906–73), Selmer (from 1921), and Leblanc (from 1920); in the USA, Conn (from 1888), Buescher (1894–1963), and King (1916–66); the German firms Adler (1902–52), and G.H. Hüller (1921–53); and the Czech maker Kohlert (1900–45).

The saxophone began to be taught at music colleges and conservatories, such as Paris (1857–70, but not again until 1942), Brussels (from 1867), Lille (from 1879), Berlin (Stern Conservatory from 1902; Musikhochschule from 1931), and Trinity College of Music, London (from 1931). At first the instrument was taught by clarinettists, with the aid of gramophone records, or was very often self-taught from printed tutors, which were thus of great significance for the acceptance and distribution of the saxophone. Most 19th-century saxophone tutors were published in Paris; these include works by Kastner (1846), Victor Cornette (*c*1854), L.-A. Mayeur (1868, 1879 and 1896) and H.E. Klosé (1877–81). The spread of the saxophone to other countries (Germany, Britain, the USA) is reflected in the range of tutors that appeared in the early 20th century, including works by: Victor Thiels (Paris, 1903 and Leipzig, 1929); John Fitzgerald (London, 1904); N. Fedorow (Leipzig, 1907 and 1926); Benjamin Vereecken (New York, 1917); Kathryn E. Thompson (Los Angeles, 1922); Gustav Bumcke (Hamburg, 1926); Rudy Wiedöft (New York, 1927); Ruby Ernst (New York, 1928); Ben Davis (London, 1932); Jimmy Dorsey (New York, 1934); and Erich Rochow (Berlin, 1941). Many of these writers were also noted performers (L.-A. Mayeur, Victor Thiels, Gustav Bumcke, Rudy Wiedöft and Jimmy Dorsey). Rudy Wiedöft (1893–1940) is referred to by some as the father of saxophone playing in the USA and considered to be one of the most revered saxophonists ever to take up the instrument. Other outstanding soloists to emerge during the 19th century and first half of the 20th include the Europeans Henri Wuille (1822–71), William Wooton (1832–1912), Marcel Mule (*b* 1901), Sigurd Rascher (*b* 1907), Michael Krein (1908–66), and Ingrid Larssen (*b* 1913), and the Americans Edouard A. Lefèbre (1834–1911), Elisa Hall (1853–1924), Jascha Gurewich (1896–1938), Sidney Bechet (1897–1957), Bennie Krüger (1899–1967) and Cecil B. Leeson (*b* 1902).

Some 150 compositions for saxophone are known to have been written by 1930; after that date the achievements of Mule, Rascher and Leeson caused the number of compositions for and with saxophone to rise considerably. However, the saxophone has remained something of a minority instrument in the orchestra. Following the example of Adolphe Sax's own promotion of his instrument, the formation of saxophone quartets (Mule, 1928; Bumcke, 1931) encouraged the composition of new chamber music works for quartets or similar ensembles, by Glazunov in 1932, Pierné in 1934, Rivier in 1938 and Bozza in 1939. Orchestral works and operas which

incorporate saxophones in the score include: Ambroise Thomas, *Hamlet*, 1868; Bizet, *L'Arlésienne*, 1872; Massenet, *Hérodiade*, 1881, and *Werther*, 1892; Strauss, *Symphonia domestica*, 1902–3; Milhaud, *La Création du monde*, 1923; Gershwin, *Rhapsody in Blue*, 1924; and Ravel, *Bolero*, 1928. Solo concert pieces for saxophone have been composed by Gilson, 1902; Florent Schmitt, 1918; Debussy, 1904/1919; Borck, 1932; Hindemith, 1933; Ibert, 1934; Glazunov, 1936; and Frank Martin, 1938. By 1994, Londeix and Ronkin could list, among other pieces, some 250 solo concertos with orchestra, 2100 works for saxophone and piano, and 300 original compositions for saxophone quartet.

Saxophones were also employed in military bands from the time of their invention. French bands initially had two saxophones as standard (1845–8); this number rose to eight after 1854, but dropped back to four in 1894. Different countries employed varying numbers of saxophones; in the European military band competition at the Paris Exposition of 1867 the Parisian Garde performed with eight, the Garde Impériale with six, the Imperial Russian Band with eight, and the Dutch and Belgian bands with four saxophones each. In Italian military bands three saxophones were introduced in 1901; statistics for 1884 mention eight saxophones in Spanish bands and as many as ten in Japanese bands. Saxophones did not become standard in German and Austrian military bands until 1935, when they were first introduced into the Luftwaffe wind band. Around the turn of the century saxophone quartets also played with regimental bands in the garrison towns of Karlsruhe (1896), Diedenhofen (1896), Potsdam (1898) and Berlin (1905); there was a saxophone sextet in Chemnitz, and other military bands had one or two saxophones. In the USA, the success of the Paris military band with its six saxophones at the peace celebrations in Boston in 1872 inspired P.S. Gilmore, bandmaster of a New York military band, to include saxophones in his own ensemble in 1873, with E.A. Lefèbre as soloist. Sousa added three saxophones to his band in 1892. In general, however, American military bands had only alto and baritone saxophones around the turn of the century, adding a tenor instrument in 1911 and a bass in 1920.


*3. Herb Geller*

Military and touring bands, circus and music hall performances all contributed to the dissemination of the saxophone before the First World War, and its popularity grew so much in the USA after 1918 that there was said to be 'a veritable epidemic of saxophone mania'. Saxophones were recommended as the ideal musical instrument for old and young, home and church, beginners and advanced performers, and they were produced to a high standard of quality and sold in large quantities. Unusually talented soloists such as Wiedöft and Krüger encouraged this trend with their popular gramophone records in the 1920s, and saxophone bands with up to 100 players existed. Saxophones became increasingly prominent in the field of jazz after about 1920. Their use became characteristic of Kansas City jazz, a style that developed around 1925 and produced such outstanding soloists as Lester Young (1909–54), Coleman Hawkins (1904–69) and, later, Charlie Parker (1920–55). When the Big Bands became popular in the swing era of the 1930s, saxophones were among their leading instruments. Performers who came to prominence in the 40s and 50s include Julian 'Cannonball' Adderly (1928–75), John Coltrane (1926–67), Herb Geller (*b* 1928; fig.3), Lee Konitz (*b* 1927), Emil Mangelsdorff (*b* 1925), Gerry Mulligan (1927–96), Bud Shank (*b* 1926) and Phil Woods (*b* 1931). Jazz and classical saxophonists of the next generation include Bill Evans (b 1958), Jean-Yves Fourmeau, Frederick Hemke, Bernd Konrad, Dave Liebman (*b* 1946), Jean-Marie Londeix, Branford Marsalis (*b* 1960), Leo van Oostrom, Paquito d'Rivera, Eugene Rousseau and Heiner Wiberny.

Since the 1960s the saxophone has become increasingly popular in both amateur and professional contexts, and has been increasingly used also in pop and rock music, one of its main assets being that it offers very individual expressive possibilities. Excellent teaching materials for both classical and jazz performance, and the constant improvement in the availability of tuition, are enabling more and more people of different ages to take up the saxophone. Conferences have been held by the World Saxophone Congress since 1969, and periodicals and journals are published. Artistic standards continue to rise, and technical improvements continue to be made. Younger players in particular are increasingly able to combine classical, jazz, rock and other styles into their music, and additional techniques such as the use of multiphonics and microtones continue to be explored. The Centre Européen de Saxophone opened in 1995 in Bordeaux, which aims to collect and store in its archives as many sources as possible relating to the instrument, with the emphasis on the position of the saxophone in classical and contemporary art music.

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CLAUS RAUMBERGER, KARL VENTZKE

**Saxorusofono** (It.). Term coined by Orsi in 1937 to describe the ROTHOPHONE.

**Saxotromba.** A family of valved brasswind instruments devised principally for the use of mounted military bands by Adolphe SAX and patented in 1845. The bore profile of the saxotromba was probably intermediate between the 'cylindrical' bore of valved trumpets and trombones and the more conical bore of the smaller saxhorns, but the lack of any surviving instruments which can positively be identified as saxotrombas precludes precise characterization. The instrument was held vertically in front of the performer. Saxotrombas were pitched in B♭ and E♭, with an additional member in F designed to replace the french horn in military bands. Saxotrombas did not survive long, and had disappeared from the inventories of French cavalry bands by 1867. For further information and illustration see G. Kastner: *Manuel général de musique militaire* (Paris, 1848/*R*), 380, pl.xxi.

PHILIP BATE/ARNOLD MYERS

**Saxton, Robert** (*b* London, 8 Oct 1953). English composer. From the age of nine until his mid-teens, he was given occasional composition lessons by Britten, and from 1970 to 1974 he had regular lessons with Lutyens. He studied at Cambridge (BA 1972–5) and Oxford (BMus 1975–6, DMus 1992), with, among others, Holloway and Sherlaw Johnson, and subsequently with Berio. In 1976 Saxton was awarded first prize at the Gaudeamus music week in Holland, and in 1986 he received a Fulbright Fellowship to study at Princeton University. He was appointed head of composition at the GSM in 1990, then similarly appointed at the RAM in 1998; in 1999 he became lecturer at Oxford University.

Saxton's intellectual and musical breadth has led him to draw on a range of influences, central to which has been the model of Schoenberg. Carter, Lutosławski and Boulez have been other exemplars of rigorous thinking about the personal compositional process, and in the creation and control of intricate musical textures, a feature of Saxton's earlier orchestral and chamber music, such as *Choruses to Apollo*, *Ring of Eternity*, *The Sentinel of the Rainbow*, culminating in the Chamber Symphony 'The Circles of Light'. In these pieces foreground motivic gestures project a middleground succession of coordinating intervals, underpinned by the assertion of nodal pitches often placed a tritone apart. The dynamic experience of the music is generated through the shift in prominence towards or away from these individual points of focus. Messiaen's additive rhythms and his view of music as a natural medium in which to express the numinous played a part in these pieces, as too did the ecstatic, visionary works of Tippett, Vaughan Williams and Holst.

In his later music, Saxton has moved to a more mainstream idiom that directly re-engages with issues of tonality and thematic identity, but whose surfaces remain conditioned by his experience of modernist texture and processes. While Britten's reworking of traditional procedures can perhaps be detected as one influence of this newer style, so also are the proportional schemes, polyphonic structures and layered textures of Tudor composers such as Dunstaple, Tallis and Byrd. Their influence (and that of Berg's *Lulu*) is evident in the tempo relationships that underline the structure of the opera *Caritas* (1991) – an exploration of the nature of religious belief and its destruction through dogma – and in the move to the tightly focussed textures of *Invocation, Dance and Meditation* for viola and piano (1991), *At the Round Earth's Imagin'd Corners* for choir (1992), *Canticum luminis* for chorus and orchestra (1994) and *Songs, Dances and Ellipses* for string quartet (1997).

A continuing characteristic of Saxton's style is a kind of musical anthropomorphism, in the manner of Carter. The string concertos, for example, exhibit relationships between the respective solo instruments and accompanying orchestras which evolve like those of characters in a drama. Saxton's connection to his Jewish roots is also strongly articulated by the sometimes isolated aspect of the solo instrument in the concertos, and more generally by a use of dance as an expression of ecstasy drawing from the Hassidic tradition, and in the choice of imagery evident from titles and programmatic elements. His music has drawn freely on texts from other traditions too, including Lucretius's *De rerum natura* and the metaphysical poets Donne and Vaughan.

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Stage: Caritas (op, 2, A. Wesker), Wakefield, Theatre Royal, 21 Nov 1991

Orch: Canzona, chbr orch, 1978; Choruses to Apollo, 1980; Traumstadt, 1980; Ring of Eternity, 1982–3; Conc. for Orch, 1984; Chbr Sym. 'The Circles of Light', chbr orch, 1985–6; Va Conc., 1986; Variation on 'Sumer is Icumen In', 1987; Fanfare, 1987; In the Beginning, 1987; Birthday Music for Sir William Glock, 1988; Elijah's Violin, 1988; Music to Celebrate the Resurrection of Christ, 1988; Vn Conc., 1989; Vc Conc., 1992; Ring, Time, sym. wind, perc, 1994; Psalm 'A Song of Ascents', tpt, orch, 1992; Carmen natale, str, 1996

Choral: Chaconne, 2 choruses (SATB), 1981; Child of Light, SS, org, 1984; I Will Awake the Dawn, 2 choruses (SATB), 1986–7; Rex gloriae (Ps xxiv), SSA, org, 1988; At the Round Earth's Imagin'd Corners (J. Donne), chorus, 1992; O Sing unto the Lord a New Song (Ps xcviii), SSSAATTBB, org, 1993; Canticum luminis, S, chorus, orch, 1994; The Dialogue of Zion and God (Eleazar ben Kallir), S, S, A, Ct, T, T, db, 2000

Solo vocal: La promenade d'automne (M. Desborde-Valmore), S, fl, cl, str trio, pf, perc, 1973; Where are You Going to My Pretty Maid?, S, fl, cl, hp, gui, vn, vc, 1973; What Does the Song Hope For? (W.H. Auden), S, fl, ob, cl, str trio, pf, tape, 1974; Brise marine (S. Mallarmé), S, pf, tape, 1976; Cant. on Poems of Hölderlin, T, Ct, pf, 1979; Cant. no.2 (A. Rimbaud), T, ob, pf, 1980; Eloge (St J. Perse, J. Supervielle), S, fl, ob, cl, hn, str qt, pf, 1980; Cant. no.3 (R. Gaskell), 2 S, tape delay, 1981; Prayer to a Child (R. Saxton), S, 2 a-cl, 1992; Prayer Before Sleep (Saxton, the Talmud), S, vc, pf, 1997 [in memoriam Rabbi Hugo Gryn]

Chbr: Krystallen, fl, pf, 1973; Echoes of the Glass Bead Game, wind qnt, 1975; Reflections of Narziss and Goldmund, (fl, a sax, tpt, tbn, va), (ob, cl, hn, va, vc, db), hp, pf, 1975; Sonatas, 2 pf, 1977; Arias, ob, pf, 1977; Processions and Dances, fl + pic + a fl, ob + eng hn, cl, hp, str trio, pf, 1981; Piccola musica per Luigi Dallapiccola, fl, ob, pf + cel, va, vc, 1981; The Sentinel of the Rainbow, fl + pic + a fl, cl + E♭-cl + b cl, vn + va, vc, pf + cel, perc, 1984; Birthday Piece for RRB, 6 vn, 2 va, 2 vc, db, 1986; Paraphrase on Mozart's Idomeneo, wind octet, 1991; Invocation, Dance and Meditation, va, pf, 1991; Fantazia, str qt, 1993; A Yardstick to the Stars, str qt, pf, 1995; Songs, Dances and Ellipses, str qt, 1997

Solo inst: Ritornelli and Intermezzi, pf, 1972; 2 Pieces, pf, 1976; Toccata, vc, 1978; Sonata, pf, 1981 [in memoriam Bela Bartók]; Chiaroscuro, perc, 1981; Fantasiestück, accdn, 1982; Night Dance, gui, 1986–7; Chacony, pf left hand, 1988; Fantasía on the Notes E, E♭, C, B, A, pf, 1996; Music for St Catherine, org, 1998; Sonata on a Theme of Sir William Walton, vc, 1999

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DAVID C.H. WRIGHT

**Sayão, Bidú** [Balduina] **(de Oliveira)** (*b* Rio de Janeiro, 11 May 1902; *d* Lincoln, ME, 12 March 1999). Brazilian soprano. She studied with Jean De Reszke in Nice; returning to Rio de Janeiro in 1925 she sang Rosina at the Teatro Municipal in 1926, repeating the role at the Teatro Costanzi, Rome, subsequently appearing at both Paris houses (1931), at the Colón and in Italy. In 1937 she enjoyed a tremendous success as Massenet's Manon on her début at the Metropolitan (1937), initiating a New York career that lasted until 1951 in lyric and coloratura soprano roles such as Gilda, Rosina, Gounod's Juliet, Mélisande, Violetta, Mimì, Norina, Adina, Zerlina and – perhaps most memorably – Susanna. She exuded feminine charm, warmth and refinement on stage, singing with pure, silvery tone and enlivening soubrette roles without recourse to soubrette mannerisms. In addition to concert appearances (many with Toscanini), she gave frequent recitals. Her many recordings, which include Zerlina, Susanna, Juliet (with Björling) and Manon, show the vitality, delicacy and pathos of her readings.

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MARTIN BERNHEIMER/ALAN BLYTH

**Saygun, Ahmet Adnan** (*b* Izmir, 7 Sept 1907; *d* Istanbul, 6 Jan 1991). Turkish composer, conductor and ethnomusicologist. He began his musical career by singing in the chorus of his elementary school and he took piano lessons from the age of 13. In 1925 he became a music teacher in elementary schools, and from the next year he taught in high schools. Having won a contest organized by the Ministry of Education, he left for Paris in 1928 to study music.

Saygun's first teacher at the Paris Conservatoire was Eugène Borrel; later he attended Vincent d'Indy's composition classes at the Schola Cantorum. In 1931 Saygun returned to Turkey and began to teach counterpoint at the Music Teachers School. In 1934 he became conductor of the Ankara Presidential SO, but he had to resign because of his failing hearing. From 1936 to 1939 he taught at the Istanbul Municipal Conservatory. In 1939 he was appointed inspector of Halkevis (cultural institutions), an appointment which enabled him to travel throughout Turkey and to conduct extensive research into Turkish folk music; in this work he collaborated with Bartók (his study *Béla Bartók's Folk Music Research in Turkey* was published, ed. L. Vikár, in Budapest in 1976). From 1946 Saygun taught composition at the Ankara State Conservatory, and he was a member of the Turkish Radio and Television Organization Executive Board. Among his many honours and awards were the Atatürk Art Prize (1981), the Grand Prize of the Turkish ministry of culture (1984) and the Pro Cultura Hungarica Prize (1986).

Saygun was the most prominent figure of the group known as the Turkish Five. He was considered an important authority on folklore, but parallel with this scholarship he maintained a rich creative inspiration; thus he is equally notable for his compositions and for his scientific research on music. He was a member of the executive board of the International Council for Traditional Music and he received several medals from abroad for his research work; he contributed the article 'La musique turque' to the *Encyclopédie de la Pléiade*. His compositions reflect an expression which is a blend of Romanticism and Impressionism, but in his later works he tried to apply more recent developments.

Saygun was the first Turkish composer to write operas after the foundation of the republic, but the work that brought him fame was the oratorio, *Yunus Emre*, which illustrates lines by the 13th-century Turkish mystical poet Yunus Emre. The work was completed in 1946 and was performed that year in Ankara, in 1947 in Paris and in 1958 in New York, under the direction of Leopold Stokowski. The majority of Saygun's works have been published by foreign houses and some have been recorded. His opera *Köroğlu* is often performed by the Istanbul State Opera.

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(*selective list*)

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Vocal: Yunus Emre (orat, Yunus Emre), 1946; Epic for Atatürk and Anatolia, 1981
Orch: Suite, 1934; Zeybek, Interlude and Horon, national dances, 1951; Sym. no.1, 1953; Pf Conc. no.1, 1958; Sym. no.2, 1958; Sym. no.3, 1960; Vn Conc., 1967; Sym. no.4, 1976; Va Conc., 1977; Sym. no.5, 1984; Pf Conc. no.2, 1985; Vc Conc., 1987
Chbr and solo inst: Sonata, vc, pf, 1935; Pf Sonatina, 1938; Sonata, vn, pf, 1941; Str Qt no.1, 1947; Str Qt no.2, 1958; Str Qt no.3, 1967

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FARUK YENER/MÜNİR NURETT İN BEKEN

**Saylor, Bruce (Stuart)** (*b* Philadelphia, 24 April 1946). American composer and writer. He studied composition with Weisgall and Sessions at the Juilliard School (BM 1968, MS 1969), with Petrassi at the Accademia di S Cecilia, Rome (1969–70), and with Perle at the Graduate School of CUNY (PhD 1978). He has taught at New York University (1976–9) and at Queens College, CUNY (1970–76, from 1979), held various offices in the League of Composers, ISCM (1973–8) and CRI (from 1979), and served on the advisory board of The Yard, a dance, music and theatre project in Chilmark, Massachusetts (from 1979). From 1992 to 1994 he was composer-in-residence for the Lyric Opera of Chicago. Among his honours are awards from the National Society of Arts and Letters (1968), the NEA (1976, 1978), the American Academy and Institute of Arts and Letters (1976, 1983), the Guggenheim Foundation (1982–3) and the Ingram Merrill Foundation (1991). He has received commissions from the Houston Symphony Chamber Orchestra, the Yale SO, the Pennsylvania Opera Festival, The Yard and the Contemporary Trio. Many of his vocal works have been performed by his wife, the mezzo-soprano Constance Beavon. He has also collaborated with Jessye Norman, who sang his cantata *O Freedom!* at the inauguration of President Bill Clinton in 1997. In much of his music, Saylor has built 12-note structures around focal 'tonics'; Four Psalms closely weaves the timbres of the voice and flute around central pitches. *Songs from Water Street*, a setting of five poems by James Merrill, are lovely evocations of the images in the poems. As a writer and critic Saylor has contributed to the study of Cowell's music and is the author of *The Writings of Henry Cowell* (Brooklyn, NY, 1977).

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Stage: My Kinsman, Major Molineux (op, 1, C. Plotkin, after N. Hawthorne), 1976; Cycle (dance score, Plotkin), 1978; Inner World Out (dance score), 1978; Wildfire (dance score), 1979; Spill (dance score), 1984; Voices from Sandover (incid music, J. Merrill), fl, str trio, hp, 1989; Orpheus Descending (op, 2, J.D. McClatchy, after T. Williams), 1992–4
Choral: To Autumn, To Winter (W. Blake), solo vv, chorus, orch, 1968; Benedictus es, chorus, org, 1969; 2 Yiddish Folksongs, T, chorus, pf 4 hands, 1969; Jesu, thou Joy of Loving Hearts, S, SATB, org, 1970; Te Deum, chorus, org, 1982; Mass of the Holy Trinity, SATB, org, brass, 1987; The Star Song (R. Herrick, Bible), Mez, SATB, fl, orch, 1992; Canticle of Blessing (Bible: *Daniel*), SATB, brass, org, perc, 1994; In Praise of Jerusalem, SATB, 3 brass ens, org, perc, 1994–5; A Song of Ascents, SATB, 3vv, org, timp, 1995; Day of Light (McClatchy), SATB, org, 1995; Hymn to Joy Fantasy, SATB, orch, org, 1995; The Power of Your Love (F.T. Griswold), 3 tr vv, SATB, 1995; You See This City (Bible: *Revelation*), 3 tr vv, SATB, 1995; A Scattering of Salts (Merrill), SA, SATB, pf, orch, 1996–7; With Anthems Sweet, SATB, hp, str orch, 1996; Dreams (H. Jacobs, S. Truth, G. Oden), Mez, SATB, TB, 1998
Other vocal: 5 Songs from Whispers of Heav'nly Death (W. Whitman), S, str qt, 1965–7; 3 Collects (Book of Common Prayer), Mez, org, 1968; Lyrics (K. Raine, C. Olsen, Amerindian), S, vn, 1970; Loveplay (P. Viereck), Mez, fl, va, vc ad lib, 1975; 4 Psalms, 1v, fl, 1976–8; Songs from Water Street (Merrill), Mez, va, pf, 1976–80; The Waves (V. Woolf), dramatic monologue, Mez, fl, cl, va, vc, 1981; 5 Old Favorites (Merrill), 1v, fl, pf, 1983; It had Wings (A. Gurganus), Mez, pf, 1984, rev. 1v, orch, 1991; Ps xxiii, Mez, ob, 1985; See You in the Morning (Truth, J.R. Fauset, M. Angelou, Oden, A. Walker), S, ob, cl, hn, str trio, 1987; Jessye Norman at Notre Dame, Christmas concert, 1v, orch, 1990; Angels (Bible: *Revelations*), Mez, fl, vc, pf, 1993; Spirituals, 1v, pf/str orch, 1993; Magnificat (McClatchy), 1v, fl, gui, 1995; Magnificat II (McClatchy), 1v, orch, 1995; In the Spirit (Sacred Music for Christmas), S, SATB, orch, org, 1996, collab. Norman; Music for Degas, 1v, pf trio, 1996; 2 Companion Songs (J. Brodsky, M. Strand), 1v, pf, 1997; O, Freedom!, S, band, 1997 [based on Amer. hymns]
Orch: Cantilena, str, 1965; Notturno, pf, orch, 1969; Turns and Mordents, fl, orch, 1977; Paeans to Hyacinthus, orch, 1980; Sym. in 2 Pts, chbr orch, 1980; Archangel, brass qt, orch, 1990; Supernova, band, 1992
Chbr and solo inst: Ricercare, org, 1965; 5 Short Pieces, pf, 1965–7; Ww Qt, 1965; Suite, va, 1967; Sinfonia, org, 1969; Conductus, 3 wind, 3 str, perc, 1970; Duo, vn, va, 1970; Firescreen fl, vc, pf, 1979; St. Ulmo's Fire, fl, hp, 1980; Saltarello, pf, 1981; Fire-Flaught, fl, bn, hp, 1982; State Tpts, brass, org, 1982; Carillon Te Deum, bell choir, 1983; Fanfare, 10 brass, 1983; Soggetti cavati, fl, 1985; Electra: a Translation, va, db, pf, 1986; Soggetti cavati II, fl, hp, 1986; Trio, cl, va, pf, 1989; 4 passi, pf, 1991; Fanfares and Echoes, hn, str trio, 1992; Music for Monet, fl, str trio, hp, 1995; Preludes on American Hymns, org, 1996

Principal publishers: Nautilus, Paraclete, E.C. Schirmer

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CAROL J. OJA

**Sayne, Lambert de.** *See* SAINNE, LAMBERT DE.

**Sayve** [Saive, Saibe, Sainne, Sayfe, Seave, Seef, Seyve], **de.** South Netherlandish family of musicians and clerics. The first member known is Raskin de Seave, a burgher of Liège, whose two sons were musicians.

(1) **Mathias** [Mathieu] **de Sayve (i)** (*b* ?Liège, *c*1540–50; *d* ?Bohemia, 1619). Singer and composer, elder son of Raskin de Seave. He was appointed second succentor at the collegiate church of St Martin-en-Mont, Liège, on 9 July 1571, and held the post at least until 1588. By 1 January 1590 he was an alto in the chapel of Emperor Rudolf II in Vienna, and in 1593 he was Monte's deputy as choirmaster. According to Vannes he was choirmaster in Salzburg from 1606 to 1608, after which he rejoined the imperial chapel until 30 September 1617. It seems likely he died in Bohemia late in 1619. He published his five-voice *Liber primus motectorum* in Prague in 1595, and one motet and two odes by him appeared in collections ($1604^7$, $1610^{18}$; $1604^7$ is ed. in RRMR, xxiv–xxv, 1977).

(2) **Lambert** [Lampertus] **de Sayve** (*b* ? nr Liège, 1548/49; *d* Linz, 16–28 Feb 1614). Composer and singer, second son of Raskin de Seave, and the most important member of the family. Fétis confused him with Lambert de Sainne. He entered the imperial chapel in Vienna as a choirboy in 1562, and an early indication of his talents was the publication of three motets in books 3 and 4 of Giovannelli's *Novi atque catholici thesauri musici* ($1568^{4-5}$). Emperor Maximilian II made him singing master of Melk Abbey, Lower Austria, in 1569. In 1570–71 he accompanied the Archduchess Anna-Maria on her journey to Spain for her marriage to Philip II; after the marriage

he returned to Melk. By February 1577 and until the end of December 1582 he was tutor to the choirboys in the chapel of Archduke Karl in Graz, and in 1583 he became choirmaster in the chapel of Archduke Matthias of Austria (the brother of Emperor Rudolf II). In 1584 he was joined in Vienna by his nephew Carl and possibly Libert, sons of (1) Mathias de Sayve (i); (4) Arnold de Sayve may have joined him later. When Matthias succeeded his brother as emperor in 1612 he took his chapel musicians with him, and Lambert de Sayve became master of the imperial chapel.

Sayve's *Sacrae symphoniae* (1612) was dedicated to the emperor on his coronation. It is an extensive collection of liturgically ordered motets and contains music written over many years. The contents range from traditional four-part settings in the manner of his teacher Monte, to 8-, 12- and 16-part polychoral works (with instruments) in the Venetian style. The publication includes a portrait of the composer, then aged 63. The fluency and resourcefulness shown in the motets are equally evident in the less ambitious but more consistently successful *Teutsche Liedlein*, reminiscent of Regnart (two of whose lieder are in the same publication). In these short, attractive, strophic songs – canzonets in style and structure, scored for higher and middle-range voices only – Sayve devised points and textures of surprising variety and interest, coupled with compelling if straightforward harmonies. Praetorius, who referred to de Sayve with glowing enthusiasm in his *Syntagma musicum* (Wolfenbüttel, 1614–18), thought well enough of these lieder to reissue the complete set at Wolfenbüttel in 1611.

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Maria rein mit dein Sohn gmein, 5vv, 1604[7], ed. in RRMR, xxiv–xxv (1977)
Crucifixus, 1605[1]
3 motets, 3–4vv, 1568[4-5]
7 masses: Dominus regnavit, 16vv; Omnes gentes, 14vv; Lyram pulset, 5vv, ed. in DTÖ, xc (1954); 1 untitled, 15vv; 3 inc.: *A-Wn*, *Gu*, *PL-WRu*, *SI-Lnr*
De confessoribus, motet, 5vv, *A-Wn* (according to Eitner)
Adorans Daniel Deum, motet, *WRu* (according to Eitner)
Magnificat, 8vv, *SI-Lnr* (according to *MGG1*)

SECULAR

Primo libro delle [24] canzoni a la napolitana, 5vv (Vienna, 1582); 3 ed. in DTÖ, lxxvii, Jg.xli (1934/*R*)
[22] Teutsche Liedlein, 4vv, 1602[11]; ed. in Cw, li (1938/*R*)
2 chansons in J. Lindemann: *Amorum filii Dei* (Erfurt, 1598) (according to Vannes)

(3) **Erasme** [Raso] **de Sayve** (*b c*1563; *d* 1631 or 1632). Singer and composer, son of (1) Mathias de Sayve (i). From 1573 to 1577 he was *duodenus* in the collegiate church of St Martin-en-Mont, Liège, and on 22 February 1587 the chapter of St Martin appointed 'Raso de Sayve, filius succentoris' to the altar of St John the Baptist, an appointment usually reserved for young musicians. Some time after this Erasme took leave of absence from Liège to study in Vienna; on 29 January 1588 this leave was extended. He entered the service of Archduke Matthias, and on 1 September 1613 was appointed deputy choirmaster in the imperial chapel, thus becoming for a while assistant to his uncle, (2) Lambert de Sayve. Erasme de Sayve apparently left this post in 1617 to become *Burggraf* at the imperial court of Matthias and Ferdinand II; he certainly held that position in October 1631. In December 1632 his widow was awarded an annual pension of 100 thalers.

WORKS

[18] Melodie spirituali, 3vv (Nuremberg, 1614) (according to Eitner; see Vannes)
Salve regina, 6vv, *A-Gu*
7 motets, 4vv, formerly Biblioteca Rudolfina, Liegnitz (according to Eitner), now ?*PL-WRu*
Exaudi, Domine, 6vv; 1 motet, org score: *D-Bsb* (according to Eitner)

(4) **Arnold de Sayve** (*b c*1574; *d* 15 July 1618). Singer, son of (1) Mathias de Sayve (i). He entered the choir of St Martin-en-Mont, Liège, on 6 July 1584. According to Bragard he served for the last time as a boy chorister in the imperial chapel at Vienna in 1592; he may then have followed his brother Carl and possibly Libert, who joined their uncle (2) Lambert de Sayve in Vienna in 1584. On 1 February 1602 he was re-engaged as an alto, and he remained in the choir until 1617.

(5) **Mathias de Sayve (ii)** (*b c*1576–80; *d c*1616). Singer and ?composer. He was a chorister in the imperial chapel, Vienna, from 1590 to 1595, and a tenor in the choir from 1 August 1603 to 1616. Eitner and Vannes referred to masses by him for six and nine voices in Breslau (now Wrocław), but these may be by (2) Lambert de Sayve.

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JOSÉ QUITIN (1, 3-5), RICHARD MARLOW, JOSÉ QUITIN (2)

**Saz** [sāz]. Persian and Turkish term meaning 'musical instrument'. This term is most widely applied to long-necked fretted lutes found in the Caucasus, Turkey, south-eastern Europe and neighbouring areas including northern Syria and northern Iran. It is often used loosely, sometimes differentiating a different type of long-necked lute, or as an alternative appellation for *ṭanbūr*, *bağlama*, *buzuq* or *chogur*. (For the Turkish *saz see* BAĞLAMA. For a broad survey of related types *see* ṬANBŪR.)

In the past the term '*saz*' was applied to many types of musical instrument. In Iran, Afghanistan and neighbouring areas it is commonly applied to the *sornā* (shawm) which is always played with a drum (*dohōl*), especially in a composite word for this duo: *sāzdohōl*. In Afghanistan '*saz*' is also used for the portable harmonium.

The Caucasian long-necked lute known as *saz* has a pear-shaped resonator carved from a single piece of wood, or fitted together from wooden staves. It has a thin

wooden soundboard with small soundholes. Openings are also carved in the sides of the body. The neck is straight with 10 to 14 gut frets arranged to produce an incomplete chromatic scale. It ends in a pegbox holding wooden pegs. The instrument is often ornamented with mother-of-pearl. Most instruments have eight to ten metal strings in double or triple courses. A typical Azerbaijani tuning is *d'/d'/d'–g/g–c'/c'/c'*. The first two courses are stopped, the third is played open, providing a drone.

In Azerbaijan the *saz* is made in several sizes: the large *saz* is 120 to 150 cm long; the length of the medium *saz* is 80 to 100 cm and the small *saz* (called *khyrda saza* or *goltukh saza*) is 50 to 70 cm long. Large instruments have a leather strap worn over the shoulder during performance. The *saz* is held against the upper chest, the neck of the instrument thrust upwards (*see* AZERBAIJAN, fig.2). It is played with a plectrum sounding all the strings simultaneously. Played by professionals and amateurs, the Caucasian *saz* is primarily the instrument of the *ashug* (traditional poet-musicians); its repertory contains heroic historical songs, epics, romantic stories and humorous, satirical, and love songs. In the Caucasus large *ashug* ensembles, with 15 to 20 players, are known; the *saz* is also used in various ensembles of folk instruments.

The Armenian *saz* is similar in function and performance to that of Azerbaijan. It is from 55 to 110 cm long, with metal strings arranged in three or four double or triple courses. The first course is used for the melody, the middle course or courses for a sustained drone, and the last performs a supplementary role, harmonic and partly melodic.

The *saz* as used in urban Muslim traditions of Bosnia-Hercegovina can have up to 18 or 19 movable or fixed frets, and the Albanian *saze* has up to 20. It is made by craftsmen in various sizes, from 60 to 118 cm in length; smaller models have fewer frets and strings. It has seven to nine metal strings tuned in three courses: *f'/f'/f'–c'–g'/g'/g'/g'*. The strings are plucked with a plectrum of cherry-tree bark. In nortern Albania the *saze* is a basic member of urban ensembles, hence their names: *sazet* or *sazexhijtë*.

JOHANNA SPECTOR, ROBERT AT'AYAN, CVJETKO RIHTMAN, R. CONWAY MORRIS/R

**Sbara.** *See* BARRIERA.

**Sbarra, Francesco** (*b* Lucca, 19 Feb 1611; *d* Vienna, 20 March 1668). Italian poet and librettist partly resident in Austria. His family belonged to the aristocracy of Lucca, and its head held the title of Marquis of Lombrici (Leombria), which appears on the printed libretto to *Venere cacciatrice* (Innsbruck, 1659; music by Cesti). From 1633 he was a member of the Accademia degli Oscuri at Lucca and later of the Accademia degli Accesi, for which he directed the opera *La Psiche* (text by F. di Poggio, music by Tomaso Breni) at the Palazzo dei Borghi in 1645. After the death of his wife in that year he entered the priesthood and was twice elected a canon of Lucca Cathedral. On several occasions from 1636 he composed poetry for musical celebrations of government ceremonies; he also wrote several sets of *intermedi* during the 1640s.

Sbarra's most original works were a series of musical dramas and *intermedi*, tragic as well as comic, with moralizing intent and using symbolic figures; these include *La verità raminga* (1650), *La moda* (1652), *La tirannide dell'Interesse* (1653) and *La corte* (1657). In *La tirannide*, a five-act 'tragedia politicomorale', Interest kills Intellect, enslaves Desire and with the help of Hypocrisy and Adulation makes himself absolute tyrant of the Isle of Free Will. Although performed only locally, these works saw many editions, were in wide circulation and weathered anti-Seicento Italian literary criticism unusually well. His most performed work, *Alessandro vincitor di se stesso* (Venice, Teatro SS Giovanni e Paolo, 1651, music by Cesti), owes much to G.A. Cicognini in its verse forms and handling of comedy and even in some details of plot, but has declared allegorical intent as well. The libretto includes a letter to Michel' Angelo Torcigliani, in which Sbarra addresses the issue of verisimilitude in opera and the uses of speech and song.

Sbarra had contacts with the archdukes of Austria from the early 1650s (*Alessandro vincitor di se stesso* is dedicated to Leopold Wilhelm) and with the court of Ferdinand Karl at Innsbruck by 1654. From 1659 he was in residence there as counsellor and court poet, probably as successor to G.F. Apolloni and possibly through the offices of Cesti. For Innsbruck he produced librettos and eulogistic poetry for music, such as the idyll *Il tributo degli elementi* for the new sovereign, Siegmund Franz, in 1663. After the extinction of the Tyrolese line in 1665 he obtained a similar position at the Viennese court, where his compositions included texts for *sepolcri* (e.g. *L'inferno deluso nella morte di Gesù Cristo*, 1665, music by Bertali), further moralizing entertainments (*Le disgrazie d'Amore*, 1667, music by Cesti), ballets and the large-scale festive drama *Il pomo d'oro* (libretto published 1668, music by Cesti), intended for the marriage celebration of Emperor Leopold I.

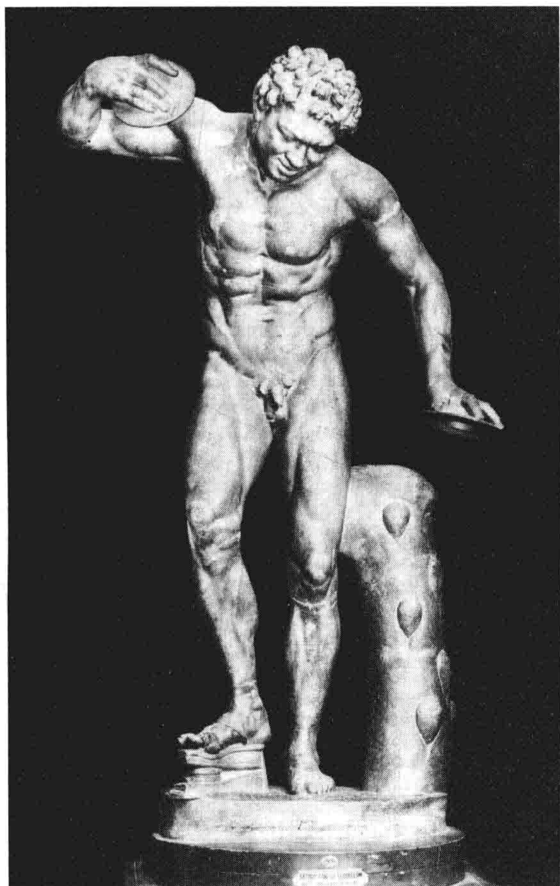
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THOMAS WALKER/IRENE ALM

**Scabazzi, Petronio Maria Pio.** *See* SGABAZZI, PETRONIO MARIA PIO.

**Scabellum** (Lat.; Gk., usually plural, *kroupezai* or *kroupala*). Ancient percussion instrument consisting of foot-activated clappers (it is classified as an idiophone). It took the form of a sandal with a thick wooden sole hinged to a similarly shaped block of wood on the ground. To each



*Satyr with scabellum and cymbals: Roman copy of a Hellenistic statue (3rd century* BCE*) from the group 'Invitation to the Dance' (Galleria degli Uffizi, Florence)*

of the wooden parts hollowed clappers of varying materials were attached.

The Hittite word *ḫuḫupal* may refer to some such instrument, which was comparatively rare in Greece but became relatively prominent in Rome with the general expansion of instrumental usage there. It found a place in the orgiastic music of Dionysiac festivals, but it was most commonly used by a tibia player to emphasize dance rhythms when accompanying a group of *pantomimi*, or acting as leader to such a theatrical instrumental ensemble (*see also* GREECE, §I, 5(i)(b)). This player was called the *scabillarius*, and the Roman organization of theatrical musicians, the *collegium scabillariorum*, was named after him. The scabellum appears also with some frequency in Roman representations of cult music (*see* ROME, fig.4).

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JAMES W. MCKINNON, ROBERT ANDERSON

**Scacarum** [scacatorum] (Lat.). *See* CHEKKER.

**Scacchi, Marco** (*b* Gallese, nr Viterbo, *c*1600; *d* Gallese, 7 Sept 1662). Italian composer and writer on music. He is remembered chiefly for his defence of modern music against the conservative Paul Siefert but deserves to be recognized as a highly original thinker about music.

1. Life. 2. Music. 3. Polemical and theoretical writings.

1. LIFE. Scacchi was a protégé and disciple of Giovanni Francesco Anerio. He went to Warsaw as a violinist about 1621, where he served first as a musician to Prince Władysław then probably as master of the prince's private music. In 1633, after the prince's coronation as Władysław IV, Scacchi became master of the royal chapel. Poor health led him to retire to Gallese in March 1649, but he continued to teach; among his pupils was Angelo Berardi, who cited him extensively and printed two of his works in *Documenti armonici* (1687).

2. MUSIC. Scacchi composed in all genres of vocal music. Most of his religious music is in what his own theoretical writings called 'stile imbastardito' – a mixed style that he judged admissible in the *seconda pratica*. It was his duty to provide music for official court occasions, and he must have written numerous polychoral works (there is a reference to one for 16 voices), but only one such work has survived complete, the *Missa omnium tonorum*. The mass is a rare example of a work incorporating all the modes. Scacchi's concertato religious works frequently use trio texture and solo passages in recitative style (for example in *Qui timet Dominum*). Venetian influence is discernible in the form of some of these pieces, for example the rondo structure of *Laudate pueri Dominum*. Among his compositions in the *prima pratica* are the collection of masses (1633) and the works in the *Cribrum musicum*.

The only dramatic work to which Scacchi's name can be firmly attached is *Il ratto di Helena* (1634), but he probably contributed to a number of works staged at the Polish court. Since the music is lost, we can only speculate as to its style. On the basis of Scacchi's theoretical writings and his familiarity with the music of Monteverdi, we may assume that his recitative was less rigorous and more tuneful than that of the early Florentines. Scacchi composed madrigals throughout his career. He probably published three books, though only one survives. The poetic texts of this book are mostly by Guarini, and the madrigals show the influence of Monteverdi's Guarini settings in his fourth and fifth books of madrigals.

3. POLEMICAL AND THEORETICAL WRITINGS. Scacchi believed that each genre demanded a distinct style, with certain standards of compositional technique of its own. It consequently irritated him to find Siefert mixing genres in his *Psalmen Davids, nach francösischer Melodey* (Danzig, 1640); or at least this gave him a pretext for answering slanderous statements that Siefert had made about Italian music. These were occasioned by a long-standing quarrel in Danzig between Siefert and the elder Kaspar Förster, respectively organist and choirmaster of the Marienkirche. In his *Cribrum musicum ad triticum Syferticum* ('Musical sieve for the Syfert wheat', 1643) Scacchi enumerated and discussed 151 errors that he accused Siefert of committing in his psalms, among them excursions from the mode, parallel 5ths and octaves, incorrect fugal answers and misuse of the thoroughbass. He appended some models of good composition in the various genres: several mass movements, two continuo madrigals for four voices, a continuo motet for five voices, a four-part motet and a duet in 'mixed recitative style', all of which he wrote himself, and 50 learned pieces, mostly

canons, by Polish, Italian and other composers resident in Poland, under the rubric *Xenia apollinea* ('Apollonian gifts').

Siefert replied with *Anticribratio musica ad avenam Schachianam hoc est, Ocularis demonstratio crassisssimorum [sic] errorum, quos Marchus Schachius quem Cribrum musicum ad triticum Syferticum baptizavit, passim in eo commisit* (Danzig, 1645). He pleaded that he followed the 'Belgian' and not the 'Italian' school, and he cited his teacher Sweelinck and Giovanni Valentini (who worked in Poland and Vienna) as precedents for some of the practices that Scacchi had criticized. He responded to Scacchi's critique point by point and then went on to enumerate the faults he purported to find in Scacchi's model compositions and offered one of his own canons to add to the *Xenia apollinea*.

Rather than respond directly in print, Scacchi collected letters supporting him from eminent composers, the last dated 4 January 1649, and had them printed in a volume entitled *Judicium Cribri musici*. They were written by Schütz, Stobaeus, Starck, Michael, Ducius, Cracowitta, Werner, Triben, Kimkovius and Profe. Schütz, who contributed two letters (on 7 September 1646 and in 1648; nos.59 and 69 in Müller von Asow), diplomatically declined to side with either party in the dispute, praising both of them and urging Scacchi to complete the treatise on counterpoint that he had promised, 'for it would certainly greatly profit our German nation first of all and would bring immortal fame to himself and glory to his name'. Without naming Scacchi, Schütz apparently again referred to this same treatise in the preface to his *Geistliche Chor-Music* (1648), a reference that was once thought to apply to Christoph Bernhard. Schütz there counselled musicians to find the right road to counterpoint by studying the excellent works of many composers, both Italians and others, in the old and concertato styles, and he added (Neue Ausgabe sämtlicher Werke, v, p.vii), 'In this regard I still entertain the hope, indeed I have already reports, that a musician well known to me, highly accomplished in both theory and practice, will soon bring to light an entire treatise. This could be very salutary and profitable, especially for us Germans'. Scacchi did state in his *Lettera per maggiore informatione* that he would produce a brief counterpoint treatise, but there is only a long manuscript letter to Christoph Werner and the *Breve discorso sopra la musica moderna* (1649).

The *Breve discorso* is a plea for the acceptance of a multiplicity of styles. It was written partly to counter the slurs of Siefert (who, however, is not named) against the modern Italian style of church music and partly to shrug off the support of Romano Micheli, whom Scacchi scorned as a decadent contriver of puzzle canons. He admitted that there were fine composers who followed 'the very learned Palestrina', but he saw no reason why everyone should be reduced to the poverty of one style. Every liberal art feeds upon innovation, and so should music. Whereas the older composers built the first practice on the principle 'ut harmonia sit domina orationis', the moderns build on the second practice, 'ut oratio sit domina harmoniae' (the phrases are the famous ones of G.C. Monteverdi in the Latin of *Cribrum musicum*).

In the letter to Werner, Scacchi made a comprehensive classification of musical styles, all of which he felt were accessible to, and viable for, composers of the time, but for different purposes. There were three main classes: church (*ecclesiasticus*), chamber (*cubicularis*) and scenic or theatrical (*scenicus seu theatralis*). He divided the church style into four types: masses, motets and other vocal pieces without organ for four to eight voices; the same with organ or with several choruses; similar vocal music *in concerto*, that is with instruments; and motets or *concerti* in the modern style, that is (as explained in *Breve discorso*) in *stile misto* or *recitativo imbastardito* ('hybrid recitative'), in which the recitative is interrupted by ornate and melodious passages or sacred songs in aria style. The chamber style had three components: madrigals without instruments (*da tavolino*), vocal pieces with continuo, and vocal pieces with instruments such as violins, violas 'majores', theorbos, lutes and recorders. The theatrical style is a single style of 'speech perfected by song, or song by speech'. The letter also contains valuable suggestions about writing in the polychoral and concerted sacred styles.

Scacchi's classification of styles was further developed by Bernhard in his *Tractatus compositionis augmentatus* and by Berardi in *Ragionamenti musicali* (1681) and *Miscellanea musicale* (1689); it is also the basis of the divisions of musical genres given by Fux in *Gradus ad Parnassum* (1725) and by Mattheson in *Der vollkommene Capellmeister* (1739).

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CLAUDE V. PALISCA, ZYGMUNT M. SZWEYKOWSKI (1), ZYGMUNT M. SZWEYKOWSKI (2), CLAUDE V. PALISCA (3)

**Scaccia, Angelo Maria** (*b* Milan, *c*1690; *d* Milan, 29 Sept 1761). Italian violinist and composer. As a youth he was called 'Scaccino' to distinguish him from his violinist father Carlo Federico Scaccia. He was an occasional player in the Milanese ducal theatre and chapel by 1711. On 31 March 1719 he became a supernumerary member of the ducal orchestra, taking his father's regular position on 16 January 1751. For his outstanding ability he was the first to receive the ducal *patente di violinista*.

Scaccia's concertos belong to the tradition of Vivaldi but the lighter texture, delicate ornamentation, more frequent alternation of solo and tutti, broader harmonic plateaux and influence of symphonic form mark them as later productions. On 31 March 1744 St Dutés in Paris received a general privilege to print 12 overtures by Scaccia, but there appears to be no trace of these pieces.

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[6] Concerti con violino obbligato, 2 vn, va, bc, op.1 (Amsterdam, *c*1730)
[Concerto I] in VI concerti a cinque stromenti a violino principale ... libro secondo (Amsterdam, *c*1736)
[6] Concerti a 4, due violini, violetta e basso, 26 July 1730, *I-Nc*
4 concertos: A, B♭, A, F, *F-Pc*
3 concertos, vn, insts, *GB-Mp*
2 concertos: C, E♭, *D-Dl*
Concerto, F, *Bsb*
Non sarà la mia sventura, aria from orat La calunnia delusa (1724, Milan), ascribed to Scaccia, *I-Mc*

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JOHN WALTER HILL

**Scaccia pensieri** (It.). *See* JEW'S HARP.

**Scaffen, Henricus.** *See* SCHAFFEN, HENRI.

**Scala, Paulus.** *See* SKALIĆ, PAVAO.

**Scalabrini, Paolo** (*b* 1713; *d* Lucca, 1803 or 28 Feb 1806). Italian composer. He was music director for the Mingotti opera company from 1742 at the latest, when it was at Graz. He travelled with it through Germany and parts of the Austrian empire, composing and arranging many operas and going in 1747 to Copenhagen, where the company performed every year until 1756. In 1748 he married the soprano Grazia Mellini. The same year J.A. Scheibe was dismissed as court *maestro di cappella* in Copenhagen and Scalabrini given his place, which he held until 1753; he was replaced by Sarti. Scalabrini remained there, composing several intermezzos and Danish Singspiele. He then travelled for some years, but returned to Copenhagen in 1768 as music director of an opera company he had assembled in Italy. When Sarti left in 1775, Scalabrini again became court *maestro di cappella*, until, after the death of his first wife in 1781, he returned finally to Italy. According to Schmidl he died on 28 February 1806.

WORKS
(*selective list*)

OPERAS

dm – *dramma per musica*

Sirbace (dm), Graz, Tumel, carn. 1742
Artaserse (dm, P. Metastasio), Hamburg, 1743
Oronte re de sciti (os, 3, C. Goldoni), 1742; with addns by Jommelli and Hasse, Hamburg, Jan 1745
Cajo Fabricio (dm), Graz, Tumel, carn. 1743
Siroe re di Persia (dm, 3, Metastasio), carn. 1744
Adelaide (dm, ? A. Salvi), Hamburg, 1744, collab. F. Finazzi
Antigono (dm, Metastasio), Prague, Nuovo, 1744
Cantone in Utica, Hamburg, 1744
Didone (dm), Hamburg, 1744
Venceslao (dm), Copenhagen, 1744
Angelica e Medoro (dm, Metastasio), Hamburg, 1746
Adriano (dm, Metastasio), Copenhagen, 1749
Alessandro nell'Indie (dm, Metastasio), Copenhagen, 1749
Il marito vizioso (intermezzo, F. Darbes), Copenhagen, 1750
Den forliebte skildrer, 1756, *DK-Kk*
Koerlighed uden strømper, 1773, *Kk*, *F-Pn*
Oraklet, 1776, *DK-Kk*

Arias in *A-Wn*, *B-Bc*, *DK-Kk* and *I-PAc*

Music in: Semiramide riconosciuta (dm), Graz, Tumel, carn. 1743; Demetrio (dm), Hamburg, 1744

Doubtful: Lucio Vero (A. Zeno), Brunswick, Ducal, 1756

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6 sinfonie, *B-Bc*

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**Scalamuse.** *See* SHAWM.

**Scalchi, Sofia** (*b* Turin, 29 Nov 1850; *d* Rome, 22 Aug 1922). Italian contralto. She studied with Cecelia Boccabadati and made her début in 1866 at Mantua as Ulrica in *Un ballo in maschera*. In 1868 she sang Azucena in *Il trovatore* at Covent Garden, where she returned virtually every year until 1889; she was also active in St Petersburg from 1872 to 1881 and in 1889–90. Her repertory included many travesty roles as well as Maddalena (*Rigoletto*), Amneris (*Aida*), Léonore (*La favorite*), Fidès (*Le prophète*) and Ortrud (*Lohengrin*). In 1882 she appeared at Buenos Aires, Rio de Janeiro and at New York, where she made her début at the Academy of Music as Arsaces (*Semiramide*). At the opening night of the Metropolitan (22 October 1883) she sang Siébel in *Faust*; after singing Cenerentola at Florence (1886) and Vanya in the first London performance of Glinka's *A Life for the Tsar* at Covent Garden (1887), she returned to New York as Emilia in the first American performance of Verdi's *Otello* at the Academy of Music (1888). During her last seasons at the Metropolitan she sang Gluck's *Orfeo* (1893), Beppe in *L'amico Fritz* (1894) and Mistress Quickly in the American première of *Falstaff* (1895). She retired in 1896. Her voice was voluminous but very flexible, with a wide range.

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ELIZABETH FORBES

**Scalcotas, Nikolaos.** *See* SKALKOTTAS, NIKOLAOS.

**Scale** (Fr. *gamme*; Ger. *Tonleiter*; It. *gamma*). A sequence of notes in ascending or descending order of pitch. As a musicological concept, a scale is a sequence long enough to define unambiguously a mode, tonality, or some special linear construction, and that begins and ends (where appropriate) on the fundamental note of the tonality or mode; a scale, therefore, is usually thought of as having the compass of one or more octaves. The following discussion is limited to the scales of European musical theory.

Seven-note scales lying within the octave, which are also known as 'heptachords', contain one representative of each letter name (A–B–C–D–E–F–G), any of which may be inflected by an accidental. A scale is DIATONIC if the sequence of notes is based on a particular species of octave consisting of five tones (t) and two semitones (s). The white notes of the piano perhaps offer the simplest illustration of diatonic scales; see Table 1. The scales on D, E, F and G as given are the most common of the four authentic church modes (*see* MODE). The Locrian or HYPERAEOLIAN scale, given on B in Table 1, is almost never used, since the unstable interval of a tritone occurs between the two most important degrees, the first and
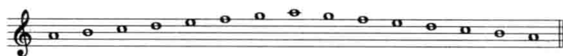
TABLE 1

| Notes | Scale |
|---|---|
| C D E F G A B C | Major scale (Ionian) |
| t t s t t t s | |
| D E F G A B C D | Dorian scale |
| t s t t t s t | |
| E F G A B C D E | Phrygian scale |
| s t t t s t t | |
| F G A B C D E F | Lydian scale |
| t t t s t t s | |
| G A B C D E F G | Mixolydian scale |
| t t s t t s t | |
| A B C D E F G A | Minor scale (Aeolian) |
| t s t t s t t | |
| B C D E F G A B | Locrian scale (Hyperaeolian) |
| s t t s t t t | |

fifth. The remaining scales are those of the major and minor mode without any key signature.

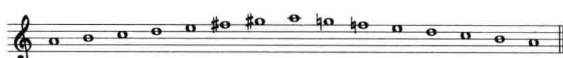
Transposition, the raising or lowering of every note by the same interval, affects the name of a diatonic scale only insofar as it changes its starting note. For instance, if the notes in Table 1 were transposed a semitone up, they would yield scales in D♭ major (D♭–E♭–F–G♭–A♭–B♭–C–D♭), E♭ Dorian (E♭–F–G♭–A♭–B♭–C–D♭–E♭), F Phrygian and so on.

There are three ways of conceiving the minor scale in tonal theory. The natural minor (ex.1) consists simply of



Ex.1 Natural minor scale
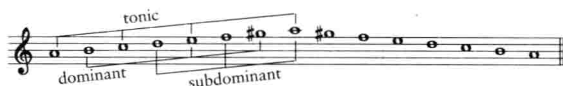
the ascending or descending sequence of tones and semitones given under the scale from A to A in Table 1. The melodic minor (ex.2) has raised sixth and seventh



Ex.2 Melodic minor scale

degrees ascending, but is the same as the natural minor descending.

This scale can be abstracted from the characteristic movement of minor key melodies where the raised seventh acts as a leading note in the ascending direction (the sixth is raised to avoid an augmented interval between the sixth and seventh degrees). The harmonic minor scale has a raised seventh in both directions, but the sixth is left unaltered. In this way it becomes the product of the three primary harmonic functions, being generated from the triads of the tonic, subdominant, and dominant (with raised third), as illustrated in ex.3.



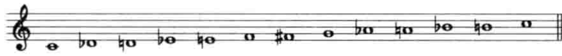

Ex.3 Harmonic minor scale

The chromatic scale proceeds entirely by semitones. It can be spelt either in such a way that every note makes a diatonic interval with the starting note (minor 2nd, major

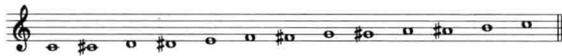
2nd, minor 3rd etc.), as in ex.4*a*, or so that a minimum number of accidentals is used, as in ex.4*b*. A 'gapped

**Ex.4** Ascending chromatic scale

(a)



(b)



scale' contains intervals of a minor 3rd or more, and is so called because it appears to be incomplete in comparison with heptatonic scales; the most widely used example is the PENTATONIC scale. In the WHOLE-TONE SCALE, which consists of only six notes, one letter name is missing; however, this scale is not truly gapped, because if enharmonic re-spelling is allowed there is no interval which cannot be written as a 2nd (C–D–E–F♯–G♯–A♯–C contains the diminished 3rd A♯–C, but C–D–E–F♯–G♯–B♭–C replaces this with the major 2nd B♭–C). The whole-tone scale can only be transposed by a semitone once without reproducing the original set of notes; it is therefore a MODE OF LIMITED TRANSPOSITION. Another such mode is the OCTATONIC scale, which includes eight notes in a pattern of alternating semitones and tones; in this scale at least one letter name is duplicated (e.g. C–D♭–E♭–E♮–F♯–G–A–B♭–C).

A scale which, when its letter names are arranged in alphabetical order, contains at least one descending interval, is termed 're-entrant' (e.g. A–B♯–C♭–D–E–F–G).

WILLIAM DRABKIN/R

**Scale-step.** *See* STUFE.

**Scaletta, Orazio** (*b* Crema, province of Cremona, *c*1550; *d* Padua, 1630). Italian composer. According to his *Primo libro de' madrigali* of 1585, he was then a *maestro di cappella* in Milan. The dedication of the *Vilanelle alla romana* (1590) suggests that he was then living in Venice, and had been for some time, since it acknowledges the influence of Giovanni Gabrieli, 'honoratissimo nella nostra professione'. In the same year he was *maestro* at Lodi, and in 1595 was, according to the dedication of the *Effetti d'amore*, living in Bergamo. Between 1601 and 1609 he was *maestro di cappella* at Crema, and subsequently *maestro* at the Chiesa Maggiore, Salò, until 1611. By 1615 he had returned to Bergamo, where he was *maestro di cappella* at S Maria Maggiore. Although the Duke of Mantua ordered a gold coin to be minted in Scaletta's honour during his time at Crema, and Louis XIII later presented him with a gold crown in Paris and granted him permission to reproduce the *fleur de lys* in his publications, his position at Bergamo does not seem to have been particularly important. Indeed, by 1617 the choir was at a low point with just three altos, two tenors and two basses, and is reported as extremely ill-disciplined, a situation that was also characteristic of his period at Salò. By 1620 he had been replaced by Cavaccio. Towards the end of his life Scaletta may have been at the basilica of S Antonio in Padua, where he apparently died of the plague.

Scaletta is principally known as the author of two treatises, of which the more popular, *Scala di musica*, was reprinted 14 times, in a variety of formats, up to 1647, appearing in a revised version as late as 1685. In both books he dealt with simple didactic matters in a straightforward manner. According to Lederer they demonstrate freedom from Zarlino's strict teachings (unusual for their early dates), and by concentrating on practical issues they suggest that theorists had begun to appreciate the developing *seconda pratica*.

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*printed works published in Venice unless otherwise stated*

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Vilanelle alla romana ... libro primo, 3vv (1590)
Diletto musicale: primo libro de madrigali, 4vv (1593[7]), inc.
Effetti d'amore, canzonette ... con una mascherata ... libro primo, 4vv (1595[11])
Affettuosi affetti: madrigali, 6vv (1604[19]), inc.
2 spiritual madrigals, 2vv, inc., *I-BRq* (see Kurtzman)

SACRED VOCAL

Sacra armonia, 4–8vv, bc (1610[9]), inc.
Timpano celeste, 1–4vv, bc (1611)
Messa et il vespro, 3vv, org (Milan, 1615)

Mass, 1628[2]; 2 motets, 1622[2]
Motets, *D-Rtt*

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Cetra temporale ... per cantare nel chiterone, leuto et clavicembalo (Milan, 1607), inc.

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IAIN FENLON

**Scaletti, Carla** (*b* Ithaca, NY, 28 April 1956). American composer and inventor. She studied composition with Martirano, Brün, John Melby and Scott Wyatt at the University of Illinois at Urbana-Champaign (DMA 1984); she also took the degree of Master of Computer Science at Illinois (1988) and the MM at Texas Tech University (1979). An accomplished performer, she was principal harpist of the Lubbock SO (1978–79) and the New Mexico SO (1975–77). She was appointed to the teaching staff at Illinois in 1982. In collaboration with Kurt Hebel, Scaletti developed the Kyma Sound System, a computer-based environment for musical experimentation and creation. Indeed, she is the founder and president of the Symbolic Sound Corporation, the manufacturer and distributor of the Kyma system. The recipient of several awards, the system features almost exclusively in her later works, the interaction between performer, composer and machine remaining a primary motivation. In 1995 Scaletti received an International Computer Music Association award for her inter-active online installation *Public Organ*. She has composed several pieces for tape alone as

well as works for instrumental soloists and ensembles and inter-active digital music systems.

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(*selective list*)

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ELIZABETH HINKLE-TURNER

**Scalichius, Paulus.** *See* SKALIĆ, PAVAO.

**Scaling** (Fr. *diapason*; Ger. *Mensur*). In organ pipes, the relationship between the length and diameter of a given pipe, and its progression throughout the compass of a rank of pipes. Since the 18th century, several attempts have been made to relate pipe scaling to a 'norm'. Scale affects tonal quality: a pipe that is fairly wide in proportion to its length will have a foundational, fluty tone; one that is fairly narrow will have a thin, stringy tone. From the 15th century to the present day, numerous concepts of pipe-scaling have been propounded by theoreticians, although practical organ builders tend to employ a more empirical approach based on what ratios they have found will provide the desired consistency of timbre throughout the range of a given stop.

In string keyboard instruments, the term refers to the sounding length of the strings in relation to their pitch. Given constant tension and diameter, a string sounding an octave below another will be twice its length, but for practibility the scaling is normally shortened in the bass, as even in a harpsichord with generally short scaling (25 cm for *c″* instead of 35 cm) the maintenance of 'just' scaling in the bass would oblige the sounding length of the C-string to exceed two metres. Most early clavichords, harpsichords and pianos retain a 'just' scaling for at least the upper half of their compass, and begin to shorten the scaling in the tenor range, the reduction in relative string length being compensated for by increases in diameter and, in many instances, by the use of a heavier substance for the bass strings. In the modern piano the scaling is gradually shortened throughout the range from treble to bass, one aim of this 'tapered' scaling being to achieve a smooth gradation of string tension and timbre throughout the instrument's compass.

*See also* ALIQUOT; DUPLEX SCALING; HARPSICHORD, esp. §§2(i) and 4(iii); ORGAN, §III, 1.

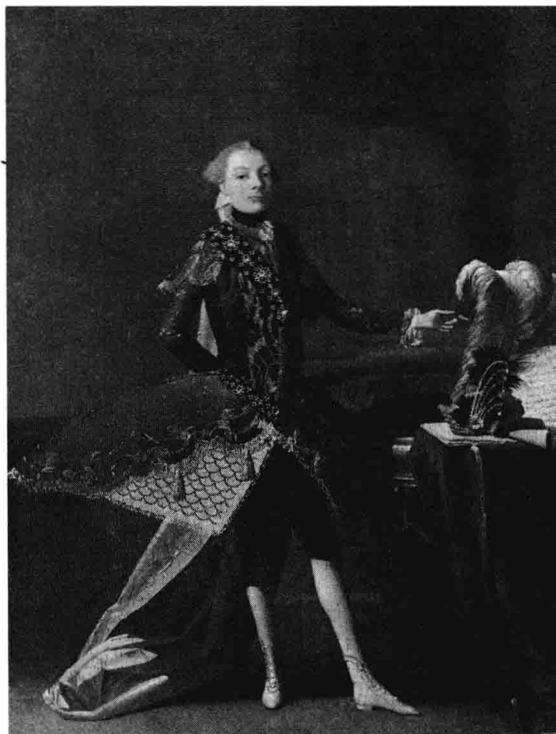
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EDWIN M. RIPIN, DEREK ADLAM, BARBARA OWEN

**Scalitz, Paulus.** *See* SKALIĆ, PAVAO.

**Scalzi, Carlo** [Cichion] (*b* Voghera, Lombardy; *fl* 1718–39). Italian soprano castrato. He is first heard of in Rome in 1718–19, singing in three operas (two by Alessandro Scarlatti), twice playing female roles. He reappeared in Rome in 1722, 1728–9, 1731–2 and 1739 (his last known performance). From 1719 to 1722 he was in Venice, in five operas by Antonio Pollarolo, Giovanni Porta and Orlandini, returning in 1724–5 in operas by Vinci and others, and in 1737–8 in four operas, including Porpora's *Rosbale* and Hasse's *Alessandro nell'Indie*. He appeared in Reggio nell'Emilia and Modena in 1720, Milan in 1720, 1722–4, 1726, 1728 and 1730, Bologna and Treviso in 1721, Genoa in 1722–4 and 1733, Florence in 1723 and 1729, Munich in 1724, Parma in 1725, Naples in 1726–7 (Vinci's *Ernelinda*, Hasse's *Sesostrate* and other operas), 1730 (when he created the title role in Hasse's *Ezio*) and 1731, and Piacenza in 1733. Handel engaged him for the London season of 1733–4; he made his début in the pasticcio *Semiramide riconosciuta*, and subsequently sang in revivals of *Ottone* (Adalberto), *Sosarme* (Argone) and *Il pastor fido* (1734, Silvio) and in



*Carlo Scalzi: portrait by Charles-Joseph Flipart, 1738 (Wadsworth Atheneum, Hartford, CT)*

the first production of *Arianna in Creta* (Alcestes, strictly Handel's only new part for him). On retiring from the stage he entered the Congregazione dell'Oratorio, Genoa. The numerous transpositions and alterations made by Handel give us a clear idea of Scalzi's voice, a high soprano with a compass from *c'* to *b♭''*. He made little impression in London but was placed in the front rank on the Continent. Metastasio bracketed him with Farinelli as 'incomparable'. (*SartoriL*)

WINTON DEAN

**Scampion.** *See* CHAMPION family.

**Scandello** [Scandelli], **Antonio** [Scandellus, Antonius] (*b* Bergamo, 17 Jan 1517; *d* Dresden, 18 Jan 1580). Italian composer and instrumentalist, active in Germany. His rise to the position of Kapellmeister at the electoral court in Dresden made him one of the most important musicians in Germany during the second half of the 16th century. His family was one of several that supplied the city of Bergamo with trumpeters, and Antonio and his brother Angelo followed their father, Hieronimus, in this career. Antonio was first employed as a trumpeter in the city in 1530, and he subsequently served as a member of the town *piffari*. Surviving documents identify him also as a cornettist and perhaps also a trombonist. In 1547 he left Bergamo with Cerbonio and Matthias Besutio, for the court of Cardinal Madruzzi in Trent. During a visit to Trent in early 1549, Elector Moritz of Saxony hired Madruzzi's instrumentalists, following the trend of including Italian instrumentalists among court retinues, and by mid-April of that year Antonio and five other Italians were in Dresden; his brother Angelo joined them two years later.

Scandello's earliest compositions date from the 1550s. His most notable early work, the *Missa sex vocum super epitaphium Mauritii*, was dedicated to his patron, who had died in battle in 1553. Scandello's first extant published works comprise three motets and a *Magnificat*, which were published in Nuremberg (RISM $1564^{1-2}$). His early concentration on Latin works is interesting – these settings are complex and ornate, revealing a strong familiarity with the Flemish contrapuntal style. There is, however, no known evidence that Scandello received formal training in vocal techniques in Bergamo (see Towne); that he was working as an instrumentalist by the age of 13 suggests that he would not have studied vocal composition until later. During his years as an instrumentalist in Bergamo he undoubtedly worked with Gasparo Alberti, and private study in composition with the Flemish composer is a distinct possibility. Reinhard Kade proposed another scenario – that Scandello received instruction from his Kapellmeister, Johann Walter (i) and Matthaeus Le Maistre.

The Flemish-born Le Maistre, who may previously have served in the Bavarian court chapel in Munich, was appointed Hofkapellmeister in Dresden in 1554, following Walter's retirement. As Le Maistre's health began to fail, Scandello was groomed to succeed him, and in 1566 was appointed to the newly created post of Vice-Kapellmeister: he had demonstrated his strong personal commitment to the court by obtaining Dresden citizenship and converting to Lutheranism, and after so many years of service as instrumentalist and composer his abilities were well known. By February 1568 he was handling all the duties of a Kapellmeister, and later that year was appointed to the post; he served in that capacity until his death.

His first published collection, a book of *canzoni napolitane* printed in 1566, was followed in 1568 by a set of lieder. His period as Hofkapellmeister was a time of considerable compositional output, with four printed collections being released between 1570 and 1577. His extant works include at least eight masses, about a dozen Latin motets; three printed collections of sacred and secular lieder, a setting of the St John Passion and an Easter *historia*; and two collections of canzoni. No extant instrumental music has been attributed to him.

Stylistically, Scandello's writing reveals a command of traditional contrapuntal techniques as well as a familiarity with emerging trends. He was generally conservative in his approach to dissonance. His use of chromaticism is on the whole relatively infrequent, yet its application is effective and enhances the emotional aspects of the text, as exemplified in his *historia*, *Gaudii paschalis Jesu Christi*. His German songs range from traditional Tenorlieder to cantional, chordal and imitative settings. His three polychoral works (a lied, a motet and a *Magnificat*), reveal a relatively early awareness of the style.

During his lifetime two of his collections were reissued twice: the *Primo libro delle canzone napolitane* (1566) in 1572 and 1583, and the *Nawe und lustige weltliche deudsche Liedlein* (1570) in 1578 and 1579. His compositions also appear in 19 printed anthologies and in numerous manuscripts. In addition, his *historia*, composed in about 1573, was well known: it exercised a considerable influence on Schütz, and was published in 1612 and again in 1621, some 40 years after Scandello's death. His St John Passion, composed in 1561, was also first printed in 1621.

His death in January 1580 seems to have been rather sudden, judging by the process that the Dresden court followed in searching for his successor. Georg Forster, a singer who had been employed by the court since 1575, was named interim Kapellmeister, but after the post had been declined by both Lassus and Jacob Regnart, it was awarded to another Italian, Giovanni Battista Pinello di Ghirardi. Scandello's son August (*b* 1570) continued the family tradition, serving in the Dresden and Wolfenbüttel chapels until his death in 1609.

WORKS

(*selective list*)

*all ed. in Heuchemer*

Mauritius cedidit bellam Germania (Nuremberg, 1553), lost

Missa sex vocum super epitaphium illustrissimi principis Mauritii ducis et electoris Saxoniae (Nuremberg, 1558)

Il primo libro delle canzone napolitane, 4vv (Nuremberg, 1566)

Nawe und schöne deudsche Liedlein, 4, 5vv (Nuremberg, 1568)

Nawe und lustige weltliche [und geistliche] deudsche Liedlein, 4–6vv (Dresden, 1570)

Nawe schöne auserlesene geistliche deudsche Lieder, 5–8vv (Dresden, 1575)

Missae sex, 5, 6vv (Munich, 1576)

Gaudii paschalis Jesu Christi, ed. S. Besler (Breslau, 1612), ed. O. Harnish as Resurrectio Dominica (Goslar, 1621)

Passio das Leyden unsers Herrn Jesu Christ, nach dem h. Evangelisten Johanne, ed. S. Besler (Breslau, 1621)

Magnificat, motets, individual lieder in $1564^{1}$, $1564^{2}$, $1568^{21}$, $1569^{1}$, $1571^{17}$, $1572^{12}$, $1575^{17}$, $1578^{1}$, $1583^{22}$, $1585^{37}$, $1590^{5}$, Corollarium cantionum sacrarum (Nuremberg, 1591), $1597^{7}$, $1607^{12a}$, $1609^{28}$, $1619^{16}$, Quodlibetum novum latinum (Leipzig, 1620), Cantionale sacrum (Gotha, 1646), J.G. Ebeling: Pauli Gerhardi geistliche Andachten (Berlin, 1667)

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DANE O. HEUCHEMER

**Scandicus** (from Lat. *scandere*: 'to ascend'). In Western chant notations a neume signifying three notes in ascending order. (For illustration *see* NOTATION, Table 1; see also M. Huglo: 'Les noms des neumes et leur origine', *EG*, i, 1954, 53–67.)

**Scandiuzzi, Roberto** (*b* Treviso, 14 July 1958). Italian bass. He studied at the conservatory in Treviso and made his début at La Scala in 1982 as Bartolo (*Le nozze di Figaro*) with Muti. Thereafter he appeared regularly throughout Italy. He first appeared at Covent Garden in 1985 as Raimondo (*Lucia di Lammermoor*), followed by a superb Fiesco, then equally imposing portrayals of Banquo and King Philip II. In 1992 he made his US operatic début at San Francisco as Padre Guardiano, and his Vienna Staatsoper début in the same role. He first sang at the Metropolitan in 1995 as Fiesco. His other roles include Don Giovanni, Rodolfo (*La sonnambula*), Oroveso, Rossini's Moses, Henry VIII (*Anna Bolena*), Silva (*Ernani*), Zaccaria (*Nabucco*), Attila, Colline, Gremin, Timur and both Gounod's and Boito's Mephistopheles. His concert repertory includes Rossini's *Stabat mater* and Verdi's *Requiem* (with which he made his US début in 1991), both of which he has recorded. His large, sonorous, typically Italianate bass is supported by his equally impressive presence. Notable among his opera recordings are *Don Carlos* and *Simon Boccanegra*.

ALAN BLYTH

**Scapigliatura** (It.: 'bohemianism'). A term used to identify a period (1860–80) of renewal in Italian culture. As a literary trend, it opened the way to VERISMO while anticipating features of the *fin-de-siècle* decadent movement. The terms *scapigliatura* and *scapigliati* ('dishevelled young men', with reference to Murger's *Scènes de la vie de bohème*) were used in the novel *La scapigliatura e il 6 febbraio* (Milan, 1862) by Cletto Arrighi.

Anti-bourgeois selfconsciousness and disorderly lifestyle characterized a group of artists and intellectuals in Milan in the 1860s, the *scapigliati*. The poets Emilio Praga (1839–75) and Arrigo Boito (1842–1918) were the central figures, along with the musician Franco Faccio (1840–91). *Scapigliatura* was a free brotherhood of dissatisfied, high-minded young men with a strong commitment towards a rejuvenation of Italian culture and the promotion of a close relationship between poetry and its 'sister arts', music and painting. The *scapigliati* exhibited a taste for morbid and macabre subjects and an acute perception of evil; linguistic and metrical experimentation was a constant feature.

In music, *scapigliatura* is relevant for its influence on the language of librettos and for the critical writings in Milanese periodicals. Only three operas were produced by the *scapigliati*: Faccio's *I profughi fiamminghi* (1863) to a libretto by Praga, *Amleto* (1865) by Faccio and Boito, and Boito's emblematic *Mefistofele* (1868).

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MATTEO SANSONE/R

**Scapitta** [Scapita], **Vincenzo** (*b* Valenza del Po; *d* Vienna, 1 Aug 1656). Italian composer. From 1621 to 1633 he was chaplain and tenor at the court of Archduke Leopold V of the Tyrol at Innsbruck. In 1633 Leopold's wife recommended him to Cardinal Ernst von Harrach in Prague, who then apparently arranged for him to enter the service of Cardinal Franz Dietrichstein, Bishop of Olomouc and governor of Moravia. However, he died in 1636, whereupon Scapitta moved to Warsaw, where he became chaplain and tenor at the court of King Władisław IV and in 1645 was given permission to found a minorite friary, of which he became prior. He also acted as Provincial for the order in Transylvania and as its Commissioner for Poland and Russia. The Swedish invasion of Poland in 1655 drove him out of Warsaw, via Lwów (now L'viv) to Vienna, where he died in the minorite friary. The friary's necrology describes him as 'Capellae Magister' at the Polish court, but this office was held by Marco Scacchi until 1649 and then by Bartłomiej Pękiel.

Two printed volumes of music by Scapitta survive. His *Vaghi fiori di Maria Vergine . . . con le Litaniae . . . e un 'Laudate Dominum, omnes gentes'*, for two to four voices, op.2 (RISM 1628[5]), contains sacred works in the style of Viadana's *Cento concerti ecclesiastici*; 18 are by Scapitta and four by other composers, including one by Johann Stadlmayr, Kapellmeister at the court at Innsbruck. Scapitta's *Missae* op.3 (Venice, 1629) contains two five-part masses with instruments, *'La Scarmigliona'* and *'Altro non è il mio cor'*, and two eight-part masses, *'La lottiera'* and *'Tota pulchra es'*. Since he was praised in Scacchi's *Cribrum musicum* (Venice, 1643) as a leading musician at the Polish court, he may also have made his mark as a composer in Poland, but the only known pieces of his from this period are the two canons published in Scacchi's collection. His lost op.1 may have been published in Augsburg in 1623, and *Musica di camera* (Venice, 1630) is mentioned in J.G. Walther's *Musicalisches Lexicon* (1732).

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HELLMUT FEDERHOFER

**Scappamento** (It.). *See* ESCAPEMENT.

**Scaquer** (Sp.). *See* CHEKKER.

**Scarabelli** [Scarabeus], **Damiano** (*b* Bologna; *d* ?Milan, ?1598). Italian composer and priest. He studied in Bologna with Andrea Rota, to whom he expressed his debt in the dedication of the reprint of Rota's *Motectorum liber primus* (Milan, 1588). He is recorded as *vicemaestro* in the cathedral chapel in Milan between 28 March 1589 and 19 March 1598, an office which brought him a quarterly salary of 96 lire, rising to 132 lire in 1597. His successor was appointed on 15 September 1598, so Scarabelli may have died in that year. His *Magnificat* settings show a highly developed contrapuntal technique and expressive language. His only known madrigal, the mildly mannerist *Ahi non fia ver, mia Clori*, was published in the now incomplete *Le Gemme* (RISM 1590[13]), a collection of madrigals by Bolognese composers.

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[10] Magnificat, 4–12vv (Venice, 1597)

8 sacred works [many probably repr.], 1598[2], 1600[1], 1600[2], 1609[1], 1619[3], 1619[4]

1 madrigal, 1590[3]

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PIER PAOLO SCATTOLIN

**Scarabelli, Diamante Maria** (*b* Bologna; *fl* 1692–1718). Italian soprano. She is first heard of at Crema and Lodi in 1692 and then sang regularly in the opera houses of north Italy, especially at Venice (1695, 1703–4, 1707–16), where she sang in at least 23 operas, most of them by C.F. Pollarolo, Lotti and Caldara, but including Handel's *Agrippina* (1709), in which she played Poppaea. She sang frequently in Bologna (1696–7, 1699, 1700, 1708–9, 1711, 1718), winning a spectacular success in the pasticcio *Perseo* in 1697. This inspired a volume of encomiastic verse, published at Modena, with the punning title *La miniera del 'Diamante'*. She also appeared in Turin (1695–6), Mantua (1697, 1703), Parma (1699), Milan (1699, 1713), Reggio nell'Emilia (1700, 1712–14), Pavia (1705), Genoa (1705), Vicenza (1707, 1710, 1715), Ferrara (1712, 1715) and Padua (including Orlandini's *Lucio Papirio*, 1718). She was in the service of the Duke of Mantua (1697–1708), Cardinal Grimani, Viceroy of Naples (1709) and the Duke of Modena (1715). Scarabelli was one of the most celebrated sopranos of her age; the part of Poppaea requires a flexible virtuoso technique and a compass of *c′* to *b♭″*.

WINTON DEAN

**Scaramella, Bernardino** (*fl* 1591). Italian composer. He is known only by his *Primo libro de madrigali a cinque voci*, published in Venice in 1591. He is identified on the title-page as being from Palena, a town north of Naples. His musical style is typical of his time, involving pairing of voices, melismatic passages in 3rds, alternation of chordal with canonic textures and use of cyclic form.

RUTH T. WATANABE

**Scarampella, Giuseppe** (*b* Brescia, 25 Aug 1838; *d* Varese, 1902). Italian violin maker. His father was Paolo Scarampella, a cabinet maker in Brescia. Giuseppe was apprenticed to Nicolo Bianchi in Genoa; he then lived in Paris but returned to Italy in 1866 to work for Luigi Castellani, whom he eventually succeeded as the curator of the Cherubini Conservatory instrument collection in Florence. Perhaps the responsibilities of this position curtailed his output as an instrument maker; his production seems to have centred mostly on violins, with cellos scarcely seen and violas even more rarely. The violins are patterned after the Stradivari and Guarneri models but they differ in several details, most notably the archings, and therefore cannot be called copies. The few cellos known to exist follow the Stradivari model and are mostly varnished a dark red-brown. His usual varnish was either a nut-brown or luminous yellow-orange, though there is an occasional brilliant red. The craftsmanship is very consistent and well carried out. One of his idiosyncrasies was a preference for rather long soundholes, regardless of the model. He remained active as a violin maker until his death in 1902 (not 1885 as recorded by Lütgendorff). His brother Stefano (*b* Brescia, 17 March 1843; *d* Mantua, 1927) also made violins; they are largely modelled on those of Guarneri and, to a lesser extent, Stradivari and Balestrieri. Though somewhat inferior in terms of craftsmanship and quality of materials (which vary greatly from instrument to instrument) to those of his brother, Stefano's instruments have gained a growing reputation for their good robust tone, and there is throughout his work a degree of inspired spontaneity which has been compared to the approach of Guarneri. He was prolific in his output, although many instruments bearing the labels of either of the brothers have been found to be fakes.

JAAK LIIVOJA-LORIUS

**Scaramuccia, Filisteo** (*b* Capua; *fl* *c*1580). Italian composer. His only known work is a book of madrigals for four, five and six voices, published in Venice in 1580. The title-page describes the composer as a member of the order of the Knights of St John of Malta, and the volume is dedicated to Jean l'Evêque de la Cassière, Grand Master of the order from 1572 to 1581. The book reflects the strong influence of the canzonetta, and many of the settings are in a largely homophonic style with vigorous rhythms and contrasting triple-time sections. A typical example is the setting of Ariosto's popular *Non rumor di tamburi*. The collection opens with a complete setting of Petrarch's sestina *A la dolce ombra*, a text which had previously appealed to a number of composers, including Animuccia, Berchem and Rore.

IAIN FENLON

**Scarani, Giuseppe** (*fl* 1628–42). Italian composer, organist and singer. A monk of the Carmelite order, he was organist at the Carmelite church in Mantua in 1628. In January 1629 he went as a singer to the Basilica of S Marco, Venice. In 1641 he was court organist in Mantua. He composed two volumes of two-part madrigals by 1628, a volume of *Sonate concertate* for two and three instruments (op.1, 1630), a volume of *Concerti ecclesiastici* (op.2, 1641) and some motets. The sonatas embrace both church and chamber styles; several employ cantus firmi and no.13 uses retrograde inversion in the opening adagio. In general, Scarani's instrumental works are also notable for their chromatic harmonies and affective, cantabile melodies. Overall, however, they may demonstrate how much more circumscribed the instrumental music of Mantua was in comparison to that of Venice.

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ELEANOR SELFRIDGE-FIELD

**Scarborough, (Frances) Ethel** (*b* Crouch End, London, 10 Jan 1880; *d* Graffham, Sussex, 9 Dec 1956). English composer and pianist. She studied harmony with Philipp Scharwenka in Berlin, and at the RAM (1900–03). Her large output of compositions includes orchestral and choral works, piano concertos (she played one on a tour in 1905 and another with the Bournemouth Municipal Orchestra in 1908) and a symphony (1909). She also wrote piano music and song cycles, the latter broadcast by her in the 1930s. She conducted her *Scherzo* at Brighton (1914) and it was subsequently given by Dan Godfrey at Bournemouth (1915). There she also conducted her overture *Aspiration* (1909, 1910), an orchestral fantasy, *Promise* (given twice in 1923) and the suite *Moods* (1925). The last was revived in 1988.

After 1925 she devoted more time to Labour politics, taking part in the Jarrow March, and competing unsuccessfully with Aneurin Bevan for adoption as parliamentary candidate at Ebbw Vale (where she composed songs for the miners). She also wrote songs for BBC Children's Hour.

LEWIS FOREMAN

**Scaria, Emil** (*b* Graz, 18 Sept 1838; *d* Blasewitz, nr Dresden, 22 July 1886). Austrian bass. He studied at the Vienna Conservatory and made his début in 1860 at Budapest as St Bris in *Les Huguenots* with little success. After further study with Manuel García (ii) in London, he made a second début at Dessau, and in 1863 he was engaged at Leipzig and in 1865 at Dresden. His repertory in these early years included Dulcamara in *L'elisir d'amore*, Falstaff in Nicolai's *Die lustigen Weiber von Windsor* and Peter the Great in Lortzing's *Zar und Zimmermann*. Although his powerful voice had the dark colouring of a true bass, its enormous range allowed him to sing baritone roles with equal success. From May 1873 until his death Scaria was engaged at the Vienna Hofoper. He sang Wotan in the first Berlin *Ring* cycle, given by Angelo Neumann's company at the Viktoria-theater, in May 1881, and also in the first London cycle at Her Majesty's Theatre, again presented by Neumann, in May 1882. During Act 3 of *Die Walküre* in London he suffered a breakdown and loss of memory, and, though he got through *Siegfried* two nights later, his place was taken by Reichmann in the second and third cycles. After a rest, Scaria was able to sing Gurnemanz in the first performance of *Parsifal* at Bayreuth on 26 July 1882, and to rejoin Neumann's touring Wagner company through Germany, Belgium, the Netherlands and Italy, singing Wotan and Rocco in *Fidelio*. During 1883 he sang King Mark in *Tristan und Isolde* at both Berlin and Vienna, and returned to Bayreuth to sing Gurnemanz and to produce *Parsifal* at the first festival held after Wagner's death. The following year he toured the USA in Wagner concerts with Materna and Winkelmann, and also sang Gurnemanz in the first concert performance of *Parsifal* in London, at the Royal Albert Hall on 10 November 1884. Early in 1886 he again suffered a mental breakdown and died insane a few months later.

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ELIZABETH FORBES

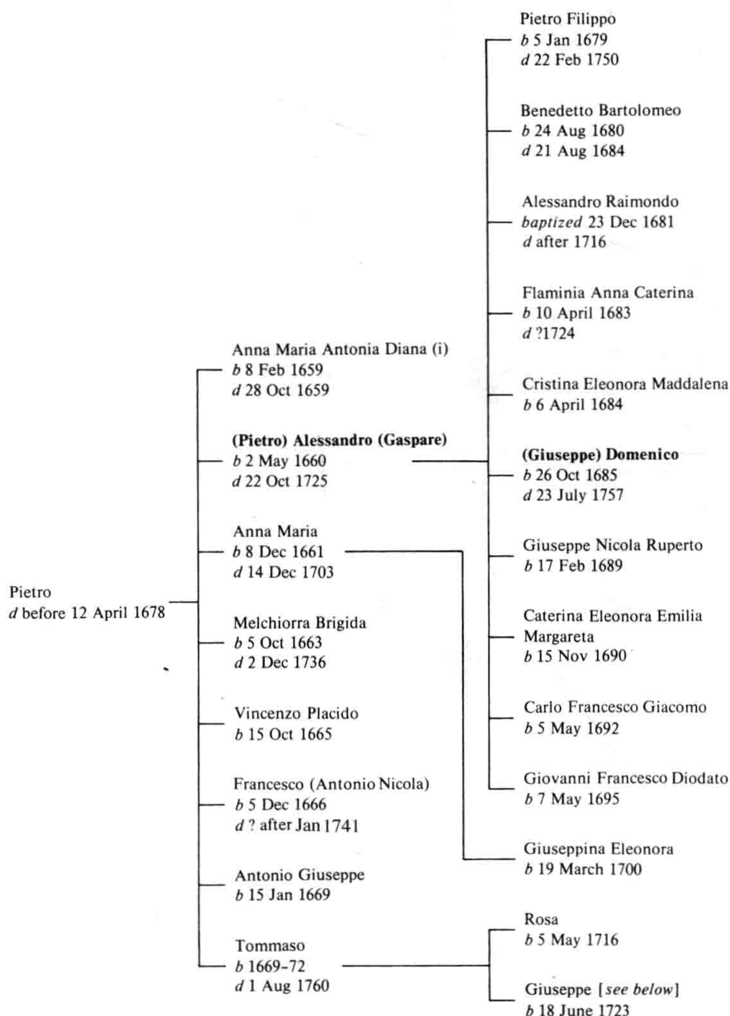
**Scarlatti.** Italian family of musicians. The name, in various spellings (Scarlata, Sgarlata etc.), was common in Sicily in the early 18th century and there were several Scarlatti families in Rome and north Italy. Little is known about the parents of (1) Alessandro Scarlatti; the earliest known documentary evidence shows that Pietro Scarlata married Eleonora d'Amato in Palermo in 1658 and that their first child, Anna Maria Antonia Diana, was born in 1659 and died in infancy. Of their eight children, five were noted musicians; of Alessandro's ten children two were musicians and another (Flaminia) was a singer in private circles: see family tree, fig.1.

**(1) (Pietro) Alessandro (Gaspare) Scarlatti** (*b* Palermo, 2 May 1660; *d* Naples, 22 Oct 1725). Composer, generally considered the founder of the Neapolitan school of 18th-century opera.



1. Rome. He was the second son of the tenor Pietro Scarlata (the form 'Scarlatti' was used from 1672 onwards) and Eleonora d'Amato, who were both involved in Palermo musical life. It was there that Alessandro began the studies that later facilitated his entry into musical life in Rome. In 1670 the death of Vincenzo Amato, a relation of Eleonora, deprived the family of a powerful supporter, and two years later an appalling famine made them decide to leave, first for Rome and then for Naples. Pietro may already have died when, in June 1672, his wife and some of their children moved to Rome; the rapid completion of Alessandro's studies may be attributed to the protection of Marcantonio Sportonio, Pietro's best man. An old legend has Alessandro a pupil of Carissimi, but Carissimi died in January 1674. In any case, the flourishing musical life of Rome offered the young Scarlatti exceptional opportunities for hearing and

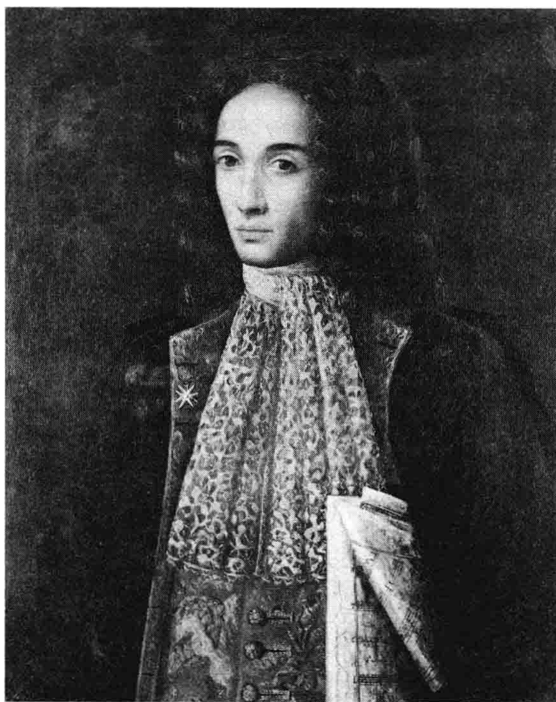
1. *Scarlatti family tree*




[relationship uncertain (?son of Tommaso, or ?nephew of Domenico): Giuseppe *b c*1718 (or 18 June 1723); *d* 17 Aug 1777]

performing music. He was able to enter the artistic world at the highest level: after his marriage on 12 April 1678 to the 'puella romana' Antonia Maria Vittoria Anzaloni, the 18-year old Scarlatti lodged in an apartment in the palace of Gian Lorenzo Bernini (who had had a Cosimo Scarlatti in his service since 1660). On 11 January 1679 Filippo Bernini, the great architect's son, stood godfather to Alessandro's first child, Pietro. Other increasingly illustrious godparents succeeded him at the baptismal font in S Andrea delle Fratte, for the young musician's talent had aroused the attention of powerful patrons who must have supported his appointment as *maestro di cappella* at S Giacomo degli Incurabili (16 December 1678) and have assisted him in his rise to the heights of Roman musical life. The Duke of Paganica commissioned oratorios from him to be sung at SS Crocifisso during Lent; Cardinal Pamphili provided him with his own poetry to set and was possibly responsible for Scarlatti's joining the circle of Queen Christina of Sweden. The success of *Gli equivoci nel sembiante*, a short comic opera, soon taken up in other cities, marked the beginning of the career of the most important opera composer of the period, and Queen Christina was willing to appoint him her *maestro di cappella*, partly to protect him from the hostility of the Roman Curia, provoked by the marriage his sister Anna Maria had audaciously contracted with a 'cleric'.

Scarlatti left S Giacomo in November 1682 to become *maestro di cappella* at S Girolamo della Carità. The six operas performed in Rome between 1679 and 1683 are a sign of his success, but opportunities to compose operas, which Pope Innocent XI viewed with distaste, were a privilege offered only by aristocratic patrons who could defy papal displeasure with private performances. Thus the operas were restricted to a limited circle of aristocratic guests, headed by Queen Christina, who was courted by the more broad-minded cardinals, by aristocrats, such as the Neapolitan Dukes of Maddaloni, and by foreign diplomats appointed to the Roman see. Probably it was the Maddaloni who introduced Scarlatti's gifts to Naples and persuaded the composer to move to a city that offered the best opportunities for him to have his operas



2. *Alessandro Scarlatti: portrait attributed to Lorenzo Vaccaro, c1700 (Conservatorio di Musica S Pietro a Majella, Naples)*

performed, with the further prospect of succeeding M.A. Ziani as *maestro* of the royal chapel. The Viceroy's favour was assured: the Marchese del Carpio had had the opportunity to appreciate Scarlatti's music when he was Spanish ambassador in Rome.

2. NAPLES. Scarlatti's arrival aroused jealousy and resentment in Neapolitan musical circles. His appointment to the royal chapel was taken badly by the elderly Francesco Provenzale, the *vice-maestro*, who had expected to succeed Ziani. But all that his protests and his resignation, and that of other musicians who supported him, achieved was to leave posts vacant for other Roman musicians – including Francesco Scarlatti – who had already been engaged for the season at the Teatro S Bartolomeo. Again in Naples, Alessandro's success risked being compromised by the behaviour of one of his singer sisters: soon after his appointment, the resentments of the excluded musicians erupted into a scandal: the Viceroy stripped of their duties three functionaries who 'had close, illicit relations with several actresses, one of whom is said to be la Scarlatti, whose brother this lord viceroy made his *maestro di cappella* in competition with native virtuosos'. Hypocritical morality decreed that the royal chapel musicians could keep their posts but that the singers should be punished; the women chose to retreat to a convent rather than face the threat of exile, knowing that after a short period of penitence and confinement Duchess Maddaloni would be able to persuade the Viceroy to free them.

When this momentary crisis had passed, Scarlatti's work provided Neapolitan opera with the impulse that by 1700 would make it rival Venice as the pre-eminent operatic city. New operas often had their first hearing at the royal palace for particular celebrations and immediately went on to the Teatro S Bartolomeo. Scarlatti was also required to compose sacred works and serenatas for specific occasions, while aristocratic entertainments continued to provide an outlet for the many solo cantatas and chamber duets he had begun composing in Rome. Domenico was the first of five children to be born in Naples, on 26 October 1685. Again in his city of adoption the parish registers reflect his privileged position, in the importance of the godparents; but as his family grew Scarlatti's finances, however large his fees (to his colleagues' envy), became precarious. The result was a permanent state of dissatisfaction and a continual search for extra earnings which robbed him of the time and application to carry out the duties of his important posts. For a further ten ducats per month, the appointment as *maestro di cappella* at the Conservatory of S Maria di Loreto (1 March 1689) carried with it the daily duty of two hours of teaching, but by the end of April Scarlatti had obtained a month's leave of absence to travel to Rome. He did not bother to tell the Conservatory governors when the month had elapsed, and they dismissed him on 15 July.

The death of Queen Christina had not affected his relations with his other Roman patrons, but the continuing ban on theatres made public performances of operas infrequent. There was some respite when the Venetian Pietro Ottoboni became Pope Alexander VIII (6 October 1689 to 1 February 1691) and distributed ecclesiastical posts and privileges to members of his family, showing special favour to a grand-nephew who, a cardinal and vice-chancellor of the church since he was 22, lavished enormous sums on great displays that frequently involved important commissions. The relationship between this sophisticated cardinal and Scarlatti began during Alexander VIII's brief pontificate. In January 1690 *La Statira*, a *dramma per musica* by Scarlatti to a libretto by Ottoboni was performed at the Teatro Tordinona, and in the same year *Gli equivoci in amore*, or *La Rosaura*, was performed on the double marriage that joined two of the pope's nephews to the powerful Barberini and Colonna families. But others also turned to Scarlatti, now at the peak of his fame as an opera composer. In October 1688 Ferdinando de' Medici, *granprincipe* of Tuscany and a noted patron of the arts, had sent him a libretto to be set to music; Scarlatti immediately began work 'with haste', although he was working on 'three other comedies'. The prince's letter describing his enjoyment of Scarlatti's score fired hopes of a permanent post, on a salary sufficiently high to allow him to leave Naples. In the meantime, Francesco Scarlatti's move to Palermo resulted in performances of his brother's music in Sicily; only the earliest librettos name the composer, who in *Pompeo* (1690) flaunts the title 'Maestro di cappella della Reale di Napoli' while in the frontispiece of *L'Abramo* (1691) he recalls that he is 'from Palermo'. For reasons that are unclear, Scarlatti's increasingly famous name does not appear on the librettos of certain works that can reasonably be attributed to him; in one case – *Scipione nelle Spagne*, performed in 1721 – he is described as 'the most noble swan of the Oreto', a Baroque allusion to the stream running round Palermo.

Ferdinando de' Medici's patronage led to many performances in Tuscany of operas or oratorios by Scarlatti already given in Naples or Rome; such unambiguous signs that his music was appreciated, together with other Roman patrons' continuing demonstrations of their regard, made him feel increasingly ill-disposed towards

Naples, where he had constant problems over the late payment of the money due to him and had to beg for the payment of his hard-earned wages, invoking the 'pressing urgent needs of his own numerous family'.

That family partook of his musical talent. Pietro began an unremarkable career as a second-rate composer, but the memory of the trouble caused by Alessandro's sisters must still have rankled and he would not allow his daughters to go on to the stage, although they were skilled enough as singers to appear in private entertainments or exclusive performances for leading patrons. From 1700 onwards there was a possibility of Flaminia Scarlatti's entering the Medici service. At precisely that time it became clear that Domenico's musical talent was developing. Alessandro now had a new reason for leaving Naples: Domenico could succeed him. This was not before the family had undertaken a long journey to Rome and Florence, essentially in search of new appointments but also intended to astound powerful patrons with his daughters' abilities as singers and with Domenico's prodigious gifts.

With the death of King Carlos II, the War of the Spanish Succession broke out. Italian territories generally favoured Philippe, Duke of Anjou, as opposed to the Habsburg Archduke Karl. To allow the Scarlattis to undertake their planned journey the viceroy, Medinaceli, had allowed him ten months' leave of absence, but this was revoked when it was learnt that the new king, Philip V, was soon to visit Naples. Corelli was called from Rome to add to the splendour of the music, but Philip did not enjoy Corelli's playing. The leading role was taken by Scarlatti, with a 'bellissima serenata' (*Clori, Dorino e Amore*) followed by a firework display and an opera (*Tiberio Imperatore d'Oriente*), performed at the royal palace so that the king, at risk from attempts on his life by Austrian assassins, 'could hear it in private'.

After Philip had left, the new viceroy restored Scarlatti's leave of absence, but reduced it to four months. Letters from G.B. Salomoni, the grand-ducal envoy to Naples, provide the background for the journey, which was basically unsuccessful: indiscreetly, Scarlatti took with him 'half his household, as if he were visiting his closest relation', arrived in Florence three months before the performance of the opera he had been commissioned to write, *Il Flavio Cuniberto*, and lingered in the city more than a month after its performance. His letter of thanks, sent from Rome on 24 November, contains professions 'of the debt of most obedient servants' on behalf of his entire family. It was more than Ferdinando desired from Scarlatti and his reply pointedly ignores the renewed offers and requests, which must have been made verbally and explicitly during Scarlatti's months in Florence.

While Alessandro continued to delay his return to Naples by stopping in Rome in search of new posts, Domenico returned punctually and was well received. Alessandro returned at the end of December 1702, revealing his intention to move to Rome, where he mistakenly thought he had found 'a suitable niche'. Following instructions, Salomoni had discouraged Scarlatti from repeating in Rome the disasters of his visit to Florence. When the composer asked to be relieved of his post Salamoni, considering the loss of income that Scarlatti would suffer if he went to Rome, was scandalized by the rash decision and wrote that the viceroy, 'out of compassion, or to avoid a serious situation for the chapel', had rejected the musician's request to leave his post and considered him suspended for two months. At the end of that period nothing was heard from Scarlatti, and Ascalona (later to be accused of oppressive and tyrannical behaviour), waited patiently and in vain for seven months for him to return, before advertising a contest to replace the defaulter.

3. Return to Rome. The situation in Rome was not as Scarlatti had imagined. Even if the arrival of Maria Casimira, former Queen of Poland, hinted at a return to the era of Christina, she was a more modest character and her life in Rome was troubled by the rivalry between the Austrians and the 'gallispani'. Pressed by the conflicting claims of the respective ambassadors, Clement XI could not make up his mind which of the contenders he would eventually recognize as King of Spain and sought a solution in collective penitence. In this bleak atmosphere there was no room for opera and Scarlatti had to content himself with oratorios and cantatas for his usual patrons. On 9 January 1703 he was appointed assistant to Giovanni Bicilli, the elderly *maestro di cappella* of the Congregazione dell'Oratorio di S Filippo Neri at the Chiesa Nuova; their representatives had displayed 'positive repugnance' to accepting Scarlatti, but continued pressure from Ottoboni saw all the obstacles overcome. The document of appointment clarifies that the representatives assigned the post to Scarlatti, who is referred to as the 'distinguished *maestro di cappella*' and notes his reputation for absenteeism. Given the importance of oratorio in Roman musical life, and the important position of the Chiesa Nuova di S Maria in Vallicella in the genre, Scarlatti's work there assumes particular importance; but he made it clear that he 'expected to take part only during the principal festivities'. When in May 1705 Ottoboni learnt of the situation, he required his protégé 'to come to serve the church or else to leave his post as assistant': Scarlatti resigned, because of 'the many activities that he undertook in composing music in the service of various persons'. Among these activities some were connected with another important post, obtained through Ottoboni: from 31 December 1703 Scarlatti was assistant to the elderly and ailing Antonio Foggia, director of the Cappella Liberiana in S Maria Maggiore. Here too his negligence created discontent among the chapter, but complaints were directed chiefly at his lack of application in teaching and directing the chapel, not at the quantity of sacred music he composed in that particularly productive period.

To console him for his increasing disappointment, Ottoboni appointed Scarlatti one of his 'ministers' in April 1705, but became unhappy and replaced him with Corelli within a year. Scarlatti's self-esteem must have been gratified by his admission to the Arcadian Academy in April 1706, along with Pasquini and Corelli. The account of the admission ceremony shows that Scarlatti was enrolled not only as 'distinguished master of music' but also as 'professor of poetry'.

Living in a city with no opera house remained frustrating to him: during the penitential period the only operatic outlet was that of Ferdinando de' Medici who, between 1702 and 1706, commissioned five operas from Scarlatti to be performed at Pratolino but did not invite the indiscreet composer to take charge of the productions. Accordingly, Scarlatti's correspondence with the prince contains detailed instructions on features indispensable to a satisfactory performance. Ferdinando appreciated

Scarlatti's gifts but did not want to entertain the large Pratolino audience with an essentially aristocratic style; this is why Scarlatti's patron repeatedly recommended that the music should be 'more straightforward and noble' and 'more cheerful' as appropriate. Scarlatti protested his readiness to 'recompose again and again whatever part of the opera, and all of it if need be', but Ferdinando was not satisfied and from 1707 turned to Perti for operas to be performed at Pratolino.
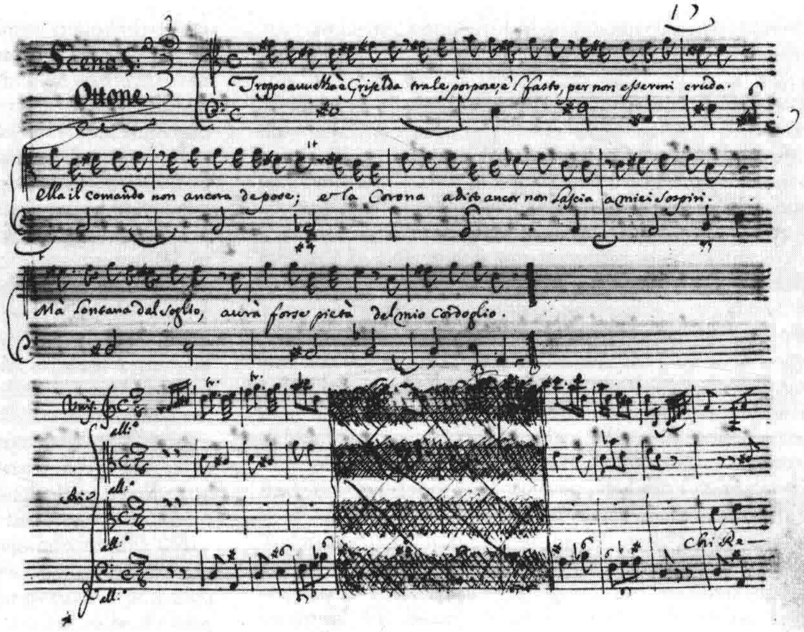
4. Venice. While this crisis was developing, the need to express himself in opera led Scarlatti to look increasingly towards Venice, universally regarded as the Mecca of opera. Domenico went on ahead with a letter to Ferdinando de' Medici, which contains an assessment of the talent of 'an eagle, whose wings have grown and who should not sit idly in the nest'. It is difficult to reconcile Alessandro's declared intention not to impede the little eagle's flight with the imperious tone with which as a father he claims to have 'forcibly removed' Domenico from a Naples increasingly unworthy of his ability, or to 'send him away' from a Rome which 'has no home to receive Music, which lives there like a beggar'. It would have been appropriate to pay his respects to Ferdinando while travelling through Florence. Scarlatti's letter goes further and reveals a desire for the prince to take on Domenico in a permanent position, but this hope was also disappointed; Ferdinando merely assured Alessandro of having noted the eagle's progress and having recommended him to a Venetian patrician who would help him 'display his talent and obtain [fitting] fortune' in Venice, 'where ability should find ever greater welcome and favour'.

Anecdotes apart, there are no records of Domenico's activities in Venice. Alessandro's visit must have been sponsored by Ottoboni; in the librettos of the two operas staged at the S Giovanni Grisostomo, Scarlatti declared himself to be in Ottoboni's service. Considering how widely Scarlatti's operas were performed, it is surprising, but significant, that the Venetian public opera houses remained untouched by them. Venetian composers had managed to stop their rival's work penetrating their stronghold, but now Gasparini and Ottoboni had broken the blockade. But this important visit did not bring the desired results, for the severe dramatic approach of Frigimelica Roberti, librettist of *Il trionfo della libertà* and *Il Mitridate Eupatore*, if suited to Scarlatti's austere style, was not to Venetian taste. *Il trionfo della libertà*, of which only fragments have survived, was apparently more favourably (or less coolly) received; *Mitridate Eupatore*, a masterpiece (which was to influence Handel), was mercilessly attacked and criticized. Nothing is known of the fate of *Cain, overo Il primo omicidio*, a magnificent oratorio performed during Lent. With Scarlatti's hopes having failed, he had let himself be drawn by calculating rivals into low gossip, and a chilling document of his human as well as artistic failure is the long, treacherous satire *Contro lo Scarlatti*, the work of Bartolomeo Dotti.

5. Urbino, Rome. Disappointed at the negative response to his operatic ideals just where he had thought them most likely to succeed, it was a melancholy Scarlatti who set off for home, pausing at Urbino, where his son Pietro was *maestro di cappella* at the cathedral. All too characteristically, he delayed his return to his post at S Maria Maggiore and, with a desperate but vain hope that help might be forthcoming, he turned once again to Ferdinando de' Medici, telling him of his pathetic state, 'exposed to uncertain human Providence' and unable to 'support the great burden of a large family which, however dressed in the mantle of virtue, is naked of any assistance or favour'. More explicitly than ever, he solicited support for himself and his children, with a lightly-veiled reference to 'he who should never abandon me in time of need'. Ottoboni had not assisted Scarlatti to the extent he hoped, and now Ferdinando's response was merely to invoke 'the necessary consolation of heaven' and to express his conviction that 'success appropriate' to Scarlatti's merits would surely be forthcoming. In the meantime Foggia had died, and in the discussion of a successor the usual doubts were raised about Scarlatti. As early as 1706 the chaplains of S Maria Maggiore had bewailed his lack of diligence; now Ottoboni pressed for him to be appointed, adding the composer's own request for a late arrival 'per totos aestivos calores'. In acceding, the chapter required Scarlatti to agree to ten obligations as *maestro di cappella*. Alessandro, who had heard the names of other distinguished *maestri di cappella* interested in succeeding Foggia, declared himself 'paratus ad omnia'.

Returning to Rome in December 1707, Scarlatti found a deteriorating situation. The Queen of Poland arranged a performance of his oratorio *La vittoria della fede* on 12 September 1708, but the post at S Maria Maggiore and occasional private commissions did not earn Scarlatti the equivalent of the Neapolitan income on which he had turned his back. Suddenly, there appeared a prospect of regaining the salary and the advantages he had lost, through a *deus ex machina*. A diplomat in Austrian service who had been principally responsible for the expulsion of the Spanish from Naples, Cardinal Vincenzo Grimani was Austrian ambassador to the Holy See. When he was not threatening the pope, or assembling in his Roman palace an army destined to occupy Naples, Grimani was a generous promoter of serenatas and sacred musical events, in competition with Maria Casimira, Ottoboni, Pamphili, the Colonna and Ruspoli families and other ambassadors to Rome. Thanks to his intrigues, the Austrians took over Naples on 7 July, peacefully; Grimani, although out of favour because of his arrogance and open-mindedness, was appointed viceroy. The steps he took to accede to Scarlatti's entreaty of 1 October 1708 to reclaim the direction of the royal chapel were entirely in keeping with his cynicism and hypocrisy. Scarlatti inventively attributed his failure to return to the post in 1703 to the risk of losing 'his life and the honour of his Family' under threat from some unspecified 'foreign minister', and Grimani was quick to satisfy him. It was important to have a musician of Scarlatti's fame to initiate the relaunching of Neapolitan musical life which Grimani desired out of hatred for Rome.

6. Return to Naples. After the bitter experiences of recent years, Naples must have seemed a safe refuge for Scarlatti, now almost 50. To some extent it was; Scarlatti was based there for the remainder of his life, leaving only to visit Rome when commissioned to compose and stage operas. Above all, his departure for Naples left space in Rome for Domenico, who was immediately engaged by the Queen of Poland as her *maestro di cappella*. Grimani's favour gained Alessandro the renewal of the salary he had received under Viceroy del Carpio, which had been arbitrarily reduced by the Marchese di Villena, as well as




*3. Autograph MS of the opening of Act 1 scene v from Alessandro Scarlatti's opera 'La Griselda', first performed at the Teatro Capranica, Rome, 1721 (GB-Lbl Add.14168, f.18r)*

the promise of a place as supernumerary organist in the royal chapel for his son Pietro.

A novelty awaited Scarlatti in Naples: to celebrate in triumph the return of a leading figure in the anti-Spanish conspiracy, the Prince of Chiusano had given a performance in his palace on 27 December 1707 of *La Cilla*, a 'commedia in musica in lingua napolitana'. Its success initiated the popularity of this form of *opera buffa*, although established composers at first looked upon it with suspicion. Passages in dialect were already to be found in the comic scenes of serious operas and even in some oratorios; during his visit to Venice Scarlatti had tried composing a cantata in Venetian dialect, but his encounters with Neapolitan vernacular might be thought limited to a single cantata (*Ammore, brutto figlio de pottana*), a colourful invective against Cupid; the text is surprisingly coarse and far from the elevated tone of Alessandro's other cantatas. This picturesque piece may in fact be the work of a lesser Scarlatti, probably Francesco.

While he continued to compose heroic operas, formal serenatas, cantatas and sacred music, Scarlatti left the writing of operas in this new genre to other members of his family. But he played a hidden role in their various attempts: two arias from *Gli inganni felici*, for example, were slipped into the score of Francesco Scarlatti's *Petracchio scremmetore*, staged in Aversa in 1711.

To break away from heroic operas or serenatas, without sinking to a level which might have seemed indecorous, Scarlatti significantly chose the 1718 season, when the impresario of the Teatro dei Fiorentini in Naples had decided to switch the comedies 'from the Neapolitan idiom to the Tuscan, no longer with heroic and regal action but with domestic, family events'. The author of the texts was Francescantonio Tullio, the best dialect librettist of the day (70 years later, Napoli Signorelli took him to task for giving up 'the strongest part of his armoury, the grace of his native language, which he possessed to perfection'). Scarlatti avoided tarantellas, arias with colascione accompaniment and the other typical successes of the new Neapolitan *opera buffa*, and the score of *Il trionfo dell'onore* is consistently close in style to his serious operas, with the usual mixture of serious elements and caricature.

Although Scarlatti's fame grew in this final phase of his career, success eluded him. It was at this time that he chose to demonstrate his inexhaustible creativity, when in fact it was slowing down. In 1705, when he sent *Il Tito Manlio* to Ferdinando de' Medici, he had declared that it was the 88th of his 'operas composed in less than 23 years'. The prefaces of subsequent librettos often give an 'opus number', which reaches 114 with *La Griselda* (1722). *Il Cambise*, his last Neapolitan opera, dates from 1719; the composer did not take part in its performance as he was in Rome staging *Marco Attilio Regolo* at the Capranica. The previous year the impresario of that theatre, financed by Prince Ruspoli, had asked him for *Il Telemaco* for the carnival season; it must have been a success, for in subsequent years all Scarlatti's mature operas were reserved for Rome, where papal disapproval was much diminished. Even within the Curia the old prejudice must have disappeared, for in 1716 Clement XI conferred the title of 'Cavaliere' on the composer.

A reduction in operatic output, coupled with a desire to emulate the successes of Pasquini and Corelli in instrumental music, led to Scarlatti's taking a late interest in this area, which he had earlier neglected. A lifetime of bitter experience induced him to carry out his duties as *maestro di cappella* more diligently, as documents published by Cotticelli and Maione (1993) reveal. As he grew older his character must also have softened, with positive effects on his teaching: in his stressful years it had seemed wise to entrust the finishing of Domenico's musical training to Gasparini, and while even in 1708 an 'acute difference' had led the young Zipoli to leave Naples, where he had been sent by the Grand Duke of Tuscany to study with Scarlatti, only a few years later Geminiani and possibly Cotumacci (as he told Burney) benefited from his teaching. In his last years Scarlatti showed the 'benevolence of a father' to Hasse, who managed to present

Quantz to him, overcoming his aversion to wind players' imperfect intonation.

On 15 June 1723 the Naples *Avvisi* gave the last account of a performance of a work by Scarlatti: the Prince of Stigliano was celebrating his marriage with *L'Erminia*, a serenata 'set to music by Cav. Scarlatti, for whom no praise is sufficient, and of whom it can truly be said that as he increases in age so all the more does he acquire new and sublime ideas in his compositions'.

Recently published documents (Cotticelli and Maione) make it clear that even at the end of his life Scarlatti suffered financial hardship: a dramatic plea to the viceroy ten days before his death lays bare the humiliation of the 'most poor and miserable Cavaliere Alessandro Scarlatti Primo Maestro della Real Cappella', who 'engulfed by his countless misfortunes ... now finds himself in such extreme need of his daily bread that he has started to ask for the assistance of secret alms'. This was partly because his salary had not been paid for four months and he had undergone a series of misfortunes culminating in the 'loss of a daughter after six continuous months of desperate and costly infirmity'. The *Avviso di Napoli* of 30 October 1725 states that 'In the last week the famous Alessandro Scarlatti, to whom Music owes so much for the many works with which he has enriched it, gave up his soul'. The tombstone, in Ottoboni's words, declares Scarlatti a 'supreme musical innovator' and remembers him as 'most dear to aristocrats and monarchs'. Two further entreaties from his widow reveal that nothing had been done to alleviate the dying man's straits, and that little attention was paid to the desperate state in which the family found itself, burdened with debts.

7. Operas. Scarlatti has often been referred to as 'the founder of Neapolitan opera', but it is only with strong reservations that this and similar epithets can be justified. As a composer he was brought up in Rome, and it was for Rome that his earliest operas, and many of his later ones, were composed. As far as both music and libretto are concerned, only one of his operas, *Il trionfo dell'onore* (1718), might be considered truly Neapolitan in character; the others are more representative of a pan-Italian style with its roots in 17th-century Venetian opera. And although J.A. Hasse probably studied with Scarlatti for a time, there is little in Hasse's operatic style, or for that matter in the style of native Neapolitans such as Leo, Vinci and Porpora (who might with some justification be said to constitute a Neapolitan school), that can be shown to stem directly from him.

Scarlatti's earliest encounters with opera were probably in Palermo, where his father was a professional musician and his uncle Vincenzo Amato reputedly composed at least two operas, and where the singer and opera composer Marcantonio Sportonio was a close friend of the family. In Rome, from 1672, he would have become familiar with Venetian imports and with new Roman operas, particularly those of Bernardo Pasquini. His own first opportunity to compose opera came in 1677, when he was invited to provide a work for performance at the palace of Pietro Filippo Bernini early the following year. It must have caused the young composer (not yet 18) much disappointment when its production was cancelled after Pope Innocent XI banned stage entertainments during Carnival. The only surviving score, which bears neither title nor composer's name, remained unrecognized in the Vatican Library until 1986 (see Lionnet). Scarlatti no doubt found its plot particularly relevant to his own condition, since it concerns the fortunes (and love affairs) of a brother and sister forced to leave Sicily during troublous times and to start a new life in Tuscolo (present-day Frascati).

Just over a year later Scarlatti was able to establish a firm foothold as an opera composer with *Gli equivoci nel sembiante*, to a libretto by Domenico Filippo Contini, possibly a relation of the architect Giambattista Contini, in whose private theatre the opera was given. Like Scarlatti's first opera, this is an intimate pastoral comedy with a single outdoor set and a small cast accompanied by a few string instruments and continuo. Its first audiences seem to have been attracted above all by the tunefulness of the arias. These are mostly in the ternary form that was to predominate even more in the later operas, but at this stage Scarlatti frequently varied or extended the first section on its repeat – a practice he abandoned as the length of each section, and the number of arias he was called upon to write, gradually increased.

*Gli equivoci* enjoyed enormous success and attracted the attention of Queen Christina of Sweden, at whose palace Scarlatti's third opera, *L'honestà negli amori*, was performed in February 1680. This and *Tutto il mal non vien per nuocere* (1681) are in much the same vein as the earlier pieces, but with *Pompeo* (1683), written for the private theatre of another Roman patron, Cardinal Colonna, the composer produced the first of many heroic dramas based on episodes from Roman history. The tally of operas from his first Roman period is completed with *La guerriera costante* (also 1683). Of the six operas known from these years, only *Tutto il mal* was produced in the public theatre in Rome, the Capranica. To further his career in opera Scarlatti needed to free himself from the restrictions that made public opera such a risky (and for much of the time impossible) enterprise in Rome. The chance came when the new viceroy of Naples, the Marquis del Carpio (no doubt prompted by his friend the Duke of Maddaloni, who had introduced *Gli equivoci* to the Neapolitans and was shortly to do the same for *Pompeo*) called on Scarlatti to take charge of the 1684–5 season at the Teatro S Bartolomeo.

The normal practice at Naples was for a new opera to be seen first in the viceroy's private theatre and then to transfer to the adjacent public theatre, the S Bartolomeo, in which the viceroy took a controlling interest. During his first period as *maestro di cappella* there (1684–1702), Scarlatti wrote at least 32 operas for these theatres, of which fewer than half have survived complete; the others are known only from librettos and, in some cases, aria collections. Scarlatti was also responsible for making adaptations of the Venetian operas that continued to provide the staple operatic diet at Naples, though the extent of his involvement in the process of *rifacimento* is difficult to gauge. Strohm (1975; Eng. trans., 1985, p.18) argued that it was minimal, but it is difficult to account for the claims made in contemporary librettos or in the scores themselves that, for example, *Penelope la casta* (1696) was Scarlatti's 60th opera or *Lucio Manlio l'imperioso* (1705) his 88th unless we assume the total to include collaborative ventures such as *La santa Dinna* (1687, Rome) as well as *rifacimenti* with an appreciable amount of new composition.

Scarlatti does, however, seem to have been concerned above all with the composition of completely new works

during this period, especially after 1696, when his patron and admirer the Duke of Medinaceli succeeded Del Carpio as viceroy and took personal control of the Teatro S Bartolomeo. Such works as *Pirro e Demetrio* (1694), which enjoyed international success and was the only Scarlatti opera to be seen in London during the composer's lifetime, and *La caduta de' Decemviri* (1697), his first collaboration with one of his most important librettists, Silvio Stampiglia, show the composer at the pinnacle of his fame in the theatre. In the opinion of Lorenz (1927), *La caduta* also marks a new departure in the development of Scarlatti's operatic style, a view not shared by Grout (1979). While much in *La caduta*, particularly the regular alternation of simple recitative and da capo aria, must be seen as a continuation of stylistic trends seen in earlier works, the opera does break with tradition in one respect: the older type of Venetian instrumental prelude, typically a slow, homophonic section in duple or quadruple metre followed by a quick dance-like movement in triple time and perhaps a second fast movement, is here replaced by the so-called Italian overture that soon became the norm in Scarlatti's operas and those of other composers. In this a fast, homophonic section, usually with rushing scales or trumpet-like figures, is succeeded by a short, slow chordal section which is often no more than a link between the opening Allegro and the final binary dance movement, again in quick tempo.

Other stylistic developments of Scarlatti's first Naples period (though not specifically in *La caduta*) include a sharper distinction between recitative and aria, the former adopting an even more parlando style and several standard harmonic and melodic formulae, particularly at cadences. The arias remain as numerous as in the earlier operas, but second strophes are abandoned and there is greater diversity in the instrumentation. Other changes reflect more general ones of the period: an enrichment of the harmonic vocabulary (for example in the expressive use of the diminished 7th chord) and a vogue for 12/8 siciliana rhythms. During these years Scarlatti remained in close contact with his Roman patrons, especially the cardinals Pamphili and Ottoboni, and the same stylistic features can be seen in the operas he wrote for them. These include *Statira*, composed for the reopening of the Tordinona theatre in 1690 to a libretto by Ottoboni himself.

In December 1701 Medinaceli, censured by Madrid (and subsequently replaced) for his bloody quelling of a pro-Austrian conspiracy among the Neapolitan nobles, withdrew his usual subvention of 4000 ducats for the coming season at the S Bartolomeo; the company was now forced to rely on public support. This dwindled after the cool reception of Aldrovandini's *Semiramide* in December, and the season was saved only by the success of Scarlatti's *Tito Sempronio Gracco* the following February. Although Scarlatti himself later hinted at darker reasons (see §1), the uncertain future of opera at Naples must have influenced his decision to leave the city and try his luck elsewhere. His departure was delayed until June 1702 by a visit to Naples by King Philip V of Spain; to mark the occasion Scarlatti composed *Tiberio imperatore d'Oriente*, and he then travelled to Florence, by way of Rome, arriving there probably in early August. *Flavio Cuniberto* was staged the following month in the private theatre of Prince Ferdinando de' Medici at Pratolino. The prince had already promoted Scarlatti's operas in several north Italian cities and had commissioned at least one new one from him, probably *La serva favorita* (1689). The operas that Scarlatti went on to compose for Pratolino each September until 1706, while working as a church musician in Rome, were all of the heroic type, with librettos based on incidents from Roman history; but the scores have not survived and all that remains of this period in Scarlatti's operatic career are a few isolated arias and an exchange of letters with Prince Ferdinando which throws valuable light on the composer's working methods and the nature of an opera's gestation.

In 1705 Scarlatti had sent his son Domenico off to Venice 'to take whatever opportunities arise to make his name' (as he wrote in a famous letter to Prince Ferdinando), and it was to Venice that he himself turned, some 18 months later, when his Pratolino commissions came to an end. The two works he composed for Carnival 1707 at Venice's most prestigious opera house, the Teatro S Giovanni Grisostomo, were *Mitridate Eupatore* and *Il trionfo della libertà*, and they stand apart from his others in several respects. Their librettos, by Girolamo Frigimelica Roberti, include ballets but no comic scenes; unlike the other librettos Scarlatti set, they are designated *tragedie* and, like the classical French tragedies by which Frigimelica Roberti was strongly influenced, they are in five acts rather than the more usual three. Moreover, *Mitridate* (the only one of the two to survive) differs from Scarlatti's other heroic operas in having neither involved love intrigues nor a magnanimous tyrant. Dent (1905) drew attention to the libretto's architectural qualities, Grout (1979) to its obsession with political doctrine.

Reasons why both operas failed to please their audiences in 1707 have been outlined above (see §4). They include a xenophobic tendency on the part of the Venetians (it is noticeable that Frigimelica Roberti's other 'reform' librettos met with success in settings by C.F. Pollarolo, Caldara and Mancia, all from the Veneto), the composer's own arrogant and condescending attitude towards the theatre management and (most important perhaps) those qualities in the music that we most admire today – its high seriousness, inventive instrumentation and contrapuntal textures. The Venetian operagoers may have preferred something less demanding, with tuneful melodies and light accompaniments. *Mitridate*, in short, like Mozart's *Die Entführung* later, was perhaps found to contain 'too many notes'. This, at any rate, was a reaction strongly expressed in a malicious satire by Bartolomeo Dotti which, among other even more damning observations, referred to the soporific effect that the music had on the audiences at S Giovanni Grisostomo.

When a new Austrian viceroy, Cardinal Grimani, was appointed in Naples in 1708, Scarlatti seized the opportunity to petition for restitution of his post as *maestro di cappella*. During the 15 years that remained to him he composed at least another 15 new operas, most of them first performed in Naples. But it is plain that changes in operatic style were moving against him, and *Teodosio*, produced at S Bartolomeo only a few weeks after his return to Naples, earned the censure of the Bolognese Count Francesco Maria Zambeccari, who in a letter of 16 April 1709 spoke of Scarlatti as

> a great man, so good indeed that he succeeds ill because his compositions are extremely difficult and in the chamber style, and so do not succeed in the theatre. *In primis*, those who understand counterpoint will admire him, but in a theatre audience of 1000 people there are not 20 who do understand it, and the rest, not hearing cheerful and theatrical things, are bored. Also, the music

being so difficult, the singer has to be extremely careful not to make a slip, and is therefore unable to make the gestures he is used to making and becomes too tired. Thus, [Scarlatti's] theatre style is not pleasing to most audiences, who want cheerful stuff and *saltarelli* such as they get in Venice.

Zambeccari's criticism, like Dotti's, undoubtedly sprang from motives that were not entirely disinterested, but there is some truth in what he said, and Scarlatti was not the first (or the last) composer to find the tide of popular taste running against him. None of his serious operas after 1708 enjoyed anything like the success of his early Roman operas or some of those he produced during his first, prolific Neapolitan period. Among the most successful of the late operas was *Tigrane* (1715), described by Grout (1979) as 'one of the greatest, if not the very greatest, of Scarlatti's operas', but only the comedy *Il trionfo dell'onore*, given 18 times at the Teatro dei Fiorentini in 1718, can be said to have been a hit; even this was not revived during his lifetime. It is surely significant that, except for *Cambise* (1719), all Scarlatti's serious operas after 1716 were intended for performance in Rome, where conservative patrons and audiences were more receptive to a style rapidly becoming outmoded in Naples. These include his last known opera, *Griselda* (1721), as well as extensive *rifacimenti* of two others originally written for Pratolino, *Tito Sempronio Gracco* and *Turno Aricino*.

In style and structure the operas of Scarlatti's final period are not radically different from those he was writing in the late 1690s: the Italian overture, arias and duets remain the main formal components, and the conventions of recitative have not greatly changed. There is no attempt to create a musical span more extended than that of a da capo aria, although a move towards greater continuity is evident, above all in a more extensive use of accompanied recitative. The proportions of the lyrical items do, however, show a gradual expansion which leads, of course, to a reduction in their number. *La caduta de' Decemviri* (1697), for example, contained no fewer than 62 arias and duets; *Griselda* has 41. This expansion is paralleled by an increase in the richness and variety of the accompanying instrumentation: continuo arias are quite rare in the late operas, accompanied recitative much more common.

Despite Scarlatti's central position as an opera composer, he seems to have had little influence on the course of operatic history. Most of the 'innovations' with which he has at times been credited – the da capo aria, accompanied recitative, the introduction of french horns into the opera pit, the creation of the Italian overture – can be shown to predate him, while the music itself is seen now more as a refinement of 17th-century styles than as a harbinger of the Classical period.

8. Oratorios, serenatas. The Italian oratorio of the late Baroque has often been viewed by modern historians as a kind of substitute for opera during Lent, when the theatres were closed. It is easy to see why. Both genres have the same formal constituents: an instrumental overture (after about 1700 usually of the 'Italian' type), recitative (both simple and accompanied) and arias, duets and occasionally larger ensemble numbers (almost exclusively in da capo form). Moreover, the librettos of both were predominantly dramatic in concept, and oratorios were performed by the same singers who appeared in the opera house. In certain other equally important respects, however, the oratorio stood in much closer relation to the serenata. Not only did the serenata embody all the features of the oratorio so far mentioned, but it was also divided, like the oratorio, into two parts (not into three acts, like the opera), was of comparable length (considerably shorter than the average opera) and was produced, in the vast majority of cases, without action, costumes or scenery (though both oratorios and serenatas were often performed in front of an elaborate backcloth).

Most of Scarlatti's oratorios were written for Rome, where the genre originated and where it continued to flourish (partly, no doubt, because of papal opposition to opera there). Of the six Latin oratorios which he is known to have composed for the Arciconfraternita del SS Crocifisso, only one, *Davidis pugna et victoria*, survives. It was performed at the Crocifisso in 1700, but several elements in the score – the antiquated structure of its two-movement sinfonia, its inclusion of ground bass and strophic arias, the presence of a *testo* (narrator) and the employment of a harmonic vocabulary that admits the Neapolitan 6th but not the diminished 7th – suggest a much earlier composition date. It may indeed have been a revival of one of the three oratorios written for the Crocifisso between 1679 and 1682 of which not even the title is known. A particular (and again archaic) feature of the work is the writing for double chorus, representing the opposing forces of the Hebrews and the Philistines, and the occasional division of the orchestra into concertino and concerto grosso in the manner of Stradella.

More representative of Scarlatti's oratorios in general is his second work on the subject of Judith's liberation of Bethulia, performed in Rome in March 1697 (an earlier oratorio on the same story was performed in Naples three or four years earlier). The 'Cambridge' *Giuditta* (so-called because its only known source is in the library of King's College, Cambridge) calls for only three singers, representing Judith, her nurse and Holofernes; there is no chorus. Of the 22 arias, 14 are in da capo form; there are no second strophes and only one ground bass (a duet between Judith and the nurse in Part 1). Accompaniments are mostly for continuo only, with a final 'ritornello' for the strings, but Giuditta's 'Chi m'addita, per pietà' in Part 1 is unusual in being accompanied only by violins and violas in unison, and her 'Tu che desti, o eterno Nume' in Part 2 is noteworthy for its particularly virtuoso solo violin obbligato.

If, as seems likely, *Giuditta* was performed in the palace of one of Scarlatti's Roman patrons, its two parts were no doubt separated not by a sermon, as was the custom in an oratory, but by convivial eating and drinking – another feature that tied the oratorio to the serenata. The close rapprochement between the two genres (and that of the cantata; see Gianturco, 1992 and Marx, 1992) is particularly evident in the Christmas entertainments enjoyed at the Vatican each Christmas Eve between 1676 and 1740, when the performance of a work, variously designated 'componimento', 'concerto' or 'cantata', was followed by a feast for the assembled cardinals. Scarlatti was chosen as the composer on four occasions, in 1695 and 1705–7.

The sequence of dramatic and semi-dramatic representations provided by opera (during Carnival) and oratorio (during Lent and at Easter) was continued during the summer months by the serenata. This differed from the oratorio mainly by virtue of its secular, often overtly political text and its open-air performance. Serenatas

could be performed, like oratorios, on a temporary stage indoors; however, they were typically presented of an evening in the courtyard of a palace or in a more public piazza. Performances on water were also common: in Venice on the Grand Canal, in Naples at the bay of Posillipo and in Rome in the Piazza Navona, which was regularly flooded for the purpose. Between the two parts, sumptuous refreshments were served to the distinguished guests, while mountains of more common fare were 'sacked' by the *hoi polloi*. Outdoor performance encouraged the use of a large band, and occasionally a chorus. The *Gazzetta di Napoli* (31 July 1696), reporting on a performance of Scarlatti's *Il trionfo delle stagioni* five days earlier, mentioned the participation of more than 150 instrumentalists and 50 singers (Griffin, 1983, pp.243, 245) – possibly an exaggeration, but an indication nevertheless of the scale of these performances.

9. CHURCH MUSIC. Although it occupies a substantial proportion of his total output, Scarlatti's church music has remained relatively unexplored, and little of it is available in modern editions. Like other church composers of the period, especially perhaps those working in Rome, Scarlatti had to become musically bilingual, and his masses, motets and other liturgical works show equal mastery of the *stile antico* and the modern concertato style.

Of the ten extant complete masses (including one requiem mass), all but two are *a cappella* or accompanied only by organ. One would not expect to find in these many signs of Scarlatti's originality. He treats what he once referred to as 'lo stile sodo alla Palestrina' with a certain liberty (unprepared 7ths, minim passing notes and dissonant crotchets are all more abundant than in the older master's works) and with a leaning towards major-minor tonality, but his contrapuntal skill is much in evidence and two of the masses show extensive and resourceful use of canon. About half of the motets also use *stile antico* technique. Among the best-known of them today is *Tu es Petrus*, a double-choir motet much admired also by Scarlatti's contemporaries to judge from the number of extant manuscript copies.

Of the two *stile moderno* masses, the St Cecilia Mass, composed for Cardinal Acquaviva in Rome, is a lively setting for five solo voices and ripienists with strings and continuo. Its organization on the lines of a cantata mass, with each subsection having its tonal integrity, encourages contrast, for example between soloistic virtuosity and choral weight and between the sober homophony of 'Et in terra pax' in the Gloria and the fugal climax of that section at 'Cum Sancto Spiritu'. As in the gradual *Audi filia*, composed for the same celebration in 1720, the emphasis is on solo singing; in the gradual the ripienists are not heard until the final 'Alleluia', and even then only in relatively brief passages.

Some of Scarlatti's solo motets come close in style to the secular *cantata da camera*; *Jam sole clarior* for soprano, violins and continuo, for example, is a highly florid setting consisting of three da capo arias separated by recitative. Scriptural and liturgical texts, however, provide relatively few opportunities for recitative and da capo arias, and it is the absence of these which in many cases differentiates the *stile moderno* motets from the cantatas, and the masses from the oratorios. Scarlatti does, however, often employ an instrumental ritornello as a unifying element in a motet or mass section. Another, more archaic means of achieving unity is through the use of a plainchant cantus firmus. At least ten of Scarlatti's psalm settings include a plainchant melody, as also does the *Magnificat primo tono* (see Shaffer). One might expect this to be a feature particular to *stile antico* compositions, but in fact it is found just as frequently in the *moderno* pieces. In the St Cecilia Mass, for example, the plainsong introit 'Loquebar de testimoniis tuis' is quoted in long notes by the two solo sopranos in unison at 'Et unam sanctam catholicam et apostolicam ecclesiam' in the Credo.

The motet *Jam sole clarior* is from the *Concerti sacri* op.2 (1707–8), and is therefore one of Scarlatti's very few works to appear in print during his lifetime. His other liturgical works include an extensive collection of music (hymns, psalms, lamentations and responsories) for Holy week, most of it composed for Prince Ferdinando de' Medici in Florence. The *St John Passion*, dating from about 1680, occupies an isolated position among his sacred works. It is a sober setting of the Latin Gospel text without extraneous tropes, retrospective in style (even for such an early work) but not inexpressive. The strings provide a brief introduction, immediately repeated to accompany the intoning of the work's title, 'Passio Domini nostri Jesu Christi' by the *testo* (narrator); thereafter they serve to support the turba choruses, the words of Christ and occasionally those of the *testo*, a role that breaks with tradition in being sung not by a tenor but by an alto.

10. CANTATAS. Scarlatti's chamber cantatas reveal perhaps more strikingly than any other class of his works his unbroken continuity with preceding phases of the Baroque era and his separation from the following period. With more than 600 known cantatas for which his authorship is reasonably certain and well over 100 others less reliably attributed to him, he is clearly the most prolific cantata composer. These works crown the history of a genre which over more than a century of vigorous growth held a rank second only to opera; indeed contemporaries generally placed it above opera in refinement and regarded it as the supreme challenge to a composer's artistry. Scarlatti was among the last to contribute significantly to its literature.

A decisive majority of Scarlatti's cantatas are for solo voice, most for soprano but some for alto and a few for bass. A few are for two voices: two sopranos, soprano and alto, or soprano and bass. 90% are accompanied by continuo alone; the remainder, reflecting a contemporary trend, enlist various instrumental ensembles in addition to continuo, mostly strings but occasionally recorders or trumpet. They deal almost exclusively with love; heroic, comic or devotional subjects appear less often than in the past.

The most characteristic text is lyric, presenting in some imagined protagonist's monologue a series of contrasting reflections centred on some unifying thought. In most cantatas for two voices there is dialogue or an alternation between dialogue and lyric monologue. The protagonist is usually a shepherd or nymph, or may be drawn from mythology or history. Occasionally the monologue is introduced by an explicatory narrative or descriptive passage, and further narrative passages may thread the reflections together. The changes are normally paralleled by changes of poetic metre and rhyme pattern, and reflected too in changes in musical metre, tempo, rhythmic

and melodic material, harmonic character, texture and the entire constellation of stylistic elements.

The cantata repertory in Rome in the 1670s included works not only by younger composers, such as Stradella, Pasquini and P.S. Agostini, but by composers of older generations too, including Cesti, Savioni, Carissimi and even Luigi Rossi (*d* 1653). Scarlatti drew comprehensively on this stylistic inheritance. The retrospective characteristics in his cantatas composed before about 1705 are striking. Musical refrains continue to appear as reflections of textual ones, either with periodic regularity or at irregular intervals. Exact or modified musical repetitions – occasionally only loose, imprecise correspondences – with new words reflect strophes in the texts. Not infrequently, however, a second strophe in the text is set to new music, preserving only a structural parallelism with that of the first; and a second strophe may be separated from the first by intervening sections. Responsiveness to his texts according to such procedures sometimes gives rise to forms that had flourished in earlier decades but, it seems, had been laid aside by Scarlatti's immediate predecessors, Pasquini and Agostini.

*O dolce servitù*, the verse of which is in part strophic, resembles in structure many cantatas of around the 1640s (like Rossi's *Da perfida speranza*): the first strophe consists of a 4/4 section in aria style, a short recitative and a 3/2 arioso. This entire complex is repeated, in part exactly, with the second strophe of the text. Sometimes only the first strophe's bass is repeated (only its pitches, its rhythm having been substantially altered) while the vocal line is in part newly composed: here Scarlatti reached back to the strophic variation, a structure prominent in the cantata's earliest history. An arrangement characteristic of the mid-century cantata survives in *Chi vedesse la ferita*: *ABCAB′C′A*, where *A* is a refrain in music and text while *B′C′* is a musical repetition of *BC* with a second strophe of its text (a similar arrangement is found in Carissimi's *Bel tempo per me*).

In most of Scarlatti's cantatas, late as well as early, diversification is especially conspicuous in composite structures comprising more or less discrete recitatives, arias and ariosos. In works from before about 1705 they appear in the limitlessly varied combinations seen in the past, reflecting long, complicated poetic structures in which sections in various metres and rhyme patterns follow one another in unruly, wayward succession; these in turn reflect unruly successions of contrasting passions. Such arias continue to show the formal variety found in the past, including *ABB′* and related patterns (as old as Monteverdi), *AB*, ostinato arias, and the increasingly popular *ABA* and *ABA′*. Most have two strophes. In cantatas with instrumental ensemble many are continuo arias with ritornellos, resembling forms in contemporary operas. Recitatives continue to incorporate lyrical, expressive arioso, with refrains and other organizing devices. The integration of declamatory and aria-like elements often survives in Scarlatti's cantata recitatives. The 'curious mixture of air and recitative' with which *Solitudini amene, bersaglio* (1705) begins did not escape Burney's notice (*BurneyH*, ii, 630, 634).

A more orderly form, perhaps manifesting the spirit of the Age of Reason, became increasingly prominent in Scarlatti's cantatas in the 1690s: two (sometimes three) da capo arias contrasting in tempo and expressive character, each preceded by a recitative. Second strophes and refrains were laid aside. In his cantatas after 1704 significant deviations from this pattern are exceptional. A search for increased intensity of expression often gave rise to chromaticism, which is especially characteristic of recitatives, as is illustrated in the celebrated *Andate, o miei sospiri* ('Con idea inhumana', 1712). Notes in the most authoritative copies of this work suggest that Francesco Gasparini had presented Scarlatti with his setting as a token of friendship and that Scarlatti responded with two settings of his own, the first 'Con idea humana' and the second 'Con idea inhumana, ma in regolato Cromatico, non è per ogni Professore'. Both typify his mature style at its most beautiful, and the recitatives of the second are further distinguished by unusually daring chromaticisms.

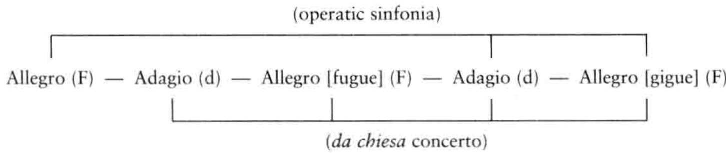
Already singular in his time, Scarlatti's recitative frequently became even more alien through bold chromaticism, to a degree that his contemporaries could no longer accept. In 1728 J.D. Heinichen censured Scarlatti's 'extravagant and irregular harmony ... as revealed in the vast production of his cantatas' (*Der General-Bass in der Composition*). Encumbrance with chromaticism, he protested, prevented their attaining the quality of 'rapid recitative'. His strictures reveal that a new conception of recitative had established itself, the rapid parlando, often characterized further by expressive impoverishment and flatness. Regarding this later conception as the norm, Heinichen rejected the impassioned Scarlattian form as 'unnatural and violent'. In the decade when the 'Neapolitan' style triumphantly conquered the European repertory, a contemporary saw Scarlatti not as the founder of any school but as a lonely eccentric, followed by no one except perhaps d'Astorga.

Scarlatti's cantatas for two voices take various forms. Most are composite structures. Usually a singer delivers on each entry a recitative followed by an aria. Some recitatives engage both singers in rapid dialogue. The concluding section is usually a duet aria or arioso, and most cantatas include additional duet arias. Some open with a duet aria and close with a repetition of it or with a repetition of its music set to the words of a second strophe; some consist wholly of duets. The duet arias rely chiefly on the trio texture developed by Monteverdi and basic to musical style throughout the Baroque era. The bass functions harmonically, but it is nevertheless active and melodically defined; it holds consistently apart, however, from the melody, imitations and parallels of the upper pair.

11. Instrumental music. The interest and importance of Scarlatti's instrumental works is in direct proportion to their number. One would hardly recognize the father of Domenco Scarlatti from the keyboard works that have survived, most of which seem to have acted as pupil fodder. A didactic intention is in fact explicit in the seven *Toccate per cembalo* (*I-Nc*), which are aimed at encouraging a 'nobile portamento delle mani'. Except for the second, these are multi-sectional pieces obviously designed mainly to develop *Fingerfertigkeit* in both hands; they make room for three fugal sections and two binary dance movements. The first toccata is fingered throughout its 158 bars, making it a valuable document for Baroque keyboard technique.

Of greater artistic value are the 12 *Sinfonie di concerto grosso*. Scarlatti probably decided on this unusual, perhaps unique, title to indicate that the string parts are

TABLE 1




to be played orchestrally (each sinfonia includes at least one wind instrument as well) rather than by one player to a part, but the title has perhaps wider implications. No.7 in G is a straightforward Corellian *da chiesa* concerto in four movements, but the others are mostly five-movement works combining features of the three-movement operatic sinfonia and the *da chiesa* concerto. No.1 in F shows the quite typical layout displayed in Table 1.

The opening Allegro abounds in the busy, rather empty semiquaver figuration associated with the first movement of an Italian overture (the figuration is even busier and emptier in some of the other works), while the final binary dance is a feature common to both genres; of the other movements, it is the central fugue that owes most to the example of the Corellian concerto. All 12 sinfonias are attractive, well-written pieces and are unaccountably neglected.

A similar structure can be observed in the third of the *VI Concertos in Seven Parts* published in London by Benjamin Cooke about 1740, but the provenance and attribution of this set as a whole remains problematic. Most of the instrumental chamber music is similarly of uncertain attribution or little distinction.

12. Reputation and influence. It was only in his youth that Alessandro Scarlatti enjoyed a degree of popular success equal to his reputation. Throughout his career there was an increasing gulf between the high opinion of his contemporaries and the actual success of his works. Before he was 20, the young Sicilian had impressed the most knowledgeable patrons in Rome with his rich melodic imagination, and after the remarkable success of *Gli equivoci nel sembiante* the Berninis entrusted to him the composition of *L'honestà degli amori*, a comic opera for their theatre with a libretto containing humorous allusions to the success of a musician who had come 'from the limits of Christendom full of airs' (lines he took care not to set).

Scarlatti was perfectly conscious of his standing in a hierarchical society, but cultivated utopian ideals of breaking down barriers created by birth or income, to be realized through an understanding among superior spirits. The evidence suggests that an understanding of this nature characterized only his relationship with Queen Christina. Ferdinando de' Medici and Ottoboni were too concerned with the success of what they had commissioned to be gratified by recognition of their judgment, implied by the quality of the work even if it failed to arouse public enthusiasm. It is to Scarlatti's credit that the need to earn money imposed on him by 'the heavy burden of a large family' never led him to make the kinds of compromise or concession by which he might have gained wider recognition.

The Arcadian Academy had the most to offer in the fulfilment of Scarlatti's ambitions. Enrolled at the same time were Pasquini and Corelli, musicians with whom he had shared Queen Christina's favour; and the academic assemblies provided an ideal arena for the poetical and musical tournaments to which Scarlatti rightly considered himself supremely suited. The form of the cantata was fertile territory for experimentation. His famous exchange with Gasparini was realized in the spirit of rivalry at the very highest level: in 1712 Gasparini, admitted to the Academy on Corelli's death, had paid homage to his colleague in *Andate, o miei sospiri, al cor d'Irene*, a piece devoted to the pains of one unlucky in love. Scarlatti was not content simply to reply by setting the same text as a 'Cantata alla amicizia, fatta con idea humana' (marked by harmonic subtleties to interest its accomplished recipient), but produced a second, highly sophisticated version, describing it as the 'same cantata, on an inhuman idea', proudly adding 'it is not for every professor'.

Despite his unhappy experiences in Florence and Venice, Scarlatti retained his artistic integrity. This explains the judgment of F.M. Zambeccari, the music lover originally from Bologna, then living in Naples in Grimani's retinue: 'he is a great man, so good indeed that he succeeds ill because his compositions are extremely difficult and in the chamber style, and so do not succeed in the theatre'. Not for the first time he was berated for subtleties above the heads of the general public, who loved the 'cheerful stuff and *saltarelli* such as they get in Venice'. The bias is obvious, the more so since Zambeccari excused Scarlatti's cool reception but could not stomach the 'knavish stuff in the Neapolitan language' which perfectly matched popular taste. This was the key to Scarlatti's fate: here was a musician of genius who had to forgo the kind of praise from sensitive patrons like those who 20 years later would appreciate the 'happy and original freaks' of Domenico's astonishing sonatas.

However, Alessandro Scarlatti's reputation remained unchallenged: clear confirmation of this appears in Burney (*Burney GN*, 347) when he recounts that Hasse

> could not think Durante, as a contrapuntist, deserved the place which M. Rousseau has given him in his dictionary; but said that it was old Scarlatti, whom he should have called *le plus grand harmoniste d'Italie, c'est à dire du monde*, the greatest master of harmony of Italy, that is, of the whole universe; and not Durante, who was not only dry, but *baroque*, that is, coarse and uncouth.

Burney adds, in a note, 'M. Hasse's opinion of Alex. Scarlatti, corresponds exactly with that of Jomelli, who told me, at Naples, that his compositions for the church, tho' but little known, were the best of his productions, and perhaps the best of the kind'. Jommelli was only 11 when Scarlatti died and had arrived in Naples from his native Aversa in 1725; his evidence therefore indicates that Scarlatti's sacred music at least was studied with interest by the younger generation. In Naples, the 'baroque' Durante transformed 12 items from Scarlatti's cantatas into 12 *Duetti da camera* for use by singing teachers as a helpful contrast between the teacher's and the pupil's voice. The success of these duets gave the music of Scarlatti's cantatas an artificial after-life: in the

middle of the 19th century the Marchese di Villarosa could claim that without them Scarlatti's name would have been consigned to oblivion. The pattern has persisted: although Alessandro Scarlatti is considered a composer of primary importance in all the literature, little attention is paid to his work, and even in recent explorations of the 'early music' repertory his music, for all its reputation, has played an exceedingly modest part.

WORKS

*music lost unless otherwise stated*
† – *doubtful*

OPERAS

Edition: *The Operas of Alessandro Scarlatti*, ed. D.J. Grout, Harvard Publications in Music (Cambridge, MA, 1974–85) [G]

NB – *Naples, Teatro S Bartolomeo*
NR – *Naples, Palazzo Reale*
RC – *Rome, Teatro Capranica*
VGG – *Venice, Teatro S Giovanni Grisostomo*
dm – *dramma per musica*
mel – *melodramma*

| *Title* | *Genre, acts* | *Libretto* | *First performance* | *Sources, remarks, editions* |
|---|---|---|---|---|
| [untitled, ? La villegiatura di Frascati] | 3 | ? G.D. de Totis | | *I-Rvat*, comp. wint. 1677–8; intended for perf. at palace of P.F. Bernini, 1678 |
| Gli equivoci nel sembiante | dm, 3 | D.F. Contini | Rome, G. Contini's private theatre, Feb 1679 | as L'errore innocente, Bologna, 1679; as Amor non vuole inganni, Vienna, aut. 1690; *A-Wn* (Act 1 only), *B-Bc*, *I-Bc*, *MOe*, *Rsc*, *Vnm*; G vii |
| L'honestà negli amori | dm, 3 | D.F. Bernini [? or D.F Contini, according to D'Accone 1985] | Rome, palace of Queen Christina, 3 Feb 1680 | *MOe*, *Rc** (Act 1) |
| Tutto il mal non vien per nuocere | commedia per musica, 3 | G.D. de Totis | RC, Jan 1681 | as Dal male il bene, Naples, 1687; *D-Bsb*, *I-MC* (partly autograph), *Nc* |
| Il Pompeo | dm, 3 | N. Minato | Rome, Teatro Colonna, 25 Jan 1683 | *B-Br* (facs. in Handel Sources, vi, 1986) |
| La guerriera costante | 3 | F. Orsini | Rome, palace of Duchess of Bracciano, carn. 1683 | *I-Rvat* |
| L'Aldimiro, o vero Favor per favore | dm, 3 | De Totis | NR, 6 Nov 1683 | *US-BEm* |
| La Psiche, o vero Amore innamorato | dm, 3 | De Totis | NR, 21 Dec 1683 | recit. and aria *I-PAVu* |
| Olimpia vendicata | dm, 3 | A. Aureli | NR, 23 Dec 1685 | *F-Pn*, *GB-Lbl*, *I-Vnm*; as Amor vince lo sdegno, o vero L'Olimpia placata, RC, 9 Feb 1692, with new music by Scarlatti and F. Gasparini, arias in *D-Mbs* and *I-Rvat* |
| La Rosmene, o vero L'infideltà fedele | mel, 3 | De Totis | Rome, Palazzo Doria Pamphili, carn. 1686 | *D-BDk*, *MÜs*, *F-Pn*, *I-Fc* (Acts 1 and 2) |
| Clearco in Negroponte | dm, 3 | A. Arcoleo | NR, 21 Dec 1686 | *MOe* |
| La santa Dinna [Act 3] | commedia per musica, 3 | B. Pamphili | Rome, Palazzo Doria Pamphili, carn. 1687 | arias *Rvat*; Act 1 by A. Melani, Act 2 by B. Pasquini |
| Il Flavio | dm, 3 | after M. Noris | NR, ?14 Nov 1688 | arias in *GB-Och*, *I-Fc*, *MOe* and *Nc* |
| L'Amazzone corsara [guerriera], o vero L'Alvilda | dm, 3 | G.C. Corradi | NR, 6 Nov 1689 | *D-Mbs*, *I-MC* |
| La Statira | dm, 3 | P. Ottoboni | Rome, Teatro Tordinona, 5 Jan 1690 | *D-Mbs*, *GB-CDp*, *Lbl*, *I-MOe*; G ix |
| Gli equivoci in amore, o vero La Rosaura | mel, 3 | G.B. Lucini | Rome, Palazzo della Cancelleria, Dec 1690 | as Gli equivoci in amore, overo La Rosalba, Naples, Feb 1692; as La Rosaura, Florence, Borgo Ognissanti, 18 July 1692; *A-Wn*, *D-WD*, *F-Pc* (Acts 1 and 2), *GB-Lbl*; facs. of Acts 1 and 2 ed. in PÄMw, xiv, Jg.xiii–xiv (*c*1885/*R*) |
| L'humanità nelle fiere, o vero Il Lucullo | dm, 3 | | NB, 25 Feb 1691 | |
| La Teodora augusta | dm, 3 | A. Morselli | NR, 6 Nov 1692 | *Och*, *I-Fc*, *Rvat* |
| Gerone tiranno di Siracusa | dm, 3 | Aureli | NR, 22 Dec 1692 | *GB-Och* |

| Title | Genre, acts | Libretto | First performance | Sources, remarks, editions |
|---|---|---|---|---|
| Il nemico di se stesso | | | RC, 24 Jan 1693 | arias in *I-Bc* and *Rvat* |
| L'amante doppio, o vero Il Ceccobimbi | mel, 3 | | NR, April 1693 | |
| Il Pirro e Demetrio | dm, 3 | Morselli | NB, 28 Jan 1694 | as La forza della fedeltà, Florence, carn. 1712; *B-Br*, *I-Nc* |
| Il Bassiano, o vero Il maggior impossibile | mel, 3 | Noris | NB, spr. 1694 | |
| La santa Genuinda, o vero L'innocenza difesa dall'inganno [Act 2] | dramma sacro per musica, 3 | ?Ottoboni | Rome, Palazzo Doria Pamphili, Dec 1694 | *D-Mbs*, *F-Pc*, *GB-Lbl*; Act 1 by G.L. Lulier, Act 3 by C.F. Pollarolo |
| Le nozze con l'inimico, o vero L'Analinda | mel, 3 | | NB, 1695 | as L'Analinda, o vero Le nozze col nemico, Florence, carn. 1702; *F-Pn* |
| Nerone fatto Cesare | mel, 3 | Noris | NR, 6 Nov 1695 | arias and duets *I-Nc* |
| Massimo Puppieno | mel, 3 | Aureli | NB, 26 Dec 1695 | *MC*; G v |
| Penelope la casta | dm, 3 | Noris | NB, ?23 Feb 1696, ? or Palermo, 1694 | arias *Nc* |
| La Didone delirante | opera drammatica, 3 | F.M. Paglia, after A. Franceschi | NB, 28 May 1696 | arias in *Bc*, *Bsp*, *Nc*, *OS* and *Rvat* |
| Comodo Antonino | dm, 3 | Paglia, after G.F. Bussani | NB, 18 Nov 1696 | arias *F-Pn* |
| L'Emireno, o vero Il consiglio dell'ombra | opera drammatica, 3 | Paglia | NB, 2 Feb 1697 | *A-Wn*, *I-Nc*, comic scenes *D-Dl* |
| La caduta de' Decemviri | dm, 3 | S. Stampiglia | NB, 15 Dec 1697 | *B-Br*, *CDN-Mc*, *GB-Lbl*, *I-Nc*, *US-I*, *PO*, comic scenes *D-Dl*; G vi |
| Il prigioniero fortunato | dm, 3 | Paglia | NB, 14 Dec 1698 | *GB-Lbl*, *I-Nc*, *US-BEm*, (Act 1), comic scenes *D-Dl* |
| Anacreonte | dm, 3 | Bussani | Pratolino, Villa Medicea, 1698 | collab. M. Bitti and F. de Castris |
| La donna ancora è fedele | dm, 3 | after Contini | NB, 1698 | *I-Nc*, comic scenes *D-Dl* |
| Gl'inganni felici | dm, 3 | A. Zeno (except for comic scenes) | NR, 6 Nov 1699 | *US-BEm*, comic scenes *D-Dl*; as L'Agarista, o vero Gl'inganni felici, with int Brenno e Tisbe, Florence, carn. 1706 |
| L'Eraclea | dm, 3 | Stampiglia | NB, 30 Jan 1700 | items in *A-Wn*, *B-Br*, *D-Dl*, *F-Pn*, *GB-Cmc*, *Lbl* and *I-Nc*; G i |
| Odoardo (with int Adolfo e Lesbina) | dm, 3 | ?Zeno | NB, 5 May 1700 | arias in *F-Pc*, *I-Nc* and *GB-BEL*, comic scenes *D-Dl* |
| Dafni | favola boschereccia, 3 | Paglia, ?after E. Manfredi | Naples, viceroy's villa at Posillipo, 5 Aug 1700 | as L'amore non viene dal caso, Iesi, carn. 1715; *GB-Cfm* (facs. in Handel Sources, vii, 1986), comic scenes *D-Dl* |
| Laodicea e Berenice | dm, 3 | after Noris | NB, April 1701 | *F-Pn* |
| Il pastor[e] di Corinto | favola boschereccia, 3 | Paglia | Naples, viceroy's villa at Posillipo, 5 Aug 1701 | *B-Br*, *US-B*, comic scenes *D-Dl* |
| Tito Sempronio Gracco (with int Bireno e Dorilla) | dm, 3 | Stampiglia | NB, Feb 1702 | arias in *MÜs*, *F-Pc*, *I-Nc* and *US-BEm*, comic scenes *D-Dl*; rev. version, RC, 6 Jan 1720 |
| Tiberio imperatore d'Oriente | dm, 3 | G.D. Pallavicino | NR, 8 or 17 May 1702 | arias in *F-Pc*, *I-Fc*, *Nc* and *US-BEm* |
| Il Flavio Cuniberto | dm, 3 | Noris | Pratolino, Villa Medicea, Sept 1702 (? not 1st perf.) | *GB-Och* |
| Arminio | dm, 3 | A. Salvi | Pratolino, Villa Medicea, Sept 1703 | arias in *US-BEm*; rev. NB, 19 Nov 1714; rev. (? new setting), RC, carn. 1722 |
| Turno Aricino | dm, 3 | Stampiglia | Pratolino, Villa Medicea, Sept 1704 | arias in *D-MÜs*, *F-Pc* and *US-BEm* |
| Lucio Manlio l'imperioso | dm, 3 | Stampiglia | Pratolino, Villa Medicea, Sept 1706 | |
| Il gran Tamerlano | dm, 3 | Salvi, after J. Pradon | Pratolino, Villa Medicea, Sept 1706 | |
| Il Mitridate Eupatore | tragedia in musica, 5 | G. Frigimelica Roberti | VGG, 5 Jan 1707 | *B-Br*, *D-Bsb*, *F-Pn* |
| Il trionfo della libertà | tragedia in musica, 5 | Frigimelica Roberti | VGG, 11 Feb 1707 | arias in *A-Wn*, *B-Br* and *I-Rvat* |
| Il Teodosio | dm, 3 | ? V. Grimani | NB, 27 Jan 1709 | |
| L'amor volubile e tiranno | dm, 3 | G.D. Pioli and G. Papis | NB, 25 May 1709 | as La Dorisbe, ò L'amor volubile e tiranno, Rome, 8 Feb 1711; as La Dorisbe, Genoa, aut. 1713; *B-Bc*, *D-Dl* |

| *Title* | *Genre, acts* | *Libretto* | *First performance* | *Sources, remarks, editions* |
|---|---|---|---|---|
| La principessa fedele | dm, 3 | A. Piovene (rev. ? D.A. Parrino) | NB, 8 Feb 1710 | frag. *B-Br*, arias *D-MÜs*; G iv |
| Le fede riconosciuta | dramma pastorale, 3 | ? B. Marcello | NB, 14 Oct 1710 | *GB-Cfm** |
| Giunio Bruto, o vero La caduta dei Tarquini [Act 3] | dm, 3 | ?Sinibaldi | planned for Vienna, 1711; perf. cancelled | *A-Wn*; Act 1 by Cesarini, Act 2 by A. Caldara |
| Il Ciro | dm, 3 | Ottoboni | Rome, Palazzo della Cancelleria, carn. 1712 | *B-Bc**, *US-Wc* |
| Scipione nelle Spagne (with int Pericca e Varrone) | dm, 3 | Zeno and N. Serino | NB, 21 Jan 1714 | *B-Br*, *GB-Lbl*, *I-Bu*, *MC* (Act 1 and int); int perf. as La dama spagnola ed il cavalier romano, Bologna, carn. 1730 |
| L'amor generoso (with int Despina e Niso) | dm, 3 | Papis and Stampiglia | NR, 1 Oct 1714 | *GB-Lbl*, *US-Wc* |
| Il Tigrane, o vero L'egual impegno d'amore e di fede | dm, 3 | D. Lalli | NB, 16 Feb 1715 | *GB-Bu*, *Lbl*, *I-Fc*, *Nc*; G viii |
| Carlo re d'Allemagna (with int Palandrana e Zamberlucco) | dm, 3 | F. Silvani | NB, ?26 Jan 1716 | *Bu* |
| La virtù trionfante dell'odio e dell'amore | dm, 3 | Silvani | NR, 3 May 1716 | |
| Telemaco | dm, 3 | C.S. Capece | RC, carn. 1718 | *A-Wn** (facs. in IOB, xxiii, 1978), *D-MÜs*, *F-Pc* |
| Il trionfo dell'onore | commedia, 3 | F.A. Tullio | Naples, Fiorentini, 26 Nov 1718 | *GB-Lbl*, *US-Wc* |
| Il Cambise | dm, 3 | Lalli | NB, 4 Feb 1719 | *I-Nc* |
| Marco Attilio Regolo (with int Leonzio e Eurilla) | dm, 3 | | RC, carn. 1719 | *GB-Lbl*, *US-Wc*; G ii |
| La Griselda | dm, 3 | ? F.M. Ruspoli, after Zeno | RC, Jan 1721 | *B-Bc*, *D-Bsb*, *MÜs*, *GB-Lbl** (Acts 1 and 3); G iii; ed. D. Drechsler (Kassel, 1960) |

Doubtful: L'Arsate (3, ?Orsini), Rome, palace of Duchess of Bracciano, Feb 1683, arias in *I-Nc* and *Rsc*; Il Fetonte (dm, 3, De Totis), NR, 22 Nov 1685; L'Etio (dm, 3, Morselli), NR, carn. 1686, aria in *MC* and *Nc*; La Dori (dm, 3, A. Apolloni), NR, 18 Jan 1689, arias in *MOe* and *Nc*; L'Anacreonte tiranno (mel, 3, Bussani), NB, 9 Feb 1689, aria *Nc*; La serva favorita (dm, 3, C. Villifranchi), Pratolino, Villa Medicea, 1689

CONTRIBUTIONS TO OTHER COMPOSERS' OPERAS

NB – *Naples, Teatro S Bartolomeo*
NR – *Naples, Palazzo Reale*
dm – *dramma per musica*

| *Title* | *Genre, acts* | *Libretto* | *Composer(s)* | *First performance* | *Scarlatti's contribution, sources* |
|---|---|---|---|---|---|
| L'Idalma, o vero Chi la dura la vince | dm, 3 | G.D. de Totis | B. Pasquini | Rome, Palazzo Doria Pamphili, 1682 | ?reworking of Act 1 |
| Il Giustino | dm, 3 | N. Beregan | Lengrenzi | NR, 6 Nov 1684 | ?prol. |
| L'amico dell'amico, e nemico di se stesso | 3 | | | ?Naples, 1693 | arias in *I-Bc* and *Rvat* |
| L'Odoacre | dm, 3 | N. Bonis | Varischino | NB, 5 Jan 1694 | arias |
| L'Arione | dm, 3 | O. d'Arles | C. Valtoline, D. Erba and 25 others | Milan, 9 June 1694 | |
| La Semiramide | dm, 3 | F.M. Paglia | Aldrovandini | NR, 19 Dec 1701 | ?prol., arias *Nc* |
| L'Ariovisto | dm, 3 | | Perti, Magni and Ballarotti | Florence, aut. 1702 | arias *D-MÜs* |
| Amore eroico tra i pastori | opera pastorale for puppets, 3 | P. Ottoboni | Cesarini, Lulier and G. Bononcini | as La pastorella, Rome, Palazzo Venezia, 5 Feb 1705; as Love's Triumph, London, 1708 | arias *GB-Lbl* (London, 1708) |
| Thomyris, Queen of Scythia | 3 | P.A. Motteux | [pasticcio] | London, Drury Lane, 1 April 1707 | arias *Lbl* (London, 1707) |
| La Clotilda | dm, 3 | | F.B. Conti | London, Queen's, 2 March 1709 | arias *Lbl* (London, 1709) |
| Lo Petracchio scremmetore | opera comica, 3 | A. Capis | F. Scarlatti | Aversa, 1711 | ?15 arias |

| Title | Genre, acts | Libretto | Composer(s) | First performance | Scarlatti's contribution, sources |
|---|---|---|---|---|---|
| Il Porsenna | dm, 3 | A. Piovene | Lotti | NB, 19 Nov 1713 | arias in *Lbl* and *I-MC* (Act 2) |
| Giove in Argo | | A.M. Luchini | Lotti | Dresden, Schlosstheater, 25 Oct 1717 | ints: Vespetta e Milo (2 by Scarlatti, 1 by Conti) |

Doubtful: arias in La forza della virtù (dm, 3, D. David), before 1699; rev. as Creonte tiranno di Tebe, spr. 1699; collab. C.F. Pollarolo and others

SERENATAS

NCV – *Naples, Casino del vicere a Posillipo*
RC – *Rome, Teatro Capranica*
NR – *Naples, Palazzo Reale*
RDP – *Rome, Palazzo Doria Pamphili*

| Title (incipit) | Libretto | Scoring | Performance | Sources |
|---|---|---|---|---|
| Diana ed Endimione (Voi solitarie piante) | | S, A, insts | ?Rome, *c*1679–85 | ?*F-LYc*, *Pn*, *I-MC*, *US-Wc* |
| L'Olimpo in Mergellina | | | Mergellina, 25 Aug 1686 | — |
| †Serenata in honour of James II of England | B. Pamphili | | RDP, July 1688 | — |
| Serenata | | 4vv, insts | Naples, house of Scipione Giuvo, 8 Oct 1691 | — |
| Venere, Adone et Amore (Dal giardin del piacere) | F.M. Paglia | S, S, A, insts | NCV, 15 July 1696; rev. Rome, Aug 1706 | *D-MÜs* (1706 versio), *GB-Och*, *I-MC*, *US-BEm* |
| Il trionfo delle stagioni | Paglia | solo vv, choir, insts | Piazza, NR, 26 July 1696 | — |
| Il Genio di Partenope, la Gloria del Sebeto, il Piacere di Mergellina (Venticelli soavi che con ali) | | S, S, A, insts | Mergellina, 5 Aug 1696 | *I-MC* |
| Venere ed Amore (Del mar Tirreno in su l'amena sponda) | | S, A, insts | NCV, *c*1695–1700 | *B-Br*; ed. A. Tirabassi (Brussels, 1921) |
| Clori, Lidia e Filli (Già compito il suo giro) | | S, S, A, insts | *c*1700 | *Bc* |
| Serenata | | | Naples, Palazzo della Posta, 2 June 1701 | — |
| Serenata (based on Tiberio imperatore) | | | NR, 19 April 1702 | — |
| Clori, Dorino e Amore (Cari lidi, amene sponde) | | S, S, A, SSATB, insts | NR, 1 May 1702 | *D-Bsb*, *MÜs* |
| Serenata for Queen Maria Casimira | P. Ottoboni | | Rome, in front of Palazzo Zuccari, 9 Aug 1703 | — |
| Serenata for the Spanish Ambassador | | 2vv, insts | Rome, Palazzo di Spagna, 4 Oct 1703 | — |
| †Il Tebro fatidico | C.S. Capece | 3vv, insts | Rome, ? Palazzo Zuccari, 1704 | — |
| Venere e Adone: Il giardino d'amore (Care selve, amati orrori) | | S, A, insts | *c*1700–05 | *Bsb*, *MÜs*; ed. O. Drechsler (Frankfurt, 1963) |
| Endimione e Cintia (Sento un'aura che dolce) | | S, S, insts | Rome, 1705 | *B-Bc*, *D-Bsb*, *MÜs*; ed. O. Drechsler (Frankfurt, 1963) |
| Flora pellegrina (Vaga, auretta soave) | G. Buonaccorsi | S, A, insts | Rome, Villa Corsini, 14 Sept 1705 | *B-Bc*, *D-Bsb*, *MÜs* |
| Amore e Virtù, ossia Il trionfo della virtù (No, che non voglio più) | | S, S, insts | Rome, 1706 | *Bsb*, *MÜs*; ed. A. Tirabassi (Brussels, 1923) |
| Fileno, Niso e Doralbo: Serenata a Filli (Tacete, aure, tacete) | | S, S, A, insts | ? Rome, 1706 | *MÜs* |
| Sole, Urania e Clio: Le muse Urania e Clio lodano le bellezze di Filli (O mie figlie canore) | | S, S, A, insts | ? Rome, 1706 | *MÜs* |
| Venere, Amore e Ragione: Il ballo delle ninfe: Venere, havendo perso Amore, lo ritrova frale ninfe e i pastori dei Sette Colli (Cerco Amore, Amor che fa?) | S. Stampiglia | S, S, A, insts | Rome, ?1706 | *Bsb*, *MÜs*, *E-Mn*; ed. H. Williams (Clinton, NY, 1982) |

| *Title (incipit)* | *Libretto* | *Scoring* | *Performance* | *Sources* |
|---|---|---|---|---|
| Cupido e Onestà: Il trionfo dell'Onestà (Puote si poco) | | S, S, insts | Rome, ? Sept 1706 | *D-MÜs* |
| Le glorie della Bellezza del Corpo e dell'Anima (In sì bel giorno che il Gran Natale), for the birthday of Queen Elisabeth of Spain | G. Papis | 4vv, choruses, insts with int, 2vv, insts | NR, 28 Aug 1709 | |
| Amore, Pace e Providenza (Al fragor di lieta tromba) | Papis | S, A, B, SATB, insts | Piazza, NR, 4 Nov 1711 | *B-Bc*, *D-Bsb*, *MÜs* (facs in ICSC, xiii, 1986) |
| Serenata for coronation of Charles III as King of Hungary (*olim* Il genio austriaco) | | | NR, 19 June 1712 | — |
| Il genio austriaco: Il Sole, Flora, Zeffiro, Partenope e Sebeto (Dia la Fama il suo fiato) | Papis | 6 solo vv, 6vv | NR, 28 Aug 1713 | — |
| Serenata in honour of the vicereine, Donna Barbara d'Erbenstein | | | NR, 4 Dec 1715 | — |
| La gloria di primavera (Nato è già l'austriaco sole) | N. Giovo | S, S, A, T, B, SSAT, insts | Naples, Palazzo di Nicola Gaetano d'Aragona, 20–23 May 1716; London, King's Theatre, 28 March 1721 | *A-Wn*, *D-Mbs*, *GB-Lbl*, *I-Nc* |
| Filli, Clori e Tirsi (Dalle fiorite arene) | ? F. de Lemene | S, S, A, insts | NR, 4 Dec 1716; ? rev. Rome, 1721, as La ninfa del Tago | *D-Bsb*, *MÜs* |
| Partenope, Teti, Nettuno, Proteo e Glauco (Chi al vasto, ondoso, formidabil regno) | | S, S, S, A, B, SATB, insts | Naples, ? Palazzo Reale, 4 Nov 1718 | *US-Wc* |
| La virtù negli amori (Dolce sonno, oblio de' mali) | G. Lemer | 4vv, insts | RC, 16 Nov 1721 | — |
| Erminia (Ove smarrita, e sola), for the wedding of the Prince of Stigliano | | S, A, T, B, SSAT, insts | Naples, Palazzo Stigliano, 13 June 1723 | *GB-Lcm*, *I-MC*, *Nc* (all Pt I only) |
| †Diana, Amore, Venere (Bel piacere ch'è la caccia) | | S, S, A, insts | | *Mc* (? by P. Scarlatti) |

ORATORIOS, LARGE SACRED WORKS

*Italian oratorios unless otherwise stated*

Edition: *Gli oratorii di Alessandro Scarlatti*, ed. L. Bianchi, i–v (Rome, 1964–9) [B]

| *Title (genre)* | *Text* | *Scoring* | *Performance* | *Sources, Edition* |
|---|---|---|---|---|
| ?(Lat. orat) | | | Rome, Oratorio del SS Crocifisso, 24 Feb 1679 | — |
| ?(Lat. orat) | | | Rome, Oratorio del SS Crocifisso, 12 April 1680 | — |
| Passio Domini Nostri Jesu Christi secundum Joannem (Lat. Passion) | Bible | A, B, SATB, str, bc | *c*1680 | *I-Nc*, *Nf*; ed. E. Hanley (New Haven, CT, 1955); ed. O. Deffner (Stuttgart, 1966) |
| ?(Lat. orat) | | | Rome, Oratorio del SS Crocifisso, 20 Feb 1682 | — |
| Agar et Ismaele esiliati | G.D. de Totis | S, S, S, A, B, str, bc | Rome, ? Palazzo Pamphili, 1683; as L'Abramo, Palermo, 1691; as Ismaele soccorso dall'angelo, Rome and Florence, 1695; as Il sacrificio di Abramo, Rome, 1703 | *A-Wn*; ed. in B ii |
| Il trionfo della gratia | B. Pamphili | S, S, A, str, bc | Rome, Collegio Romano, 18 March 1685; as La Maddalena pentita, Modena, 1686; as La conversione di S Maria Maddalena, Florence, 1693 | *D-Dl*, *GB-Cfm*, *I-MOe*, *Rli* (parts) |

| *Title (genre)* | *Text* | *Scoring* | *Performance* | *Sources, Edition* |
|---|---|---|---|---|
| Il martirio di S Teodosia | | S, A, T, B, str, bc | Modena, 1685; as S Teodosia vergine e martire, Florence, 1693 | *A-Wn*, *B-Br*, *F-Pn*, *I-MOe*, *Rli* (parts) |
| I dolori di Maria sempre vergine | | S, A, T, B, str, bc | Naples, S Luigi di Palazzo, 1693; in Lat. as La concettione della beata vergine, Rome, 1703 | *F-Pn* |
| La Giuditta (i) | P. Ottoboni | S, S, A, T, B, 2 fl, tpt, trbns, str, bc | Rome, ? March 1693 or 21 March 1694 | *I-Nc*, Morristown, NJ, St Elizabeth College, ed. in B i |
| Samson vindicatus (Lat. orat) | ?Pamphili or ? P.U. Carrara | | Rome, Oratorio del SS Crocifisso, 25 March 1695 | — |
| Cetre non più, tacete (componimento per musica) | 'Silbo Tropei' | 4vv, insts | Rome, Palazzo Apostolico, 24 Dec 1695 | — |
| Il martirio di S Orsola | | S, S, A, T, B, tpt, str, lute, bc | ?Rome, *c*1695–1700 | *F-LYm*, *US-NH* |
| La Giuditta (ii) | A. Ottoboni | S, A, T, str, bc | March 1697 | *GB-Ckc*; ed. in B iii |
| Le religione giardiniera (melodramma sacro) | F. de Raymo | | Naples, S Pietro Martire, 1698 | — |
| Davidis pugna et victoria (Lat. oratorio) | S, S, A, T, B, SATB, SATB, str, bc | Rome, Oratorio del SS Crocifisso, 5 March 1700 (probably not 1st perf.) | *F-LYm*; ed. in B v | |
| La SS Annunziata | P. Ottoboni | S, S, S, A, T, str, bc | Rome, Palazzo della Cancelleria, 25 March 1700 | *B-Br*, *D-MÜs* |
| L'assunzione della BVM | P. Ottoboni | S, S, A, A, str, bc | Rome, Oratorio dei Filippini, 1 April 1703; as La sposa dei sacri cantici, Naples, 1710 | *A-Wn*, *D-MÜs*, *F-Pc*, *US-STu* |
| S Casimiro, Re di Pononia | | S, S, S, A, T, str, bc | ? Rome, Palazzo Zuccari, ? 12 Sept 1704; Florence, Compagnia della Purificazione detta di S Marco, 1705 | *A-Wgm*, *Wn*, *E-Mn* |
| S Filippo Neri | P. Ottoboni | S, A, A, T, tpt, str, lute, bc | Rome, Palazzo della Cancelleria, 26 March 1705 | *B-Br*, *D-MÜs*; ed. R. Giazotto and G. Piccioli (Milan, 1960) |
| S Michaelis Arcangelis cum Lucifer pugna et victoria (Lat. orat) | ?Pullioni | | Rome, Oratorio del SS Crocifisso, 3 April 1705 | — |
| Il regno di Maria assunta in cielo | P. Ottoboni | S, S, A, A, fl, 2 ob, tpt, str, lute, bc | Rome, Palazzo della Cancelleria, 23 Aug 1705; as Il trionfo della SS Vergine assunta in cielo, Florence, Compagnia della Purificazione detta di S Marco, 1706 | *MÜs* |
| Il Sedecia, re di Gerusalemme | F.O. Fabbri | S, S, A, T, B, chorus, 2 ob, 2 tpt, timp, str, lute, bc | Urbino, 1705; rev. 23 March 1706, Rome, Seminario romano | *A-Wn*, *B-Bc*, *D-Bsb*, *Dl*, *Hs*, *Mbs*, *I-Rc*; ed. G. Guerrini (Milan, 1961) |
| Abramo, il tuo sembiante (componimento poetico) | S. Stampiglia | S, S, A, T, B, chorus, 2 ob, str, bc | Rome, Palazzo Apostolico, 24 Dec 1705 | *D-MÜs* |
| Qual di lieti concenti (cant. on the Nativity) | | | Rome, *c*1705 | *D-MÜs* |
| S Francesco di Paola | | | Urbino, Chiesa della Communità, 1706 | — |
| Il martirio di S Susanna | Stampiglia | | Florence, Chiesa dei Filippini, 1706 | — |
| ? (? La Giuditta) | G. Buonaccorsi | | Rome, Palazzo Apostolico, 24 Dec 1706 | — |
| Alcone, ove per queste (cant.) | Fabbri | 3vv, insts | Rome, Palazzo Apostolico, 24 Dec 1706 | — |
| Humanità e Lucifero | | S, T, pic, tpt, str, bc | ?1706 | *MÜs* |
| Cain overo Il primo omicidio | A. Ottoboni | S, S, A, A, T, B, str, bc | Venice, Lent 1707 | **US-SFsc*; ed. in B iv |

| Title (genre) | Text | Scoring | Performance | Sources, Edition |
|---|---|---|---|---|
| Il giardino di rose: La SS Vergine del Rosario [? = La religione giardiniera] | | S, S, A, T, B, 2 fl, 2 ob, bn, 2 tpt, str, lute, | Rome, Palazzo Bonelli, 24 April 1707 | *D-MÜs* |
| Serafini al nostro canto (cant.) | M. Scarabelli | 3vv, insts | Rome, Palazzo Apostolico, 24 Dec 1707 | *GB-Cfm* |
| Il martirio di S Cecilia | P. Ottoboni | | Rome, Chiesa Nuova, before 6 March 1708; rev. with new final tableau, Rome, Palazzo della Cancelleria, Jan 1709 | — |
| Oratorio per la Passione di Nostro Signore Gesù Cristo (Passion orat) | P. Ottoboni | S, S, A, 2 tpt, trbn, timp, str, bc | Rome, Palazzo della Cancelleria, 4 April 1708; in Lat. as Culpa, Poenitentia et Gratia, Rome, 1725 | *D-Dl, WD*; ed. L. Bianchi (Rome, n.d.) |
| Il trionfo del valore | | 5vv, insts | Naples, Palazzo Reale, 19 March 1709 | — |
| La SS Trinità | | | Naples, May 1715 | Brescia, Fondazione Bravi; ed. G. Piccioli (Bologna, 1953) |
| [La vergine addolorata] | | S, S, A, T, fl, ob, tpt, str, bc | Rome, 1717 | *B-Bc, GB-Lwa, I-Nf, Ras, Rscg* |
| La gloriosa gara tra la Santità e la Sapienza | | 3vv, insts | Rome, 13 June 1720 | — |

Also arias in pasticcio orats: I trionfi di Giosuè (G.P. Berzini), Florence, Compagnia di S Marco, 1703, and as Giosuè in Gabaon, Florence; Sara in Egitto (D. Canavese), Florence, Compagnia di S Marco, 1708

CANTATAS

*for S and continuo unless otherwise stated; for sources see Hanley (1963) and Rostirolla (1972)*

Edition: *Cantatas by Alessandro Scarlatti, 1660–1725*, ed. M. Boyd, ICSC, xiii (1986) [facs.] [B]

A battaglia, pensieri, S, A, 2 vn, vc, db, tpt, mandola, bc, 1699; Abbandonar Fileno dovea, S/A, bc; Abbandonato e solo (Il Nerone), S/A, bc; †A chi t'inganna, bella tiranna, S/A, bc; Ad altro uso serbate; Agitato mio core, dove ti volgi?, 1704; Agitato sen cade (La Sofonisba); Ah ben lo vedi, o core; Ah che pur troppo è vero; Ah crudele, che ti pose tanto foco, *GB-Ob*; Ah fuggi, sì, mio core; Ahi che sarà di me? (Floro e Tirsi), 2 S, bc, 2 Sept 1707; Ah Mitilde vezzosa, 29 July 1712, ed. in Daw (1984); Alba che neghittosa; Al fin diviene amante

†Al fine, o Clori amata; Al fin m'ucciderete, S/A, bc, 20 July 1705, facs. in B; Alle troiane antenne (Didone abbandonata), 18 Sept 1705, facs. in B; Allor che stanco il sole, S, 2 vn, bc; Allor ch'il Dio di Delo (La Gelosia), 26 Feb 1705, facs. in B; Allor ch'il fier leone; Al mare, al bosco, al rio; Alma, tu che dal cielo (A. Ottoboni), S, 2 vn, bc, 12 Sept 1709; Alme voi che provaste; Al mormorio dell'onda; †Al mormorio d'un vago ruscelletto; Al pensiero, miei sguardi, July 1706, ed. in Inkeles (1977); Al seren di sì bel giorno, 26 Oct 1704; Al voler del bene amato (Devesi amare per servire); †Amai, dolce mia vita, A, bc; Amanti, anch'io son preso, S, 2 vn, bc

Amica, hora che Aprile (Filli e Clori), 2 S, 2 vn, bc, ?1694; Amici s'è vinto (Amor perduto e ritornato) (A. Ottoboni), before 1710; Ammore brutto figlio de pottana, T, bc, facs. in B; Amo e godo d'amare; †Amo, e negar nol posso, Dec 1704, ed. in Inkeles (1977); Amo, ma l'idol mio, A/S, bc, 9 June 1701; Amo, peno, e languisco, Mez, bc; Amo, peno, gioisco (Amante timido di spiegarsi alla sua dama); †Amor che fia di noi (Cantata grave); Amor con l'idol mio, 3 April 1792; Amore, o mi togli le fiamme; Amor, fabro ingegnoso; Amor, Mitilde è morta (La morte di Mitilde); Amor, o crudo amor, sempre in tormenti; Amor, tu che si bella fiamma accendesti

Andate, o miei sospiri (i), 1712, facs. in B; Andate, o miei sospiri (ii), 1712, facs. in B; A piè d'un faggio ombroso; A piè d'un verde colle; †Api industri che volate (Paragone amoroso); †A placar la mia bella, T, bc; Appena chiudo gl'occhi (Il sogno), S, vn, bc; Appena giunse, al forte campo (Oloferne), B, 2 vn, bc (inc.); A privarmi del bel; Ardea per Coridone Clori; Arder per due pupille (Bella dama contenta), 1704; Ardo d'amore e impatiente; †Ardo e del nobil foco; Ardo, è ver, per te d'amore S, fl, bc (inc.), ed. R. Meyland (Adliswil, 1981); Ardo tacito amante, S/A, bc, 30 Aug 1706; Arse felice un tempo; A soffrire impara, o core

Assiso in verde prato; A te, Lisa gentile, A, bc; Augelletti semplicetti che girate (La rete, d'amore); Augellino prigioniero, ferma oh Dio; Augellin, sospendi i vanni (i) (B. Pamphili), S, 2 vn, bc; Augellin, sospendi i vanni (ii) (Pamphili), ?1689; Augellin vago e canoro, S, 2 fl, bc, 16 June 1699, ed. in Freund (1979), ed. H.W. Köneke and W. Döling (Rome, 1984); Aure io son di voi geloso, S/A, bc; A voi che l'accendeste (F.M. Paglia), *c*1692; Balze alpestri e romite (Amante che gode la beatitudine alpestre); Barbara ingrata Fille, S/A, bc, 18 Sept 1706; Bei prati, freschi rivi (Il disperato); Bei prati, verdi colli, 5 Nov 1704; Bel Dorino–Amata Clori, S, B, 2 vn, bc

Bella, dunque n'andrai; †Bella madre dei fiori, S, 2 vn, bc, ed. L. Bettarini (Milan, 1970); Bella onda che mormori, S, ?2 vn, bc, 1694, lost; Bella, per te d'amore, S/A, bc; Bella quanto crudel spietata Irene, June 1717, ed. in Daw (1984); Bella rosa adorata (La rosa), Sept 1704; Bella se quella face; †Belle faci del cielo, A, 2 vn, tpt, bc; †Belle pupille care, e chi (attrib. Francesco Scarlatti in *GB-Mp* Q544 Bk51); Benchè o sirena bella; Benchè porti nel volto; Benchè vezzosa Irene; Ben folle e chi non parte; Ben mio quel verme alato (Paglia), S, 2 vn, bc; Biondi crini ch'in fronte; Boschi amati che cingete col silenzio

Cara sempre agl'occhi miei; †Care pupille belle, belle se mi lasciate; †Care selve, a voi ritorno; Care selve gradite; Caro amor, quant'è gradita; Caro Fileno mio, quanto mi spiace; †Caro laccio, dolce nodo, S/A, bc, 1695; Celinda è la mia vita; Cerca nel cor di Mille, A/S, bc, 10 Aug 1706; †Cerco, nè so trovar beltà fedel (A. Ottoboni); Che fai, mio cor?, S/A, bc; Che le dolcezze estreme, before 1698; Che mai sarà di me?; Che più farai, arciero Amor? (Clori e Dorino), S, B, bc; †Che più tardi, o ninfa bella?; †Che pretendi, o tiranna?, ?1688; Che rispetti, che, mondo?; †Che Sisifo infelice, 25 July 1706, ed. in Inkeles (1977)

†Chi batte al mio core? (F. Melosio); Chi m'insegna ov'è quel bene?; Chi m'insegna un tetto?; †Chi mi toglie a riposi?; Ch'io da te mi divida, A, bc; †Ch'io scopri il mio affetto, before 1694; †Ch'io ti manchi di fede; †Chiudea presso d'un fonte; Chiudetevi per sempre e di pianger cessate; Chiusa, tra fosche bende; Chi vedesse la ferita, 1 June 1690; Chi vidde mai o chi provo?; Cinta dei più bei fiori; †Cinta di rai splendea; †Cleopatra la bella, la Venere d'Egitto (Lamento di Cleopatra); Cleopatra, mia reina (Marc'Antonio e Cleopatra), S, A, bc; †Clori, adorata Clori, o quante pene; Clori, allor ch'io ti vidi, 17 April 1701

Clori bell'idol mio, Clori mia vita; Clori, bell'idol mio, sai tu qual è il desio?, 1 July 1795; Clori, io tacqui a bastanza; Clori, mia cara Clori, moro; Clori mia, Clori bella, ah non più, S, fl, bc, 18 June

1699, ed. F. Muller-Busch (Celle, 1990), ed. R. Halton (Artamon, NSW, 1998); Clori mia–Dorino caro (Dorino e Clori), S, B, bc; †Clori mia, se t'amo (Risoluzione di Tirsi) (Paglia), lost; Clori, mi sento al seno; Clorinda [Mitilde] è bella e sempre è più vivace; Clori spietata, mio crudel tesoro; Clori superba, e come mai?; Clori vezzosa e bella, A, bc, ed. P. Foster, T. Roberts and N. Pyron, *Alessandro Scarlatti: Three Cantatas* (London, 1982); †Colui che fisso mira, S/A, bc, April ?1696; Come il foco alla sua sfera; †Come potesti mai; Come può non esser bella?, 15 Feb 1701

Come volubil gira la ruota; †Con la speme di godere; Con non inteso affanno; †Contentati mio core, A, bc; Con trasparente velo, 13 Dec 1702; Cor di Bruto, e che risolvi?, B, bc; Coronate il bel crine; Correa nel seno amato, S, 2 vn, bc, before 1694, ed. O. Drechsler (Kassel, 1964); Cruda Filli spietata; †Crudelissimo amore, A, bc (probably by Albinoni); †Crudel, mira quest'occhi; Crudel, perchè privarmi?, 2 S, bc; Crudo Amor, che vuoi da me?; Crudo Amor, empie stelle, iniqua sorte, in Cantate a I & II voci col basso continuo, op.1 (Amsterdam, 1701); Crudo Amor, empie stelle, Irene ingrata; Crudo Amor, saper vorrei; Da che Tirsi mirai; Dagli strali d'amore, 3 Sept 1701; †Da l'arco d'un bel ciglio, A, bc (pubd in Albinoni's op.4, 1702)

Dal bel volto d'Irene, 4 Jan 1705; Dal colle al pian discesa; †Dal crudele Daliso (pubd in G.B. Bassani's op.3, 1682); Dal dì ch'Amor m'accese; Dal dì che l'empio fato; †Dal giorno fortunato ch'io vidi (Paglia), ?1704; Dal grato mormorio; †Dalisa, e come mai, A, bc; Dalla fida compagna abbandonata; Dalla nativa sfera scese, 5 Oct 1704; Dalla speme deluso (Paglia); Dalle pene amorose; Dalle tirrene sponde parti Filli; Dall'oscura magion dell'arsa Dite (L'Orfeo), S, 2 vn, bc; Dammi, amore, un altro cor; Da qual parte celeste, 20 Oct 1701; Da quel dì che Mitilde; Da quell'hora fatale (i); Da quell'hora fatale (ii), 1716, ed. in Daw (1984)

Da sventura a sventura, ?1690; Da turbini di pene; †Da voi parto, amati rai, B, bc; †Deh, per mercè l'ignudo Dio; Deh torna, amico sonno (Il sonno), 22 Sept 1716; Del faretrato nume amor tiranno; Del lagrimoso lido (Euridice dall'Inferno), 17 June 1699; Della spietata Irene fur l'accese pupille; Delle patrie contrade; Del mio seno la costanza, S/A, bc; Del Tebro in su le sponde; Del Tirreno a le sponde (Cantata di lontananza); Del Tirreno sul lido, A, bc, Dec 1697; Dentro il sen della mia Irene; †Dentro un orrido speco; †Di che havete paura?; Di cipresso funesto (Querele e morto di Tirsi per Clori ingrata), before 1694; †Di colore de' cieli (Occhi azurri); Di dolore in dolor, *US-NH*; †Di due vaghe pupille nere

Diedi a Fileno il core (Amor corrisposto), A/S, bc, 1705; Di me che sarà?; Dimmi che pensi, o Amore, in Cantate a I & II voci col basso continuo, op.1 (Amsterdam, 1701); Dimmi, Clori superba (Clori superba), S/A, bc, 1704; †Dimmi, crudel, e quando, S, A, bc; Dimmi, mio ben, perchè; Dipende da te solo la pace, 1v, bc; Di pensiero in pensier, A, bc; Disperate pupille, hor, sì, piangete (Disperatione amorosa), S, B, bc; Dispettoso pensiero; †Dolci istinti d'amore; Dopo lungo penar (i); Dopo lungo penar (ii), B, bc; Dorisbe, i miei lamenti (Eurillo sdegnato); Dormono l'aure estive, S/A, bc, 10 Jan 1705; Dove alfin mi traeste? (L'Arianna); Dov'è Filli, dov'è?

Dove fuggi, o bella Clori? (i), S, A, bc; Dove fuggi, o bella Clori? (ii) (Lidio e Clori), S, A, 2 vn, bc; †Dove fuggo, a che penso?, S, vn, bc; †Dove l'eneta Dori alla reggia; Dove una quercia annosa (Beltà bruna) (Paglia); Dove xestu, cor mio? (A. Ottoboni), lost, formerly *D-Dl*; Dov'io mi volga o vada, ed. in Daw (1984); Due nemici tiranni, 1722; D'un platano frondoso; Dunque ingrato spergiuro, S/A, bc; Dunque perchè lontano, facs. in B; Dunque sperar non lice; Ebra d'amor fuggia (L'Arianna), S, 2 vn, bc, ed. R. Meyland (Fankfurt, 1970); Ecco ch'a voi ritorno (after F. de Lemene), 2 versions; E come, oh Dio, lontana?, before 1707; †E come, o Dio, tacito e fido?; E come, ohime, poss'io?, 11 Feb 1714, ed. in Daw (1984)

E con qual core, oh Dio (i); †E con qual core, oh Dio (ii); E con qual core, oh Dio (iii), S, 2 vn, bc; †È gran pena l'amare; È la speme un desio tormentoso, 16 Oct 1704; Elitropio d'amor, S/Mez, bc, 1694, ed. G. Tintori, *A. Scarlatti: 4 cantate (inedite)* (Milan, 1958); E lungi dal mio, bene; Entro a più foschi horrori; Entro romito speco; E penar degg'io ancora, S/A, bc; È pure il gran tormento, S/A, bc; †E pur è vero che alletti; E pur odo e non moro; E pur tenti il ritorno (G. Monaci); E pur vuole il cielo e amore (D. Benigni), S, A, bc, before 1706; E quando, ingrata Nice?; E quando mai cessate?; Era già l'alba e in cielo (Europa rapita da Giove in forma di toro)

Era giunta quell'ora, 29 Nov 1704; Era l'oscura notte e d'ogni intorno di fosco ammanto, S, 2 vn, bc; Era l'oscura notte e d'ogni intorno le tremolanti stelle; Era un giorno Fileno, *US-NH*; E satio ancor non sei; E sia pur vero, S/A, bc; E sino a quando, Amor?; E sino a quando, o stelle?; †Essere innamorato e non poterlo dir; Eurilla, all'or che sei cinta; Eurilla, amata Eurilla, before 1698; Eurilla, io parto, a Dio; Eurilla, oh Dio, nel seno palpita; †E viva al diletto la mia rimembranza; Facile sembra a un core l'amar; Farfalla che s'aggira (La pazzia, overo La stravaganza), 11 Aug 1706; Farfalletta innocente se correndo

Fatto d'amor seguace, S/A, bc; Ferma omai, fugace e bella, A, 2 vn, va, bc, Dec 1724, facs. in B; Fiamma ch'avvampa; Fida compagna, del tuo alato amante (Lontananza), S, 2 vn, bc; Fiero acerbe destin dell'alma mia; Filen, mio caro bene (Filli che esprime la sua fede a Fileno), A, 2 vn, fl, bc; Fileno, oh Dio, Fileno, di quest'anima amante, S, 2 vn, bc; Fileno, ove t'en vai? (Clori abbandonata), 11 Oct 1704; Fileno, quel Fileno, tutto fe', S, 2 vn, bc; Filla mia, perchè piangi?; Fille, dolente Fille; Fille, mia cara Fille, 18 Nov 1704; Fille, tu parti, oh Dio, S/A, bc, 12 March 1722

Filli adorata, ah ben comprendo (Chiese Fileno come stasse in gratia di Filli: ella rispose, 'ne ben, ne male'); Filli adorata e cara, Filli che fosti, 23 April 1705; Filli adorata e cara, io parto (Partenza: Fileno giura fedeltà a Filli), 22 Sept 1706; Filli altera e spietata; †Filli che del mio core, May 1700; Filli che fra gl'orrori (Cantata ... notturna), S, 2 vn, bc, 1706, ed. in Freund (1970); †Filli credilo a me son tutte scuse, A, bc, *F-Pn*; Filli crudel, dunque tu parti?; Filli, di questo cor parte più cara; Filli, già volge l'anno; †Filli, la lontananza homicida, 1695; Filli, la tua bellezza, 27 June 1702; Filli mia, Filli cara (Descrittore di bella donna), 15 Jan 1702

†Filli mia, tu mi consoli; Filli, mio ben, mia vita, May 1704; †Filli, sei bella, è ver; Filli, tu sai s'io t'amo (Sconsolato rusignolo), S, 2 fl, bc, April 1701, ed. H.W. Köneke and W. Döling (Rome, 1984); Fiumicel che del mio pianto; †Fiumicel cui l'onde chiare, A, bc; †Flagellava nel cielo (Il Narciso); Fonte d'ogni dolcezza, 12 March 1709, ed. in Daw (1984); Fonti amiche, erbe care; Forse di Sirio ardente; Fra liete danze; Fra mille semplicetti augei canori, 14 Aug ?1701, facs. in B; Frangi l'arco e lo stral, 27 Aug 1706; Fra tante pene, e tante, 23 June 1706; Fu d'oro il primo dardo; †Fuori di sua capanna, S, vn/fl, bc

Giacea d'un mirto all'ombra; Giacea presso alla sponda; Già di trionfi onusto (Il Germanico) (Pamphili), 1 June 1690; Già l'alba luminosa, S, 2 vn, bc, *F-Pn*; Già lusingato appieno, S, 2 vn, bc, *D-Hs*, facs. in B; Già per lunga stagion bersaglio (Lo strale d'amore); Già sepolto è fra l'onda, S, 2 vn, va, va da gamba, bc; Già sorge l'alba (Dorisbe cacciatrice); Già sul carro dorato (Occhi neri), ?1704; Già vicina è quell'ora, S/A, bc, 15 June 1699, facs. in B; Giù di Vulcan nella fucina eterna, A, bc, 1698; Giunto è il fatal momento (Partenza), 1705; Giusto premio a merti suoi (P. Figari), 1v, insts, 1704, lost; Goderai sempre crudele, 1695 (inc.); Ha l'umore stravagante; Ho una pena intorno al core; I celesti zaffiri, 19 Aug 1701, lost; Il centro del mio core

Il ciel seren, le fresche aurette (La primavera: Clori e Lisa compagne), 2 S, bc; †Il cor che vive oppresso; Il fulgido splendor d'un ciglio arciero, 14 March 1705; Il genio di Mitilde, S/A, bc, ed. in Daw (1984); Il mio sol non è più meco, 31 Oct 1704; Il più misero amante, A, bc; Il rosignolo se sciogle il volo (i), A/S, bc, 19 Dec 1698, facs. in B; Il rosignolo se sciogle il volo (ii), A/S, bc, 26 Aug 1700, facs. in B; Il timido mio core (Immagini d'orrore); Imagini d'orrore, B, 2 vn, bc, 16 July 1710, ed. in Freund (1979); In amorosi ardori; In bel sonno profondo; In che giammai t'offesi?, 8 Aug 1706; In due vaghe pupille; Infelice mio core, che ti valse?

Infelice mio core, giunse alfin; †In fra notturni orrori (pubd in A. Marcello, 12 cantate a voce sola, 1708); Ingiustissimo amor, tu che sovvente; In placida sembianza; †In questa lacrimosa orrida valle (Tantalo sitibondo); In solitaria soglia; †In traccia del suo bene (pubd in G.B. Bassani's op.2, 1680); In vano, amor tiranno tenta; Io ben so che siete arciere, 1704; Io che ad un tronco; †Io che con aurea luce; Io che dal cor di Fille, S/A, bc; Io credei che felice; Io m'accendo a poco a poco; Io morirei contento, ed. G. Tintori, *A. Scarlatti: 4 cantate (inedite)* (Milan, 1957); Io non v'intendo, o stelle, ?1688; †Io per Dori mi struggo, before 1694; Io piango e tu non m'odi, *F-Pn*

Io son Neron l'imperator del mondo (Il Nerone), 1698, ed. in Inkeles (1977), facs. in B; Io son pur solo, ed. M. Boyd (Kassel, 1972); †Io t'amerò e nel mio petto; Io ti vuò dir, Dorisbe, Aug 1700; Io vengo, o Filli, 20 Sept 1706; Irene, idolo mio, in questo a me, 12 July 1705; Irene, idolo mio, se per te vivo; La beltà ch'io sospiro (Pamphili), 16 Aug ?1701; †La cagion delle mie pene; Là dell'Arno su l'onde; Là dove al sonno in braccio (Paglia), 1v, insts, lost; Là dove al vivo argento; Là dove a Mergellina, 1725; La face d'amore ch'il core m'arde (A. Ottoboni), before 1710; La fortuna di Roma

(Il Coriolano) (Pamphili), S/A, bc, 16 July 1689; La gran madre d'amore (Innamoramento di Venere et Adone)

La gratia, la sembianza della tua pastorella, 22 Feb 1702, ed. in Inkeles (1977); †Lagrime dolorose dagl'occhi miei, T, 2 vn, bc; Là nel ben sen della regal Sirena; Là nel campo de fiori (inc.); Là nell'arcadie spiagie 1700: Langue Clori vezzosa; L'armi crudeli e fiere, A, bc, ed. P. Foster, T. Roberts and N. Pyron, *Alessandro Scarlatti: Three Cantatas* (London, 1982); Lascia, deh lascia al fine, ed. in GMB, ed. in Mw, xxxii (1968); Lascia di tormentarmi, amor tiranno, 1709, ed. in Daw (1984); Lasciami alquanto piangere, May 1716, ed. in Daw (1984); Lasciami sospirar, io voglio piangere (Dorindo e Fileno), S, B, bc; Lascia omai di tormentarmi, o memoria; Lascia più di tormentarmi, rimembranza, 1688, ed. in Inkeles (1977), facs. in B; Lasciate ch'io v'adori (Preghiera amorosa), 19 Oct 1705, ed. in Inkeles (1977); Lasciate, homai lasciate di tormentarmi, più; Lasciato havea l'adultero superbo (Lucretia romana) (Pamphili), 16 Sept 1688; La speranza che lusinga (A. Colombi)

†L'augellin, che sciogle il volo, A, bc; La vezzosa Celinda; Leandro, anima mia (Ero e Leandro), A/S, bc; †Leggi, de' leggi, o Clori, A, bc; L'empio mio destin brama la morte, 2vv, bc; Le vaghe tue pupille (Bella donna crudele); †L'huom che segue una speranza (Tormento della Speranza e della Fortuna), A, bc; Libertà del mio cor; Lidio, in van mi condanni (Bella donna rimproverata a torto nel partire del suo vago così risponde); Liete, placide e belle acque, 1709, ed. in Daw (1984); Lieti boschi, ombre amiche, A/S, bc, 18 Aug 1704; †Lilla, mi parto, addio, S/A, bc; Lisa, del foco mio (Clori e Lisa compagne), 2 S, bc, 28 Feb 1706, ed. in Freund (1979), facs. in B

Lontananza, che fai?, 27 Nov 1701, ed. in Inkeles (1977); Lontananza crudele, deh perchè? (Lontananza), 4 Oct 1713, ed. in Daw (1984); Lontananza crudele, tu mi trafiggi, before 1694; Lontananza e Gelosia, *US-NH*; Lontananza non risana, A, bc; Lontananza tiranna che da te mi divide; Lontan da la sua Clori, ed. M. Boyd (Kassel, 1972); Lontan dall'idol mio, S/A, bc, 1699; Lontan dal suo tesor; Lontan dal tuo bel viso (Paglia), S/A, bc; Lontano dal suo bene; Lo sa il ciel, sallo amore, ?1704; Lo so ben io; Luci care al mondo sole, 1 June 1690; †Luci, siete pur quelle, S/A, bc; Luci vaghe se mirate, *NH*; Lumi ch'in fronte (Ama e non spera godere), 4 Dec 1703; Lumi, dolenti lumi, chiudetevi, S/A, bc; Lunga stagion dolente, 3 June 1706; Lungi dal ben ch'adoro

Lungi dalla cagion per cui sospiro (Lontananza), 20 Dec 1704; Lungi dall'idol mio, A, bc; Lungi dal Tebro in riva, *US-NH*; †Mal fondati sospetti, 1685; Mal sicuro è il fior nel prato (A. Ottoboni), before 1710; Mentre affidan al mar di Cupido, ?1689; Mentre al sonno chiudea; †Mentre Clori la bella presso un ruscel, S, 2 vn, bc; Mentre Clori la bella sotto l'ombre d'un mirto, S, 2 fl, bc; Mentre da questo monte; Mentre Eurillo fedele [infelice], 1690; †Mentre in un dolce oblio; Mentre mesto e piangente, A, bc; Mentre sul carro aurato (Clori e Mirtillo), S, A, bc; Mentre un zeffiro altero, ? before 1694; Mentre un zeffiro arguto, S/B, 2 vn, bc, ? before 1694

Mesto, lasso e ramingo, June 1704; M'ha diviso il cor dal core (A. Ottoboni) A, bc, before 1710, ed. P. Foster, T. Roberts and N. Pyron, *Alessandro Scarlatti: Three Cantatas* (London, 1982); †Mia bella Clori, ascolta; Mia bellissima Clori quando i lumi; Mia Climene adorata se mai occhio, 1710, ed. in Daw (1984); Mia Dorinda, mia vita, S, vn, bc, 1706; †Mi contento così, T, 2 vn, bc; Mie speranze fallaci; Mi nasce un sospetto (Amante insospettito); †Mio cor, dov'è la bella libertà?, A, vn, bc; Mi parto, Eurilla, a Dio, A, bc; Mira, o Filli, quella rosa (La rosa); Mirtillo, anima mia, già che parti (Partenza), S, 2 vn, bc; Mitilde, addio poichè di nuovo amante; Mitilde, alma mia, se udiste mai, 3 July 1720

Mitilde, anima mia, conforto di mie pene; Mitilde, mio tesor, così veloce, ed. in HAM, ii; Mitilde, mio tesoro, e dove sei? (Mitilde); Mitilde, oh quanto dolce e lusinghiero; Mi tormenta il pensiero (i), 10 March 1701; Mi tormenta il pensiero (ii) (Amante parlando con il pensiero), A/B, bc; Mondo, non più, lost; Morirei disperato se credessi (Paglia), before 1694; †Mostri, deh non temete; Nacqui a' sospiri e al pianto, S, 2 vn, bc, ? before 1693, ed. L. Bettarini (Milan, 1970); Nei languidi respiri; Nel centro oscuro di spelonca; Nel dolce tempo in cui ritorno, 27 May 1712, ed. in Daw (1984); Nella febbre d'amor mi struggo, *US-NH*; Nella stagion, che di viole e rose, *F-Pn*; Nella stagione appunto che il pianeta (Paglia), S, 2 vn, bc

Nella tomba di Gnido (Paglia), S, 2 vn, bc; Nelle arene del Tago, A, bc, 24 July 1698; Nell'estiva stagione; Nel mar che bagna al bel Sebeto il piede, B, bc; Nel mar che bagna a Mergellina il piede; Nel profondo del mio core; Nel sen degl'antri; Nel silentio commune, S, 2 vn, va, bc, ed. in Lake (1980); Nel suo fido caro nido; Ne' tuoi lumi, o bella Clori (Begl'occhi), 1704; Nice mia, un solo istante; Ninfa crudel, deh vieni, A, bc; Non è come si dice, 20 Aug ?1701; Non è facile ad un core (La catena d'amore), 4 Dec 1704; †Non ha un giorno di contento, S, A, bc, *US-NH*; †Non mi credi, deh perchè?; No, non deggio, è troppo cara, 1709, ed. in Daw (1984); No, non è ver ch'altro amore, 26 Aug 1706

No, non lasciar, canora e bella, 20 Nov 1704; No, non posso fingere (A. Ottoboni), before 1710; No, non ti voglio, Cupido, S, A, bc; No, non vorrei vivere fra le catene; Non per pioggia del cielo, 1720; Non più contrasti, no (Amore e rispetto), 6 Oct 1721; Non posso già ne voglio; Non sdegnar bella Clori; †Non si parli di ventura; Non so qual più m'ingombra (Cantata pastorale), S, 2 vn, bc, Dec 1716, facs. in B; †Non temo disastri; Non v'è simile al mio core (Paglia), 1v, insts, lost; Notte cara a un cor che langue, 1705; Notte cara, ombre beate, before 1694; Notte ch'in carro d'ombre, S, 2 vn, bc

Notte placida e lieta, 13 Sept 1706; Occhi miei ch'al pianto avvezzi, A, bc; Occhi miei che pagaste, 24 Nov 1705; Occhi vezzosi, 1706, *D-MÜs*; O che mostro, o che furia (A. Ottoboni), 20 July 1709, ed. Daw (1984); O che pena è la mia (Fedeltà non creduta), S/A, bc, 1704; †O chi ridir potrebbe?; O Clori, ahi, bella Clori; O come bello con onde chiare (Tirsi e Clori), 2 S, bc, before 1702; O de' pastori diletto stuolo (L'agnellino); O de' regni di Dite Eumenidi spietate; O di fere e d'augelli che ti ricetti; O dolce servitù; †O Fileno, Fileno crudele ingrato, ed. A. Cairati (Stuttgart, *c*1928); †O Fileno, Filen ingrato; O generoso eroe, 11 Dec 1702; Ogni affanno crudele

Oh di Betlemme altera povertà (Cantata pastorale per la nascita di Nostro Signore), S, 2 vn, va, vc, lute, ed. E.J. Dent (Oxford, 1945); Oh Dio, che viene amore; †Omai dal cielo al più sublime punto; Ombre romite e solitarie piante, S, A, bc; Ombre tacite e sole, S, 2 vn, va, bc, 31 Oct 1716; O Mitilde, fosti meco tiranna, 1711, ed. in Daw (1984); O Mitilde, o del core, 9 Dec 1708; O pace del mio cor (i), S/A, bc, before 1702; O pace del mio cor (ii); O penosa lontananza–O felice lontananza, S, B, bc; Or che a me ritornasti (i), S/A, bc; †Or che a me ritornasti (ii); Ora che'l verno riede, A, bc; †Or che barbara sorte; Or ch'in petto d'Eurilla (Eurilla placata)

Or [Hor] che di Febo ascosi, S, 2 vn, bc, 1704, ed. in Freund (1979); †Or che disciolto è il nodo; Or che di te son privo; Or che di Teti in seno; Or [Hor] che graditi horrori copron del dì (i); Or [Hor] che graditi orrori copron del dì (ii); Or [Hor] che l'aurato Nume, S, 2 vn, bc; Or [Hor] che lungi son io (2 versions); Or [Hor[ che spunta nel prato, *US-NH*; Or che su legno aurato; †Or per pietà del mio crudel destino, S, A, bc; O sol degl'occhi miei (A. Ottoboni), 31 Dec 1704; O sventurata Olimpia; Ove al Sebeto in riva; Ove fuor del mio seno (Il sospiro); Ove il fiorito impero mostra; Ove in grembo a la pace (Desio di solitudine)

Ove placido e cheto; †O v'ingannate a fe'; O voi di queste selve habitatrici, S/A, bc, 1717, ed. in Daw (1984); Parla mia pena omai, S/A, bc; Parte da me Cupido; Partì l'idolo mio, *US-NH*; †Pastor d'Arcadia, è morta Clori; Pastorella innamorata; Pastori amici, amiche pastorelle; †Peni per un crin d'oro, S, fl, bc, *IDt*; Peno, e del mio penar (Costanza), 28 Aug 1705; Pensier che in ogni parte, S/A, bc, facs. in B; Pensier che sei inflessibile, 12 Feb 1702; Pensieri, oh Dio, qual pena; Penso che non ho core (Piangi la lontananza della sua donna [bella]), ?1705; †Per celeste bellezza arde il mio cor; †Perchè mai, luci amorose?, April 1700; Perchè sospiri, o Niso? (Doralba e Niso), S, A, bc; Perchè tacete, regolati concenti?, A, 2 vn, bc

Perde al vostro confronto, S, 2 vn, bc, ? before 1696; †Per destin d'ingrat'amore, T, bc; Perdono, Amor, perdono (i), A, bc, 6 June ?1702; Perdono, Amor, perdono (ii), 29 Oct 1704; Per farmi amar da tutte (A. Ottoboni), before 1710; Perfida Filli ingrata (Costanza), July 1705; Per formare la bella che adoro (Ritratto di Clori); †Per l'ondoso sentiero, S, 2 vn, bc; Per prova di mia fede, A, bc; Per queste dell'antica Alba famosa; Per saettar un seno (i); Per saettar un seno (ii); Per te, Florida bella, July 1708; Per tormentarmi il core

Per un momento solo (Lo sfortunato), S/A, bc, facs. in B; Per un vago desire (La lezione di musica); †Per un volto di gigli e di rose (probably by Albinoni); Piagge fiorite, ameni prati; Piagge fiorite e amene, io parto, 28 Aug 1716; †Piangea, un dì piangea Fileno, S/A, bc; †Piangete o miei pupille, S, 2 vn, bc; Piangi la tua sventura, 1 July 1706; †Piango ogn'ora del mio core; Piango, sospiro, e peno (i); Piango, sospiro, e peno (ii), A, 2 vn, bc, before 1693, ed. in Freund (1979); Più che penso all'idol mio; Più non risplende, 2 S, str, bc, before 1696; Più non si puote amar; Più veggio Lidia mia; Poi che a Tirsi infelice

Poi che cessano al fin; Poi che la bella Clori (Amante schernito), ?1699; †Poi che legge fatal; Poi che l'Ercole argivo (Lisimaco, Re di Traccia); Poi che riseppe Orfeo, facs. in B; †Porto il cor incatenato; Potesse almen, 1v, vn, bc, before 1696, lost; Preparati, o mio core, A, bc; Presso a un limpido fonte (Fileno disingannato), 2 Sept 1706; Presso il balcon dell'incostante Nisa, 15 June 1699; †Pria che desto ai nitriti spaventati dal ciel; Prima d'esservi infedele (Clori fedele), S, 2 vn, bc, facs. in B; Primavera, sei gentile; Pur al fine la vincesti; Qual bellezza divina?; Quale al gelo s'adugge, 25 Jan 1705

Qualora io veggio la vezzosa Irene (?Pamphili), S, 2 vn, bc; †Qualor io vi passeggio; Qualor l'egre pupille; Qualor miro la bella; Qualor tento scoprire (after F. de Lemene), A/B, bc; Quando Amor vuol ferirmi, ed. J. Moriarty (New York, 1963); Quando che ti vedrò; Quando credeva il core, 16 Oct ?1701; Quando il fato un cor bersaglia, 2 S, bc, *US-NH*; †Quando Lidia amorosa; Quando l'umide ninfe, 8 Nov 1704; Quando mai troverò d'Amor nel regno, 7 Jan 1705; Quando satia sarai?; Quando stanche dal pianto; Quando un eroe che s'ama, 2 S, bc; Quando veggio un gelsomino; Quante le grazie son, A, bc, 4 June 1703; Quanti affanni ad un core (Pene amorose per lontananza), S/A, bc; Quanto io v'ami o luci, A, bc

†Quanto mi sdegni più; Quanto, o Filli, t'inganni?, 10 March 1701; Quanto piace agl'occhi miei; Quanto vezzosa e quanto adorna; Quel cor ch'a te già diede; Quel Fileno infelice, 24 Sept 1705; Quella che chiudo in sen fiamma amorosa, 25 Feb 1705; Quella pace gradita, S, fl, vn, vc, bc, facs. in B; Quel pastor sì gentile, S, 2 vn, bc (inc.); Quel piacer che nell'amarti, 26 Oct 1704; Quel ruscelletto, o Clori; Questa, quest'è la selva, S/A, bc; Questa vermiglia rosa, 30 Jan 1705; Quest'è il giardin felice; Queste torbide e meste onde, 1717, ed. in Daw (1984); Questo di bei giacinti serto, S/A, bc

Questo silenzio ombroso (Il sonno), S, A, or 2 S, bc, 17 Sept 1707, facs. in B; Qui dove alfin m'assido (Il rosignuolo), ed. R. Blanchard, *Six cantates per una voce e basso continuo* (Milan, 1976); Qui dove a piè d'un colle; Qui dove aure ed augelli, 15 Jan 1705; †Qui dove in aspre balze, A, bc; Qui vieni, ingrata Fille; †Radamisto, è portento che Zenobia; Regie soglie, alte moli, 18 Oct 1720; Restava al mesto Aminta, *US-NH*; †Ritardati momenti, egre dimore (pubd in G.B. Bassani's op.3, 1682); Rondinella torna al lido (i), 1701; Rondinella torna al lido (ii); S'accinge Eurillo al canto; Sanno, o Filli adorata, 24 Aug 1716; Sarà pur vero, o stelle?; Sarei troppo felice (Pamphili), 30 April ?1701; Sazio di più soffrire, S/B, bc; Scherza col onda del caro lido; Sciolgo in lagrime amare; Sciolta da freddi amplessi (Marito vecchio, sposa giovane) (A. Ottoboni), 1 May 1704

Scompagnata tortorella (La tortorella); Scorgo il fiume e scorgo il rio (La primavera), S/A, bc, 8 June 1704; Scuote di fronte all'Appennin nevoso; †Sdegno fiero ed amore; Se a goder torna il mio core; Se amassi da dovero (L'infedeltà), facs. in B; Se amor con un contento, before 1702; Se a quel fiero dolor (L'amante non corrisposto lascia d'amare), S/A, bc; †Se credete all'amor mio; †Se dalla cruda Irene, A/S, bc; Se d'Elisa spietate il bel sembiante; Sedeva Eurilla un giorno (Esagerationi d'Eurilla) (Paglia); Se mai Clori gentile; Se nell'amar Coriste

Senti, bella crudele; Senti, bell'idol mio (Bella donna prega ad essere amata), 1705; †Sentite, o tronchi, o sassi, S/A, bc, before 1715; Sento nel core certo dolore (S'allontana per non innamorarsi), S/A, bc, facs. in B; Senz'alma, senza cor; †Se per amor quest'alma; Serba il mio cor costante; †Se tu parti io morirò (pubd in G.B. Bassani's op.2, 1680); Se vagheggio nel mattino, 1709, ed. in Daw (1984); Siamo in contesa la bellezza ed io (Pamphili), 4 May ?1701, facs. in B; Sì, conosco, o Mitilde; Siete unite a tormentarmi, A, 2 vn, bc; Silenzio, aure volanti, S, 2 vn, bc; S'io t'amo s'io t'adoro, June 1704; Sì, t'intendo, tu vuoi ch'io non pensi (Non può scordarsi della sua dama), 1706, S/A, bc

So che non lice, 1v, bc, before 1696, lost; Solitudini amene, apriche collinette, S, fl, bc, ed. A. van Leeuwen (Frankfurt, *c*1925); Solitudini amene, bersaglio d'empia sorte, 15 April 1705, facs. in B; Solitudini care, in voi spera; Son contenta di soffrire; Son contento non m'amate, *US-NH*; Son io, barbara donna, A, bc; Son le nere pupillette, A, bc, 12 March 1702; Sono amante e m'arde il core, A, bc, 1690; Sono un alma tormentata; †Son pur care le catene, S, A, bc; Son quest'ultimi momenti (Cantata di lontananza), S/A, bc, before 1714; Sopra le verdi sponde che la Brenta, before 1694; Sopra le verdi sponde del Sebeto, 2 Feb 1712, ed. in Daw (1984); Sorge l'alba; Sorta fin da le piume, 8 Jan 1702

Sotto l'ombra d'un faggio, piangente e sospirante, B, vn, bc; Sotto l'ombra d'un faggio, sul margine d'un rivo (Paglia), S, 2 vn, bc; Sovente amore mi chiama, A, bc; Sovra carro stellato, S, 2 vn, bc; Sovra il margine erboso; Sovra questi fecondi ameni colli, 3 Nov 1704; Speranze mie, addio, Mez, bc, 1694, ed. G. Tintori, *A. Scarlatti: 4 cantate (inedite)* (Milan, 1958); Spero ch'havrò la pace (A. Ottoboni), before 1710; †Spesso suol l'alma mia (Amore e gelosia); Spiega l'ali il mio pensiero (Lontananza), ?1702; Splendeano in bel sembiante, B, bc; †Stanca l'afflitta Clori, S/A, bc; Stanco di più soffrire a voi ritorno; Sta presente il mio tesoro

Strali, facelle, amore, A, bc; Stravagante è l'amor (Fileno amante di Clori, Irene, e Nice), 1720; Stravagante non è l'amore, 1720; †Stravaganza d'amore accade in noi (Paglia); Su bel seggio di fiori, 21 May 1705; Su la morbida erbetta, lost; Su la sponda del mare (L'Olimpia), S, 2 vn, va, bc, ed. R. Halton (Huntingdon, 1996); †Su la sponda fiorita di limpido ruscello, 20 Aug ?1718; Su la sponda fiorita d'un rio pargoleggiante (L'Adone); Su le fiorite sponde di un vago ruscelletto, 2 Aug 1712, ed. in Daw (1984); Su le rive dell'Elba; Su le sponde d'Abbido (Il Leandro), 1693; Su le sponde del Reno

Su le sponde del Tebro, S, 2 vn, tpt, bc, ed. B. Paumgartner (Heidelberg, 1956); Sul margine d'un rio dove l'onde fugaci (Elpino tradito), S/A, bc; Sul margine d'un rio cui facean ricamo (i), *US-NH*; Sul margine d'un rivo cui facevan ricamo (ii), S, 2 vn, bc; Sul margine fiorito d'un limpido [tumido] ruscello, 4 Dec 1704; †Sul margine fiorito d'un placido torrente; Su l'ora appunto che col carro d'oro (La fenice), S, 2 vn, bc, 1703; Sventurati miei pensieri; Taccio e tacendo moro (Amante tacito), A, bc; Taci, infedele [infelice] amore, 1720; Talor per suo diletto, 28 April ?1718; Tanti affanni e tante pene; Tante bellezze insieme, *F-Pn*; Tanto strano è l'amor mio, April 1697, ed. in Inkeles (1977); Temo d'amarti poco

Tenebrose foreste erme; †The Beautious Melissa; Tiranna ingrata, che far dovrò?, B, 2 vn, bc; †Tiranno di mia fe'; †Tirsi, mentr'io dormiva; Tirsi pastore amante (Pastorello innamorato che va in traccia della sua ninfa), S, 2 vn, bc; Ti vorrei credere speranza; Tormentatemi pur, furie d'amore, S/A, bc; Torna al sen dolce mia pace; Torna il giorno fatale (Anniversario amoroso) (?Pamphili), ?S, bc, June 1710, lost; Tra le pompe fiorite, A bc; †Tra l'ombre più secrette; Tra queste ombrose piagge, 1709, ed. in Daw (1984); Tra solitarie balze; Tra speranza e timore, B, vn, bc, ed. T. Roberts (London, 1986); Tra verdi piante ombrose, ed. in Daw (1984)

Troppo care, troppo belle (Amante contento); Troppo ingrata Amaranta; Troppo oppressa dal sonno; Tu che una dea rassembri, S, 2 vn, bc; Tu mi chiedi s'io t'amo, 5 Feb 1709, ed. in Daw (1984); Tu mi lasciasti, o bella, April 1698; Tu parti, idolo amato (i) (Cantata di lontananza), S/A, bc, 1702; Tu parti, idolo amato (ii) (Amante che parte a bella donna che resta), 21 April 1706; Tu resti, o mio bel nume (i), B, 2 vn, bc; Tu resti, o mio bel nume (ii) (Bella donna che parte al suo amante che resta), 22 April 1706; Tu sei quella che al nome (Bella dama di nome santa), A, 2 vn, fl, bc

†Tutto acceso d'amore, S/A, bc; Udite, o selve, o fiume; Una beltà ch'eguale (Amante sventurato); Un cervello frenetico ch'amò; Un dì Tirsi l'amante; Un giorno Amor la benda si disciolse, 1709; Un incredula speranza; Un sol guardo di Clori, A, bc; Un sospiro d'un amante (La luccioletta) (Pamphili); Un spietato destino, A, bc; Un Tantalo assetato; Vaga Elisa, la tua rimembranza, June 1708; Vaghe selve beate (Mitilde ritirata in solitudine); Vaghe tende adorate; Vaghe fonti di luce (Occhi neri); †Vago il ciel non saria; Va pur lungi da me, 8 Oct 1704

Vedi, Eurilla, quel fior (Cantata per camera per l'ecc.mo Duca di Maddaloni), S, 2 vn, va, bc, Jan 1725, ed. in Freund (1979); Vedi, Fille, quel sasso; Veggio l'idolo mio; Venite, amici, e con ghirlande (G. Ansaldi); Venne ad amore desio, 29 April 1705, facs. in B; ... ver per un diletto ma senza amor (inc.); Vi comanda un cenno solo (A. Ottoboni), before 1710; †Viddi un giorno un fiumicello; Vieni, o caro Mirtillo, A, bc, June 1708; †Viva, viva mia libertà, 2S, bc; Voi ben sapete, o di romito bosco

†Voi che dell'alma mia havete il vanto, lost; Voi dell'idolo mio care treccie, A, bc; Voi giungeste, o vaghi fiori (I fiori), A, bc; †Voi mi dite tu sei bella; Vola, Cupido, dal cor mio fido, ?1694; †Vo narrando a quel ruscello; Vorrei, Filli adorata, farti palese, S/A, bc, 21 Nov 1705; †Vuoi che mora incenerito; Vuoi ch'io spiri tra i sospiri (Amante desideroso di morire per liberarsi dall'amore), 20 Sept 1699, ed. in Inkeles (1977); Vuoi più, Filli crudele? A, bc; †Zeffiretti che spirate, A, bc; Zeffiretto che indrizzi il tuo volo, 14 Dec 1702

MADRIGALS

Edition: *Alessandro Scarlatti: Acht Madrigale*, ed. J. Jürgens (Frankfurt, 1980)

Arsi un tempo e l'ardore (G. Marino), SSATB, *A-Wgm*
Cor mio, deh, non languire, SSSSA, *D-Bsb, Mbs, MÜs, GB-Cfm, Lbl, Ob, I-Bc, Gl, Nc, Rc, RUS-KA*
Intenerite voi, lacrime mie (O. Rinuccini), SATTB, *GB-Lbl*
Mori, mi dici (Marino), SSATB, *I-Nc*
O morte, agli altri fosca, a me serena, SSATB, *A-Wgm*
Or che da te, mio bene, SATB, *I-Nc*
O selce, o tigre, o ninfa, SSATB, *GB-Lbl*
Sdegno la fiamma estinse (O. Tavoletta), SSATB, *Lbl*

MASSES, MASS SECTIONS

*18th-century scores unless otherwise stated*

Missa Clementina (i) (C), SSATB (Ag SSAATTB), 1703, *D-Mbs, I-Rvat** (parts)
Messa breve a Palestrina (e), SATB, 1703, *A-Wn*, GB-Lbl* (parts), *I-Rf* (parts), *Rvat** (parts); ed. C. Proske (Regensburg, 1841) as Missa quatuor vocum; ed. in Musica sacra: cantiones XVI, XVII, XVIII saeculorum, iii (Berlin, 1843); ed. O. Braune (Berlin, n.d.) as Messa a 4 voci; ed. C. Vervoitte (Paris, n.d.) as Première messe à 4 voix
Messa breve e concertata [Missa in IV tono] (e), SSATB, bc, 1704–8, *D-MÜs* (19th-century score), *I-Rlib** (parts)
Messa per il SS Natale (A), SSATB, SATB, 2 vn, bc, 1707, *D-MÜs* (19th-century score), *I-Rlib* (parts)
Missa Clementina (ii) (G), SSATB (Ag SSAATB), *D-Bsb, I-Rvat* (parts)
Missa defunctorum (d), SATB, bc, 1717, *BGi* (part autograph); ed. in Cantus divinus, I/i (Leipzig, 1884)
Messa di S Cecilia (A), SSATB, 2 vn, va, bc, 1720, *Rc*; ed. F. Steffin (Berlin and Wiesbaden, 1957; ed. J. Steele (London, 1966)
Missa ad usum cappellae pontificiae (e), SATB (Ag SSATB), 1721 (?1710), *Rsc*; ed. J. Bas and F. Nekes (Düsseldorf, 1907); ed. J.A. Bank (Amsterdam, 1951)
Missa ad canonem (mixolydian), SATB, *A-Wn, D-Bsb, MÜs, TRb, F-Pn, GB-Ob, I-Nc* (all 19th-century scores); ed. O. Braune (Berlin, n.d.)
Missa tutta in canone di diverse specie (F), SSATB (Ag SSAATB), *D-Bsb, GB-Cfm*
†Messa a 5 voci con strumenti (Ky, Gl) (D), SSATB, 2 tpt, timp, 2 vn, vc, bc, *A-KR* (19th-century parts)
†Gloria (C), SATB, 2 ob, 2 hn, 2 vn, bc, *D-Dl*
†Credo concertato (B♭), SATB, 2 ob, 2 hn, 2 vn, va, bc, ?1716, *I-Nc*; ed. J. Napoli (Milan, 1960)
†Credo (C), SATB, 2 vn, bc, *F-Pn* (19th-century parts)

MOTETS

Concerti sacri, motetti ... e Salve regina, 1–4vv (Amsterdam, 1707–8; Naples, 1702, lost, as Motetti sacri, 1–4vv, vns, op.2) [CS]

Ad amantem cordis, S, 2 vn, bc, *I-Nf*
Ad Dominum dum tribularer, SATB, ?1708, *Baf, US-U*; ed. in Brandvik (1969)
Adorna thalamum tuum Sion, SATB, Jan 1708, *D-MÜs, GB-Lbl*
Ad te Domine levavi, SATB, ?1708, *I-Baf, US-U*; ed. in Brandvik (1969)
Audi filia, et inclina aurem, SSATB, ob, 2 vn, va, org, Oct 1720, *I-Rc**; ed. J. Steele (London, 1968)
Ave maris stella, SATB, bc, *D-Bsb, I-Nc*
Ave regina coelorum, SS, bc, 1722, *Nc*
Beata mater, 4vv, ?1707, *Rlib*
Beatus vir qui timet, SSATB, org, *D-MÜs*; ed. in Shaffer (1970)
Benedicta et venerabilis es, S, SATB, 2 vn, va, bc, 4 July 1720, *MÜs*
Cantantibus organis Cecilia, S, ob, 2 vn, va, bc, Oct 1720, *MÜs* (inc.)
Caro mea vere est cibus, STB, org, 31 Dec 1707, *I-Rvat*
Completi sunt, 4vv, Dec 1707, *Rlib*
Confitebor tibi Domine, SSATB, org, *D-MÜs*; ed. in Shaffer (1970)
Constitues eos principes, SAB, org, 1716, *MÜs, I-Rlib*; ed. in Brandvik (1969)
Date sonum, date cantum, S, bc, 24 Nov 1705, *Nf*
De tenebroso lacu, A, 2 vn, va, bc, *GB-Lbl*
Dextera Domini fecit virtutem, SSB, org, ?1715, *A-Wn, D-MÜs, I-Rlib, US-U*
Diffusa est gratia, SS, org, *D-MÜs*
Diligam te, SAT, 2 vn, bc, CS
Dixit Dominus (i), SSATB, org, *Dl, MÜs*; ed. in Shaffer (1970)
Dixit Dominus (ii), SSATB, tpt/ob/vn, 2 vn, va, bc, ?1720, *MÜs* (inc.), *I-Mc*; ed. in Shaffer (1970)
Dixit Dominus (iii), SSATB, org, *D-MÜs*
Dixit Dominus (iv), S, A, T, B, SATB, 3 vn, bc, *I-Mc*; ed. J. Steele (London, *c*1975)
Domine in auxilium meum, SATB, ?1708, *Baf, US-U*; ed. in Brandvik (1969)
Domine refugium factus es nobis, SSATB, *A-Wn, D-Mbs, MÜs*; ed. R. Ewerhart (Cologne, 1961)
Domine vivifica me, SATB, ?1708, *I-Baf, US-U*; ed. in Brankvik (1969)
Egli è ver che mi consolo, A, bc, 24 Nov 1705, *I-Nf*
Est dies trophei, SATB, 2 vn, bc, CS; ed. M. Martens (New York, 1960)
Exaltabo te Domine quoniam, SATB, ?1708, *Baf, US-U*; ed. in Brandvik (1969)
Exultate Deo adjutori, SSATB, *A-Wn, D-Dl, Mbs, MÜs, I-Baf, Nc, Rlib*; ed. K. and I. Funk (Bryn Mawr, PA, 1953)
Exurge Domine non prevaleat, SATB, ?1708, *Baf, US-U*; ed. in Brandvik (1969)
Infirmata, vulnerata, A, 2 vn, bc, *I-Nf* (dated 16 Oct 1702), CS; ed. R. Ewerhart (Cologne, 1959); ed. W.J. Starr (Englewood, NJ, 1964)
In hoc mundo inconstante, S, 2 vn, bc, 24 Nov 1705, *Nf*
Inni e Improperi per la Missa Praesanctifictorum della Parasceve, S, A, SATB, 2 vn, bc, Florence, ?1708: Vexilla regis prodeunt (even-numbered verses); Popule meus; Crux fidelis–Pange lingua gloriosi; Vexilla regis produent (odd-numbered verses): *Baf*
Intellige clamorem meum, SATB, ?1708, *Baf, US-U*
Iste est panis, SATB, *D-MÜs* (inc.), *I-Rlib*
Jam sole clarior, S, 2 vn, bc, *GB-Lcm*, CS
Jesu corona virginum, S, A, T, SATB, 2 vn, va, bc, Oct 1720, *D-MÜs* (inc.), *I-PLcon**, *Rsc*
Justitiae Domini rectae, SATB, ?1708, *Baf, US-U*
Laetatus sum (i), SATB, *A-Wn, D-Mbs, GB-Lbl*
Laetatus sum (ii), SATB, *I-Rc* (inc.)
Laetatus sum (iii), SSATB, 2 vn, bc, 1688, *Nf*
Laetatus sum (iv), SSATB, 2 vn, va, bc, Aug 1721, *D-Bsb**, *MÜs* (inc.)
Lamentazioni per la Settimana Santa, Florence, ?1708: Incipit lamentatio Jeremiae prophetae, S, 2 vn, va, bc; Jod-Manum suam misit hostis, S, 2 vn, va, bc; De lamentatione Jeremiae prophetae, S, 2 vn, va, bc; Lamed-Matribus suis dixerunt, S, 2 vn, va, bc; De lamentatione Jeremiae prophetae, S, 2 vn, bc; Aleph-Quomodo obscuratum est, T, 2 vn, bc: *I-Baf*
Lauda Jerusalem Dominum, SATB, org, ?1720, *D-MÜs* (inc.)
Laudate Dominum omnes gentes, SATTB, 2 vn, 2 va, vc, bc, *Bsb, MÜs*; ed. J.E. Shaffer (St Louis, 1973)
Laudate Dominum quia benignus, SSB, org, *MÜs*
Laudate pueri Dominum (i), SSATB, bc, *Dl, MÜs*; ed. in Shaffer (1970)
Laudate pueri Dominum (ii), S, SATB, 2 vn, va, bc, ?1720, *MÜs* (inc.)
Magnificat (i), primo tono, SSATB, org, *MÜs*
Magnificat (ii), D, S, S, A, T, B, SSATB, 2 vn, va, bc, ?1720, *MÜs* (inc.)
Memento, Domine, David, SATB, *Bsb, Dl, Mbs, MÜs, F-Pc, GB-Lbl, Ob, I-Bc, Mc, Nc**; ed. in Brandkvik (1969)
Miserere mei Deus, miserere, SATB, *Baf*
Miserere mei Deus, secundum (i), SATB, SSATB, 1680, *Rvat*
Miserere mei Deus, secundum (ii), e, S, SSATB, 2 vn, va, bc, 1705, *D-Bsb, MÜs, I-Baf, US-U*; ed. in Brandvik (1969)
Miserere mei Deus, secundum (iii), c, S, SSATB, 2 vn, va, bc, ?1715, *D-Bsb, MÜs, I-Baf, US-U*; ed. in Brandvik (1969)
Miserere mei Deus, secundum (iv), a, SATB, bc, 1721, *BEm*
Mortales non auditis, S, A, 2 vn, bc, CS
Nisi Dominus aedificaverit (i), S, A, SATB, 2 vn, bc, *A-Wn, D-Bsb, Dl, GB-Lbl*
Nisi Dominus aedificaverit (ii), SATB, org, ?1720, *D-MÜs* (inc.)
Nisi Dominus aedificaverit (iii), SATB, SATB, org, *c*1708, *I-Rlib*
O magnum mysterium, SATB, SATB, 1701, *D-Dl, MÜs, P-Lf**; ed. R. Ewerhart (Cologne, 1967)
Properate fideles, SATB, 2 vn, bc, CS; ed. in Rye (1981)
Quae est ista, SAT, 2 vn, bc, CS
[27] Responsori per la Settimana Santa, S, A, T, B, SATB, bc, Florence, ?1708: Aestimatus sum; Amicus meus; Animam meam dilectam; Astiterunt reges terrae; Caligaverunt oculi mei; Ecce quomodo moritur; Ecce vidimus eum; Eram quasi agnus; Ierusalem surge; In Monte Oliveti; Jesum tradidit impius; Judas mercator pessimus; Omnes amici mei; O vos omnes; Plange quasi virgo; Recessit pastor noster; Seniores populi; Sepulto Domino; Sicut ovis; Tamquam ad latronem; Tenebrae factae sunt; Tradiderunt me; Tristis est anima mea; Una hora; Unus ex discipulis; Velum templi; Vinea mea electa: *I-Baf*

Rorate coeli dulcem, S, 2 vn, bc, *GB-Lcm*, CS; ed. in Rye (1981)
Sacerdotes Domini incensum et panes, SAT, org, *A-Wn*, *D-MÜs*, *US-U*
Salve regina (i), SA, 2 vn, bc, *I-Mc*, *Nc*; ed. F. Boghen (Milan, *c*1928)
Salve regina (ii), SATB, Feb 1703, *A-Wn*
Salve regina (iii), S, 3 vn, bc, *I-Nf*
Salve regina (iv), SATB, 2 vn, bc, *B-Br*, *D-Mbs*, *F-Pn*, CS; ed. M. Martens (North Hollywood, CA, *c*1964); ed. L. Rovatkay (Wolfenbüttel, *c*1974)
Salve regina (v), S, 2 vn, va, bc, *D-Mbs*
Salvum fac populum tuum, SATB, ?1708, *I-Baf*; ed. in Brandvik (1969)
Sancti et justi in Domino gaudete, SATB, SATB, *D-MÜs* (inc.), *I-Rlib*
Spirate, aure, spirate, A, 2 vn, bc, *Nf*
Stabat mater, SA, 2 vn, bc, *Fc*
Super solium gemmis ornatum, S, 2 vn, bc, *Nf*
Te Deum, SSATB, 2 ob, 2 vn, va, bc, *Rc*; ed. J. Castellini (Bryn Mawr, PA, 1954)
Totus amore languens, A, 2 vn, bc, CS
Tu es Petrus, SATB, SATB, org, *A-Wn*, *B-Bc*, *D-Bsb*, *Dl*, *Mbs*, *MÜs*, *DK-Kk**, *F-Pc*, *GB-Cfm*, *Lbl*, *Ob*, *I-Bc*, *Mc*, *Nc*, *RUS-KA*; ed. F. Damrosch (New York, 1900)
Tui sunt coeli et terra, SSB, org, *A-Wn*, *D-MÜs*, *US-U*
Unam petii a Domino, SATB, ?1708, *I-Baf*
Valerianus in cubiculo, A, ob, 2 vn, va, bc, ?1720, *D-MÜs* (inc.)
†Veritas mea et misericordia, SATB, *MÜs*; ed. in Schaffer (1970)
Vexilla regis prodeunt, SS, 2 vn, bc, *I-MOe**; ed. in Brandvik (1969)
Volo Pater ut ubi ego sum, SATB, SATB, org, *D-MÜs*

KEYBOARD

Edition: *A. Scarlatti: Toccate per cembalo*, ed. J.S. Shedlock (London, 1908/*R*) [S]

Toccate per cembalo, *I-MC*; ed. R. Nardi (Kassel, 1964); ed. in S
†Toccata, d, *D-MÜs*; ed. R. Halton (Artarmon, NSW, 1998)
Dieci partite sopra basso obbligato, 1716, *D-MÜs*, *I-Nc*
Primo e secondo libro di toccate (G, a, G, a, G, d, d, a, G, F), *A-Wn*, *I-Nc*, *US-NH*; ed. in CMI, xiii (1943); ed. in S
Due sinfonie per cembalo, 16 June 1699, *D-MÜs*
Toccata per studio di cembalo, 1716, *I-Nc*
Toccata d'intavolatura per cembalo ò pure per organo d'ottava stesa, *PLcon*
Toccata, e, *Tn*
Tre toccate, ognuna seguita da fuga e minuetto, 1716, *D-MÜs*, *I-Nc*; ed. G. Pannain (Naples, 1922)
Variations on 'La follia', 1715, *GB-Lbl*, later version *US-NH*; ed. in S
Other works in *D-MÜs*, *GB-Lbl*, *I-Gl*, *Mc*, *MOe*, *Nc*, *Tn*, *Tci*, *Rsc*, *P-Cug*, *US-NH*

OTHER INSTRUMENTAL

12 sinfonie di concerto grosso, begun 1 June 1715, *GB-Lbl**: F, 2 vn, va, vc, 2 fl, bc; D, 2 vn, va, vc, fl, tpt, bc; d, 2 vn, va, vc, fl, bc; e, 2 vn, va, vc, fl, ob/vn, bc; d, 2 vn, va, vc, 2 fl, bc; a, 2 vn, va, vc, fl, bc; g, 2 vn, va, vc, fl, bc; G, 2 vn, va, vc, fl, bc; g, 2 vn, va, vc, fl, bc; a, 2 vn, va, vc, fl, bc; C, 2 vn, va, vc, fl, bc; c, 2 vn, va, vc, fl, bc; nos.1, 2, 4, 5, 12 ed. in HM, cxxv (1954), cxlvi (1968), xlviii (1955), cxvi (1954), clxviii (*c*1960); no.3 ed. L. Ring (London, 1955); nos.6–11 ed. R.-J. Koch (Frankfurt, *c*1972)
VI Concertos in Seven Parts (London, *c*1740) (f, c, F, g, d, E), 2 solo vn, solo vc, 2 vn, va, bc, *D-Bsb*, *GB-Cu*, *Ob*, *I-Rsc*, *US-NYp*; no.1 ed. A. Schering (Leipzig, *c*1928); no.3 ed. in HAM, ii; no.6 ed. R. Fasano (Milan, *c*1959)
†Six Concertos for Keyboard and Orchestra (C, A, e, c, G, E♭), *GB-Lbl* (inc.); no.4 ed. L. Salter (London, 1969)
Quattro sonate a quattro (f, c, g, d), 2 vn, va, vc, *D-MÜs*, *F-Pc*; no.4 ed. H.T. David (New York, *c*1940)
Sette sonate per flauto e archi (D, a, c, a, A, C, g), fl, 2 vn, vc, bc, 1725, *I-Nc* ed. L. Bettarini (Milan, *c*1969)
Sonata (F), fl, 2 vn, bc, *D-MÜs*; ed. W. Woehl (Frankfurt, n.d.)
†Sonata (D), fl, 2 vn, bc, *I-Bc*
Sonata (A), 2 fl, 2 vn, bc, *D-MÜs*
Sonata (F), 3 fl, bc, *MÜs*
†3 sonatas (d, c, C), vc, bc, *I-Mc*; ed. G. Zanaboni (Padua, 1967); ed. A. Bacon (New York, 1967)
Suite (F), fl, bc, 16 June 1699, *D-MÜs*
Suite (G), fl, bc, June 1699, *MÜs*

THEORETICAL WORKS

Regole per principianti, *c*1715, *GB-Lbl*, *I-MC*, *US-NH*
Discorso sopra un caso particolare in arte, April 1717, lost; Ger. trans. in J.P. Kirnberger, *Die Kunst des reinen Satzes in der Musik* (Berlin and Königsberg, 1776–9), ii, 143
Canons: Tenta la fuga ma la tenta invano, *I-NT*; Voi sola, 3 S, *GB-Y*; Commincio solo, 3 S, *Y*; 2 canons a 2, *Lbl*
15 fugues a 2, *I-Nc*, *Ria*
Studio a quattro sulla nota fermia, *GB-Lbl*
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(2) **Anna Maria Scarlatti** (*b* Palermo, 8 Dec 1661; *d* Naples, 14 Dec 1703). Singer, sister of (1) Alessandro Scarlatti. She went to Rome in June 1672 with her mother, Alessandro and younger sister (3) Melchiorra. She sang professionally from at least 1680, when she performed in P.S. Agostini's *Il ratto delle Sabine*, along with the renowned G.F. Grassi ('Siface') and Francesco de Castris, at the Teatro S Giovanni Grisostomo, Venice. In 1679 she caused difficulties for Alessandro in Rome 'on account of [her] secret marriage with an ecclesiastic [Paolo Massonio Astro Lusco]', as the *Avvisi di Roma* reported. It is doubtful whether either she or her sister was one of the 'puttane commedianti' involved in a scandalous traffic in public offices (including the appointment of the *maestro di cappella* at the Naples court, where Alessandro was preferred to other Neapolitan contenders) and imprisoned in the convent of S Antoniello. (Two months later the Duchess of Maddaloni secured the release of the 'canterine' from the viceroy.) Neither Anna Maria nor Melchiorra is named in Neapolitan opera librettos or theatrical documents; Walker (*MR*, xii, 1951) supposed the protagonist of the Roman and Neapolitan scandals to have been Melchiorra, but professional singing is documented only for Anna Maria.

Anna Maria's husband Paolo Massonio joined the imperial army and died in Hungary, fighting against the Turks, in 1687. In 1699 Anna Maria married the Neapolitan shipowner Nicola Barbapiccola, who later became impresario of the Teatro S Bartolomeo in Naples and staged (7) Domenico Scarlatti's first operas; their daughter Giuseppina Eleonora (*b* 1700) was an amateur musician and a pupil of Jommelli. In her will, written after her first husband's death and under the influence of Melchiorra and Melchiorra's husband Nicola Pagano, Anna Maria authorized Alessandro to take charge of her two children and her effects. The will later caused a difficult lawsuit.

(3) **Melchiorra Brigida Scarlatti** (*b* Palermo, 5 Oct 1663; *d* Naples, 2 Dec 1736). Sister of (1) Alessandro Scarlatti. She went to Rome in June 1672. It is not clear whether she was involved in the scandals in Rome and Naples referred to above (see (2) Anna Maria). Since there are no references to her as a professional singer, she may not have been 'la Scarlati' who became the mistress of Giovanni de Leone, secretary of justice to the viceroy, by whose influence Alessandro was appointed *maestro* of the royal chapel in February 1684. In 1688 she married Nicola Pagano (1659–1722), a double bass player at the royal chapel. In May 1708 her husband rented the Teatro dei Fiorentini for six years, but was so unsuccessful that his financial supporters replaced him in 1709 and appointed another impresario.

(4) **Francesco (Antonio Nicola) Scarlatti** (*b* Palermo, 5 Dec 1666; *d* Dublin, ?after Jan 1741). Composer, brother of (1) Alessandro Scarlatti. He went to Naples some time in 1672–4, where he studied at one of the conservatories. On 17 February 1684 he became violinist at the royal court, at the same time that his brother Alessandro was appointed *maestro di cappella*. In 1690 he married Rosolina Albano, who bore him at least five children; she died in Palermo on 29 June 1706. In February 1691 Scarlatti was granted permission to go to Sicily, where he remained for at least 24 years. In an application, dated 29 June 1715, for the position of assistant Kapellmeister to Emperor Charles VI he stated that he had been *maestro di cappella* in Palermo for 26 years. This was not at the royal chapel, but that he was working in Palermo as a professional musician is shown by his inclusion in the membership lists of the city's Unione dei Musici in January and July 1694. In 1703 a 'dialogo a cinque voci', *La profetessa guerriera*, was performed at the Convento dell'Immacolata Concezione, Palermo, and two Latin oratorios were performed at the oratory of the Arciconfraternita del SS Crocifisso, Rome, in 1699 and 1710. A dialect comedy, *Lo Petracchio scremmetore*, was given in Aversa, near Naples, in 1711, in collaboration with his brother-in-law Nicola Pagano. *A Dixit Dominus* and a mass, both for 16 voices and instruments, together with a chamber cantata, *Belle pupille care*, and a serenata, *Il nuovo sole*, for the birthday of Charles VI date from the Palermo period. A fourth oratorio, *Daniele nel lago de' leoni*, and a *Laetatus sum* for five voices and strings may also date from this period. Despite the full support of the Kapellmeister, J.J. Fux, Scarlatti's application in 1715 for the post of vice-Kapellmeister at the Viennese court was unsuccessful, even though he claimed to have lost his position in Palermo because of his Austrian sympathies. His *Miserere* in G minor was probably composed to support his application.

Scarlatti returned to the Italian mainland; in February 1719 he drew a salary in respect of his much earlier post at Naples. The same year he travelled to London, perhaps on the invitation of Handel or Geminiani; his name appears in a number of concert advertisements between 1719 and 1724. In January 1720 he was offered, but seems to have rejected, a position at Cannons. The marriage register of S Giovanni in Porta, Naples, shows Francesco Scarlatti as having died by the time his daughter Eleonora married Alessandro Binda there on 12 July 1726 (see Prota-Giurleo, *Archivi*, xxvii (1960), 371) – an incorrect statement perhaps fuelled by some family dispute over his remarriage. By 1733 he had moved to Dublin, probably on the recommendation of Thomas Roseingrave or Matthew Dubourg. A disclaimer in *Faulkners Dublin Journal* (11–14 August 1733) stating that 'Jane Scarlatti . . . hath eloped from her said Husband' is the only indication that he remarried. A benefit concert for Scarlatti, 'who, thro' a long Confinement by Sickness, is reduced to very distressful Circumstances', was advertised in January/February 1741. It is likely that he died soon after.

WORKS

† – *doubtful*

Lo Petracchio scremmetore (commeddia, A. Capis), Aversa, 1711, lost

Cants.: Adorna il seno, B, bc, *GB-Cfm**; †Amore, ò mi togli le fiamme dal seno, S, bc, *Lbl*; Belle pupille care, S, bc, *D-MÜs, F-Pn, GB-Mp* (? partly autograph); †Chi la speranza, S, bc, *Mp*; †E con qual cor, oh Dio!, S, bc, *Lbl*; †Fileno infedel barbaro, S, bc, *B-Br*; Il nuovo sole, S, A, insts, *A-Wn**; In solitario loco lungi, S, bc, *D-Dl**; Là dove vegnano, B, bc, *GB-Cfm**; O come in un'istante, A, bc, *D-Bsb, Dl**; †O come, o Dio!, S, bc, *GB-Ob*; Pastoral Cantata, 2vv, insts, 1724, lost; †Se lagrimate, pupille, S, bc, *Cfm*

Orats: Agnus occisus ab origine mundi in Abele, Rome, SS Crocifisso, 1699, lost; La profetessa guerriera, Palermo, Convento dell'Immacolata Concezione, 1703, *GB-Lbl** (frag.); Israele per foeminam triumphans, Rome, SS Crocifisso, 1710, lost; Daniele nel lago de leoni, 5vv, insts, ?Palermo, 1710, *Cfm**

Sacred: Mass, 16vv, insts, 1702, *GB-Ob**; Dixit Dominus, 16vv, insts, 1703, *Ob**; Miserere, 5vv, insts, 1714, *A-Wn, GB-Lbl**; Laetatus sum, 5vv, insts, *I-Nf*

Other works: †Comincio solo, canon, 3vv, *GB-Y*; †Sinfonia, C, *F-Pn*; †Voi sola posete, canon, 3vv, *GB-Y*

**(5) Tommaso Scarlatti** (*b* ?Palermo, 1669–72; *d* Naples, 1 Aug 1760). Tenor, brother of (1) Alessandro Scarlatti. He went to Naples at such an early age that he later knew nothing of his infancy in Sicily. He was apparently trained at the Conservatorio S Onofrio. On his marriage certificate (30 May 1701) he declared that he had never left Naples, but this detail conflicts with his presence in Crema at the beginning of the same year, when he was described as 'virtuoso del duca di S Pietro' and sang the principal role in *Il furio Camillo* (the dedication on the libretto is dated 22 January 1701) and in *L'innocenza giustificata*. In 1703 he sang in his nephew Domenico's *Giustino* in Naples. At the beginning of his career he played serious roles, but later specialized as a *buffo* tenor, contributing to the establishment of a Neapolitan version of an old ingredient of Venetian opera. Sartori (*RMI*, xlvi, 1942) considered Tommaso Scarlatti a key person in the first season of Neapolitan *opera buffa*, when he appeared as a dim-witted, deformed servant in *Li vecchie cofiejate* and as an old woman gardener in *Le fenzejune abbentorate* (1710), and again as an old woman in *La Cianna* (1711); he also suggested that Nicola Orilia and Michele Falco may have written for him the part of Ciccuzza, the elderly pedlar and villain who, in *Lo Lollo Pisciaportelle*, takes every opportunity to sing, in Sicilian, the praises of Palermo and to insult Naples. Further appearances are documented in 1736, 1737 and 1740; from 1722 he was employed at the royal chapel. The opera singer Rosa Scarlatti (*b* Naples, 5 May 1716), who appeared in Venice in 1747 and later in Vienna, may be his daughter, and the composer (8) Giuseppe Scarlatti may possibly be his son of that name (*b* Naples, 18 June 1723).

**(6) Pietro Filippo Scarlatti** (*b* Rome, 5 Jan 1679; *d* Naples, 22 Feb 1750). Composer, son of (1) Alessandro Scarlatti. He probably received his earliest musical training from his father. From 1705 to 1708 he was *maestro di cappella* at Urbino Cathedral, a position he left when his father summoned him to Naples in the expectation that he would succeed Cristoforo Caresana as first organist of the royal chapel, a post which had been promised him by the viceroy, Cardinal Grimaldi. But Grimaldi was mortally ill by the time Scarlatti arrived in Naples, and he died (in November 1710) before his promise could be fulfilled; Scarlatti had then to wait until 1712 to succeed Giuseppe Vignola as one of the royal chapel's organists. Not until 1728 did he receive his first commission for an opera, *Clitarco* – probably the only one he wrote. Burney reported that Cotumaccio had called him 'good for nothing'. He had three children (Domenico, Alessandro and Anna); one, Alessandro, must have been a musician because after Pietro's death the children petitioned (unsuccessfully) that their late father's position should be given to him.

WORKS

*music lost unless otherwise stated*

Giacobbe (orat), Urbino, 1705

S Andrea apostolo (orat), Urbino, 1706

La sposa de cantici (dialogo), Urbino, Oratorio della Grotta, 2 April 1706

Clitarco, o sia La più fedel tra gli amici (drama per musica), Naples, S Bartolomeo, 1728

Cants.: Care luci del ben mio, A, 3 insts, bc, *D-Bsb*; Scusatemi signora, S, bc, *Dl*; Cantate, S, S, A, str, hpd, *I-Mc*

3 minuets, vn, *GB-Cfm*

4 bassi numerati; 21 toccatas, hpd, 1739–42: all *Mc*

**(7) (Giuseppe) Domenico Scarlatti** (*b* Naples, 26 Oct 1685; *d* Madrid, 23 July 1757). Composer and harpsichordist, sixth child of (1) Alessandro Scarlatti and Antonia Anzaloni. He never used his first Christian name (which could have led to confusion with his nephew Giuseppe): his name is always given in Italy as Domenico (or the familiar Mimo) Scarlatti, and in Portugal and Spain as Domingo Escarlate (Escarlati or Escarlatti).



1. LIFE.

*(i) Apprenticeship.* There is no specific information on Domenico Scarlatti's introduction to music. In so large a family of musicians, his uncle Francesco and brother Pietro, if not his father, would soon have noticed and nurtured his special gifts; biographers have speculated that he finished his musical education under Gaetano Greco or Bernardo Pasquini. Burney states that while Alessandro was living in Naples he entrusted Domenico to Francesco Gasparini in Rome (*BurneyH*, ii, 635), but Kirkpatrick suggests that Burney's chronology is confused and attributes greater importance to Domenico's contact with Gasparini in Venice between 1705 and 1709, when he was more experienced. In any case, the young man's precocious talent had already blossomed: when he was only 15 his father had arranged for his appointment as organist and composer of the Cappella Reale in Naples, with a special additional payment for the post of *clavicembalista di camera*, suggesting that Domenico's particular talent was already evident. When in 1702 Alessandro went to Florence, he chose to take his son, intending that this would seal Domenico's relationship with Ferdinando de' Medici. At the end of the period of leave allowed by the Spanish viceroy, Alessandro sent Domenico back to Naples alone, but if he had meant him to take over the position he himself had relinquished, then he miscalculated, as Domenico had insufficient experience and the opera season for which he was responsible was not a success.

*(ii) The young eagle.* A letter from Alessandro to Ferdinando de' Medici, dated 30 May 1705, is informative and gives a fair picture of the subordinate position in which this authoritarian father continued to keep his son: 'I have forcibly removed him from Naples where, though there was room for his talent, his talent was not for such a place. I am removing him also from Rome, because Rome has no shelter for music, which lives here as a beggar'. The rest of the letter contains a straightforward assessment of Domenico's talent: 'an eagle whose wings are grown; he must not remain idle in the nest, and I must not hinder his flight'. The young man was sent to Venice, 'escorted only by his own ability', and his father wrote that, in his judgment, 'he has advanced much since he shared with me the honour of serving Your Highness personally, three years ago'. There is a clear indication of Alessandro's hopes for a position in Florence when he writes: 'He goes, like a wayfarer, to meet every opportunity that may present itself for him to become known, and which is awaited in vain in Rome today'. The *granprincipe* (heir to the grand duke) replied that



*4. Domenico Scarlatti: portrait by Domingo Antonio de Velasco, c1740 (Casa-Museu José Relvas, Alpiarça)*

Domenico had 'truly such a wealth of talent and spirit as to be able to secure his fortune anywhere, but especially in Venice, where ability meets with every esteem and favour', and confined himself to recommending Domenico to a Venetian patrician.

It is surprising that so few traces have survived of Domenico's activities in Venice; all that remains are two unsupported anecdotes, one of which ties in with another eloquent account of his remarkable skill on the harpsichord. Handel's biographer Mainwaring refers to a competition promoted by Cardinal Ottoboni to compare Scarlatti's keyboard skills with those of Handel, who had recently arrived in Rome: Scarlatti recognized his rival's superior ability on the organ, while listeners were divided on the outcome of the harpsichord competition. The two musicians were on excellent terms and long continued to demonstrate mutual esteem – in his biography, Mainwaring attributed to Handel a fine picture of Scarlatti the man ('besides his great talents as an artist, he had the sweetest temper, and the genteelest behaviour'). Mainwaring also recounts a meeting between the two young composers in Venice, during Carnival: '[Handel] was discovered there at a Masquerade, while he was playing on a harpsichord in his visor. Scarlatti happened to be there, and affirmed that it could be no one but the famous Saxon, or the devil'. This anecdote anticipates a series of similar legends about Paganini, Liszt and other virtuosos reputed to have entered into a pact with the devil; it was not just one but a thousand devils that Roseingrave later evoked when he told Burney about his first encounter with Scarlatti, to describe the effect on him of the astounding virtuosity displayed by the severe-looking young man who followed him at the harpsichord.

In 1707 Scarlatti witnessed his father's failure in Venice; this may have raised doubts as to the wisdom of his father's self-promotional strategy. As far as is known, there was no immediate reaction, and the son dutifully kept to his father's way of working; but Alessandro's plans allowed no room for Domenico to develop his vocation for the harpsichord, which had already been so clearly demonstrated.

*(iii) High professionalism.* A comparison of the early sources suggests that Domenico Scarlatti's career was less static than his biographers have painted, particularly in the years before he took on his most important positions in Rome: *maestro di cappella* to Maria Casimira, the exiled former Queen of Poland, and assistant and then later successor to the head of the Cappella Giulia. Alessandro's plan of detachment from his son's career had failed in Naples but in Rome it was successful beyond expectation; the Queen of Poland – Alessandro had described himself as in her service when in 1708 he composed *Il trionfo della fede* – employed Domenico as her *maestro di cappella*, after giving him the oratorio *La conversione di Clodoveo* and the pastoral *La Silvia* to compose, both to librettos by C.S. Capece, a member of the Arcadian Academy who served as her secretary. This marked the beginning of a close collaboration, guaranteeing that the operas, which Maria Casimira had staged in a small theatre in a room in her palace, and the serenatas, performed in summer on a bridge across the Strada Felice joining Palazzo Zuccari to the palace opposite, were generally along the same lines. Some of the credit for their success belongs with Filippo Juvarra, who designed the sets: with inventive use of perspective he overcame the site's narrow dimensions which would otherwise have made it impossible to create operatic marvels of the kind that audiences were accustomed to see in the stagecraft of the great theatres. Even if there were considerable differences of style and quality between his father's supposed models and Scarlatti's known work (as Boyd has pointed out), the duties of *maestro di cappella* to an exiled queen meant that Alessandro's experiences under Christina of Sweden were repeated, with rather more consistent application.

When, on 19 November 1713, Paolo Lorenzani, director of the Cappella Giulia at S Pietro, died, he was succeeded by his assistant Tommaso Baj, and Scarlatti was appointed to Baj's post and when, on 22 December 1714, Baj died, Scarlatti took his place as *maestro di cappella*. This guaranteed income came at a fortunate moment, as financial ruin had obliged Maria Casimira to leave Rome and take refuge in France. Scarlatti's early, Neapolitan works may include sacred music, and he had composed sacred pieces for the Basilica Liberiana when his father was its *maestro*; this new, important post led him to intensify his work in this direction. The original *Stabat mater* for ten voices is usually assigned to this period and is recognized as his most significant contribution to sacred polyphony.

The direction of the Cappella Giulia imposed heavy demands on Scarlatti but did not exhaust his capacity for work. June 1714 saw the beginnings of his relationship with the Marquis de Fontes, the Portuguese ambassador, for whom he composed an *Applauso genetliaco* in celebration of the birth of one of the Portuguese infantes. This first connection with a Portuguese patron led, five years later, to Scarlatti's move to Lisbon. At the same time Scarlatti did not neglect opera: when he lost his position with the Queen of Poland, he continued to have his operas staged at the Teatro Capranica, where his

father's last operas were being staged at just the same time.

Alessandro's declaration that he would not impede 'the eagle's flight' is consistent with a strange document from 1717 in which he conceded, apparently with some reluctance, his son's independence from paternal authority. Clearly, important changes were pending: on 3 September 1719 an entry in the Vatican *Diario* declares that 'as Sig. Scarlatti *maestro di cappella* in St Peter's has departed for England, Sig. Ottavio Pitoni, formerly at St John Lateran, is appointed *maestro*'. It has never been established whether he did in fact intend to travel to London, or indeed whether he actually went; Francesco Scarlatti had been there since April of that year, and it should be noted that both Handel and Roseingrave were active there. On 30 May 1720 *Narciso*, a new version of *Amor d'un'ombra e gelosia d'un'aura*, modified and conducted by Roseingrave, was performed in London; had Scarlatti been there, he would surely have been involved in the performance.

*(iv) Lisbon.* While a visit to England remains a vague possibility, Scarlatti knew when he left Rome that London would not be his final destination. It is now known, from documents discovered and published by Gerhard Doderer, that he was impatiently awaited in Portugal, where João V had appointed him *mestre* of the royal chapel. He arrived in Lisbon on 29 November 1719 to a great welcome: not content with having 'demonstrated his skill' to the sovereigns several times, he sang at court accompanied by the queen herself. Lisbon promised only a more lucrative continuation of the Roman routine, although there were no regular performances of opera; but fulfilling work as a teacher awaited the new *mestre de capela* and after various notices of his successful early appearances Scarlatti was asked to take charge of the completion of the musical education of João's brother Don Antonio.

In Lisbon, Scarlatti was impressed with the talent of Carlos Seixas, whom Don Antonio had suggested as a pupil. Portuguese legend holds that Scarlatti recognized the young man, then 16, as his superior; however improbable that may be, it is likely that it was Seixas who set him on a new path, the combination of elements of art and folk music. Meanwhile, another royal pupil was showing exceptional musical talent: Maria Barbara, who later, as Queen of Spain, was an indulgent and generous protectress and patron of Scarlatti, was beginning to 'surprise the amazed intelligence of the most excellent Professors with her Mastery of Singing, Playing and Composition'.

Now, besides having to compose sacred works or revive ones already given in Rome, Scarlatti had the extra pleasure of composing harpsichord pieces in the service of Maria Barbara and Don Alfonso. This raises the issue of the chronology of the sonatas, and it may be appropriate here to bring into question the widely accepted rejection of Kirkpatrick's 'approximately chronological' theories. When Scarlatti arrived in Lisbon he had more than sacred music in his baggage: in addition there were almost certainly some 50 keyboard pieces that had been written or sketched before he left Italy. There was no opera in Lisbon, but there were performances of sacred works and serenatas (some composed by Astorga) for celebrations of royal birthdays or namedays. A notice in the *Gazeta di Lisboa* in 1722 and a Vatican document attribute the title of 'Abbate' to Scarlatti; this was apparently in connection with an ecclesiastical benefice and has no further historical significance.

The accounts studied by Doderer make no reference to Scarlatti's presence in Lisbon between the end of December 1719 and 24 June 1720; and on 16 April 1720 a musician called Dominicus Scarlatti is listed as present in Palermo at a meeting of the Unione dei musici di S Cecilia. This may simply be another musician of the same name; but the complex relationship between Scarlatti and Emanuele d'Astorga, another Sicilian composer of cantatas and serenatas who was soon to move to Lisbon, suggests otherwise. Astorga held important civic posts in Palermo and may have encouraged Scarlatti to visit the land of his forebears. 'Dominicus' was at another meeting of the Unione in Palermo on 9 December 1722. The two dates are not incompatible with records of Scarlatti's presence in Lisbon (as shown by Doderer), and other contemporary accounts (by Quantz and Hasse) confirm his presence in Rome and Naples in 1724 and 1725 in spite of his obligations as *mestre* of the Portuguese royal chapel. Further, he returned to Italy at the end of January 1727 (as a document discovered by Doderer shows):

> Sig. Domenico Scarlatti M.ro di Cappella of his Majesty the King left here for Rome, to restore his health with the benefit of that air, since he has not been able to recover from his indispositions, his Majesty having provided him with 1000 scudi for the journey, for the esteem in which he holds his qualities.

This discovery confirms the notice of a reimbursement of the costs of a journey cited by Walther on the basis of a reference in no.122 of the *Hallische Zeitungen*, no longer traceable. It has been suggested (by Clark, after Walker) that Scarlatti was continuously on the move between 1719 and 1728.

It is uncertain whether Scarlatti returned to Lisbon after being cured; but he was almost certainly present at the performance of the *Festeggio armonico* that he composed in celebration of the betrothal of his pupil Maria Barbara to Ferdinando, the Spanish infante, on 11 January 1728. The wedding itself took place a year later, on 19 January 1729, in a pavilion specially built on the Rive Caya to allow both João V and Philip V to attend without setting foot on foreign soil; it is not certain that Scarlatti attended this second celebration, but he had been in Rome on 15 May 1728 when he married the 16-year-old Maria Catalina Gentili. Possibly he returned to Portugal soon after that; the dedication to João of his *Essercizi* indicates that it was by his royal command that Scarlatti was allowed to follow his pupil to her new country.

*(v) Spain.* The systematic moves of the Spanish court round the principal cities of the kingdom have been detailed by Kirkpatrick and, following the various stages of this itinerary, Clark has tried to isolate the folk elements in some of the sonatas that reflect the 'tunes sung by the carriers, muleteers, and common people' to which Scarlatti, a southern Italian, must have been susceptible. The curtailment of his duties, now that he was no longer *mestre de capela* to the Portuguese court, sparked a profound change in his activities: happy to be freed from that routine, he now became involved in the highly cultivated, private entertainments that Ferdinando and Maria Barbara held in their apartments, sheltered from the jealousy and resentment of Elisabetta Farnese, Philip V's second wife. One of those taking part in these entertainments was Farinelli, risking losing the favour of the queen who had brought him to Spain and had

succeeded, through the great singer's virtuosity, in her intention of rousing Philip V from his lethargy and depression. Farinelli's presence may have been the stimulus for the cantatas which Boyd assigns to Scarlatti's maturity.

Shortly after moving to Spain, Scarlatti had returned at least once to Lisbon; a manuscript diary indicates that the 'musician Scarlatti' was accompanied by 'his lovely wife and two children' and that he continued to receive his large salary. The 'Abbate Scarlatti' image was vanquished, and the term 'musico' less than ever implied 'castrato': in 19 months of marriage the 'hermosa' Catalina had given her mature husband two children. She had six altogether, and died on 6 May 1739; after a brief period as a widower Scarlatti married Anastasia Ximenes, a young woman from Cádiz who between 1743 and 1749 gave birth to a further four children, giving Domenico parity with his father's progeny. If this represents rivalry with the ghost of Alessandro, on a musical level the younger Scarlatti's prolific output of sonatas corresponded in number and quality to the older composer's cantatas.

In 1738, the publication of a collection of 30 *Essercizi* brought Domenico Scarlatti's sonatas a Europe-wide circulation. A token of gratitude to João V, who had appointed him a Knight of the Order of Santiago, the volume is prefaced by a conventionally eulogistic dedication: the contrast between the laudatory hyperbole and the subsequent note to the reader is striking:

> Do not expect, whether you are an amateur or a professional, to find any profound intention in these compositions, but rather an ingenious jesting with art by means of which you may attain freedom in harpsichord playing. It was not self-interest or ambition which led me to publish them, but obedience. Perhaps they may please you, in which case I may more willingly obey further commands to gratify you in a simpler and more varied style.

The publication, given official standing by its dedication to the king, had been preceded by preparatory work in Paris which led to later issues. In London, Roseingrave, seeing his role as Scarlatti's *alter ego* in jeopardy, immediately printed a pirate edition which added to the *Essercizi* 12 pieces which apparently dated from the period when he had met the composer in Italy. Avison took the unusual course of complementing some of the pieces from Roseingrave's collection with others also by Scarlatti, apparently in his possession, in orchestral versions as 12 concertos. Even if all the evidence suggests that the *Essercizi* turned out to 'please', the promised publications 'in a simpler and more varied style' never appeared; none of the subsequent publication ventures seems to have been guided by the composer.

In 1746, when the death of Philip V saw Ferdinando and Maria Barbara accede to the throne, Farinelli's influence led them to find a place for opera, which could count on the personal connections of the darling of the opera stage as well as powerful support from Vienna of Metastasio, who was an intimate friend of Farinelli's. Scarlatti, however, was not invited to return to opera composition and the last part of his life seems to have been spent on the immense task of overseeing the compilation of the double series of manuscripts in which form his collected sonatas have come down to us. In the volumes copied between 1752 and 1757 the use of the number 30, on an almost systematic basis (repeating the formula of the *Essercizi*), suggests the existence of some planned publishing scheme, abandoned on the deaths of the composer and his royal patrons. One charming legend has this work as the happy consequence of Scarlatti's known weakness for gambling: the queen and Farinelli (who told Burney that he helped his friend in similar predicaments) are supposed to have offered the money to pay off the composer's debts in exchange for written copies of the sonatas which Scarlatti had largely improvised in the princely apartments. The survival of the treasure that has come down to us in the royal manuscripts, inherited by Farinelli on Maria Barbara's death, would thus be due to another, special act of 'obedience'.

The impression of Scarlatti's final years is of a contrast between a striking show of vitality which saw him continue to father children up to the (for the period) advanced age of 64, and a creative mood of introspection which produced the final polished versions of the sonatas that constitute his legacy. It is tempting to imagine that it might have been Antonio Soler (a monk in the Escorial and a pupil of Scarlatti's in precisely the years 1752–7) who compiled the volumes and assisted the composer. The single autograph letter which has survived, written to the Duke of Huescar in 1752, matches this twilight mood: as well as complaints about 'theatrical composers' who knew nothing of counterpoint yet received such praise, the letter courteously contrasts Scarlatti's health, which prevents him from leaving his house, with that of his noble addressee, 'great, strong and magnanimous, and full of health', betraying a poignant serenity in keeping with the impression of an elderly composer weighing up a lifetime's experience. This sense of detachment from the world also has a suitably religious aspect, and there is a beautiful manuscript from 1754 (copied out with extreme care to make the calligraphy match that of models from the past) of a *Missa quattuor vocum* which shows Scarlatti adhering scrupulously to the old style neglected by the opera composers. If 1754 is the year of its composition, the significance of this attractive piece is as a proud demonstration of a specific skill, and any contradiction with the almost contemporary *Salve regina* for soprano, strings and continuo, which beautifully sums up the synthesis of contrapuntal learning and melodic and harmonic practice at the basis of Scarlatti's technique, is only apparent. Almost all the manuscript sources of the piece describe it as 'the last work of Dom.co Scarlatti made in Madrid shortly before his death', but other 'swansongs', covering most of the century, from Pergolesi to Mozart, may have suggested such a legend, which nevertheless is stylistically plausible. The indication on a manuscript of the last series of pieces in the collection similarly reads: 'last sonatas for harpsichord by D. Scarlatti composed in 1756 and 1757, the year in which he died'.

In his penultimate year, Scarlatti had received a visit from Dr L'Augier, a friendly Viennese doctor who travelled to hear the 'national melody in all parts of the world with philosophical ears'; Burney took down his testimony, which the doctor considered 'a living history of modern music'. Scarlatti gave a warm welcome to his guest, who was better placed than anyone to appreciate the introduction into the sonatas of 'many passages ... in which he imitated the melody of tunes sung by carriers, muleteers, and common people'. The 'sweetest temper' and 'genteelest behaviour' which Handel attributed to his colleague characterize the recorded conversations, even when the arguments grew heated. Scarlatti was outspoken in his criticism of the 'cembalo music' by certain

contemporary composers as not uniquely appropriate to the harpsichord. His insistence in defending his own artistic work, which he knew was open to criticism, is significant:

> Scarlatti frequently told M. L'Augier, that he was sensible he had broke through all the rules of composition in his lessons; but asked if his deviations from these rules offended the ear? and, upon being answered in the negative, he said, that he thought there was scarce any other rule, worth the attention of a man of genius, than that of not displeasing the only sense of which music is the object.

The contradiction with the reprimand for 'modern theatrical composers' is only apparent: similar arguments should be related to the sort of superiority complex that had led Alessandro Scarlatti to compose 'inhuman' music which he deliberately made inaccessible to 'any Professor'. For all the differences in their human approaches, both father and son agreed with Horace that 'Non cuivis homini contigit adire Corinthum' – 'not everyone deserves to get into Corinth'.

2. INSTRUMENTAL WORKS. Any discussion of Domenico Scarlatti's instrumental output must focus on his keyboard sonatas: not only because of the pre-eminence of the *Essercizi* and sonatas in his work but because even in their most developed form these pieces relate to a single stylistic model, identified by Ralph Kirkpatrick as the *basso continuo*. The practice of improvising an accompaniment on a bass line was a stock-in-trade of every professional musician; in the case of Scarlatti, a keyboard player of astounding virtuosity and immense creativity, the habit of condensing, of translating contrapuntal implications into harmonic structures, meant that routine formulas were gradually left behind.

Such a statement cannot be justified without reference to the principal manuscript sources which, with the *Essercizi*, have preserved the corpus of Scarlatti's work for posterity. This is a double sequence of volumes which Farinelli inherited from the Queen of Spain, in the compilation of which the composer must have been involved during his final years. Two volumes, bound like the 13 to be described below, were compiled in 1742 and 1749. The Spanish and Portuguese coats of arms, stamped on the cover of the binding of these collections and the subsequent ones (now in *I-Vnm*) indicate that they were intended for Queen Maria Barbara in person.

*(i) Venice 1742.* The volume dated 1742, which probably contains only sonatas composed before Scarlatti moved to Portugal, arranges the material in no discernible order but immediately establishes the formal model, used in every separate piece, which Scarlatti continued to follow almost invariably: this, broadly, is a binary structure with repeats, typically linked to the dance suite. The volume opens with 15 pieces stylistically fairly close to the *Essercizi*; then a Fuga is followed by some less sophisticated, and less quintessentially Scarlattian sonatas. These include genuine remnants from some suites: a Gavota, a Capriccio, a Gigha and Scarlatti's only known set of variations. There are also what are clearly transcriptions of polyphonic motets (K69, 87), of 'Italian concertos' (K37) or reminiscences of his father's toccata style (K67, 72). The influence of violin style looms large, something which the composer apparently assimilated during his Venice years; these are among those keyboard pieces inspired by other existing instrumental (or vocal) styles, which led Bukofzer to speak of 'transfer'. The most developed of them see the introduction of procedures (crossed hands, acrobatic leaps) that Scarlatti used fairly systematically in his mature harpsichord music. It would be inappropriate to refer simply to 'transfer' in the case of the numerous sonatas in more than one movement presented as 'melody and bass' which can be, and were intended to be, performed by more than one instrument. In this case the texts retain unmistakable violin references.

The contradiction inherent in the titling of the volume which promises exclusively 'Sonate per cembalo' is only apparent: performance on harpsichord alone is still possible, as is demonstrated by other sonatas (the Capriccio K63 and particularly the Gavota K64) created in the spirit of *basso continuo* but then overloaded by the overt notation of chords – very different from Scarlatti's later ideas, as a mature composer, when he arrived at a characteristic keyboard style. Curiously, the volume contains five of the *Essercizi* although these pieces had been available in printed form for four years.

*(ii) Pairwise arrangement.* Some of the sonatas in this volume follow the archaic scheme whereby the principal piece is followed by a short minuet; it is possible to see here the germ of a conception that later underwent considerable development in the internal organization of the subsequent collections, beginning with that of 1749. Here the Sonata K100 displays an odd structure: at the end of an Allegro, which has all the characteristics of an independent Scarlatti sonata, the indication 'volti subito' introduces an Allegrissimo with identical characteristics: these would be two distinct sonatas were it not that the composer demonstrated unambiguously his intention to group them together, instructing the copyist to give the pairing a single number (3) within the volume. Kirkpatrick gave each piece a separate number in his catalogue (K99 and 100), justifying his decision by the separate appearance of the sonatas in other sources. This explicit pairing anticipates the principle later adopted, Kirkpatrick's 'pairwise arrangement', whereby most of the sonatas subsequently copied were grouped into 192 pairs and four groups of three. Contrasting or complementary elements lie behind the groupings: often a cantabile or demonstrably rhythmic sonata is followed by a brilliant one, and the major mode may follow the minor (always with the same tonic). Even when, in subsequent volumes, some pairs seem to be formed from the juxtaposition of stylistically dissimilar elements, the overall intention to group the pieces – which the copyist cannot have conceived and carried out without the composer's consent – holds true. It seems that Scarlatti was influenced by the contemporary circulation of harpsichord sonatas in two or three movements – those by Alberti, for instance, with which he was certainly familiar. The new volume shows an emphasis on virtuosity and justifies Kirkpatrick's term 'flamboyant' to describe the style of these sonatas.

*(iii) Venice: 'Los trece libros'.* Between 1752 and 1757 a single amanuensis assembled, from sketches or originals that are now lost, no fewer than 28 beautifully copied volumes. This was the period during which a monk in the Escorial was a pupil of Scarlatti's; Soler's references to copying the composer's work and to the 'trece libros de clavicordio' add strength to the hypothesis that he himself was the copyist (the more likely in that one of his biographers praises Soler's diligence and tirelessness, attributes essential to carrying out so demanding a task). These 13 volumes, with the two previous, unnumbered ones, make, together with a copy of the *Essercizi*, the

corpus of the Venetian manuscripts; the fact that they were intended for Maria Barbara implies that their internal organization is definitive.

The reference to Maria Barbara and Ferdinando prompts the suggestion that the prevalence of undemanding sonatas in the first two volumes is explained by their having been written for teaching purposes at the highest level. The third and fourth present a splendid assortment of sonatas whose perfect balance between musical sophistication and virtuoso demands reveals Scarlatti's stylistic maturity. Here more than ever is that 'ingenious jesting with art' to which Scarlatti referred in the preface to his *Essercizi*: a game in which the inspired composer and his excellent pupil are equal partners. The following three volumes may reveal a step backwards in terms of quality, a return to more elementary dimensions and educational concerns, hinting at the arrival of a less gifted pupil (perhaps Ferdinando). The eighth volume heralds what Kirkpatrick called 'the final glorious period'. Given the recourse to sonatas which clear stylistic considerations indicate were composed earlier but were deemed suitable for the creation of groups of two or three, the evident maturity of the final collections does not necessarily support the theory that the sequence in the manuscripts follows the chronology of their composition: the most striking novelties concern the enlarged keyboard (increasing with each new volume, up to the five octaves and a tone of K485, copied in 1756), but the previous versions of some sonatas, in secondary sources, reveal that some originally designed for instruments with a more limited range were inserted, in versions adapted in the light of new possibilities.

*(iv) Parma.* The other series of 15 volumes (*I-PAp*) duplicates 444 sonatas in the Venetian manuscripts and provides further pieces not in those collections (including the group of 12 exceptionally beautiful sonatas which come at the end of a secondary manuscript source, with the description 'Last Sonatas for Cembalo by D. Domenico Scarlatti, composed in the year 1756 and 1757, in which he died'). The elimination of the melody and bass sonatas and of pieces judged too close to the archaic practice of ambiguous instrumentation shows that some filtering had been carried out on the contents of the 1742 and 1749 volumes; the omission of the last sonatas is motivated by the desire not to compromise the standard 30 pieces per volume, which makes the *trece libros* a perfect sequel to the *Essercizi*.

*(v) The 'clavicordio'.* Both the Venice and Parma manuscripts specify a 'cembalo', and every Spanish reference to a 'clavicordio' generates confusion, given the ambiguity of this term, which could indicate equally the clavichord proper or the harpsichord ('clavicordio de plumas'), or even Cristofori's instrument ('clavicordio de piano'). Since the surviving evidence links Scarlatti's miraculous playing to the harpsichord, not to the clavichord nor the Florentine 'arpicembalo che fa il piano e il forte', it is appropriate to consider Scarlatti's keyboard music as written principally for the harpsichord. When he specifically intended the organ (K287 and 288), the manuscript is absolutely clear about the type of instrument ('da camera', with two manuals, 'Flautato' and 'Trombone'), and the pieces abandon the customary binary structure. There are other keyboard instruments on which the sonatas can be played, so reflecting the variety of choices characteristic of a much more casual approach than fanatics of historical performance would allow. The clavichord, which was fairly commonly found throughout Spain, can render the cantabile qualities of some Adagios effectively but robs almost all the Allegros of their vivacity. Scarlatti was familiar with the 'clavicordio de piano' and in Florence as early as 1702 and 1705 had been able to try out the prototypes that Bartolomeo Cristofori built for Ferdinando de' Medici; he certainly played the other model, which the Tuscan prince had presented to Cardinal Ottoboni. Don Antonio of Braganza, the uncle of Maria Barbara and a pupil of Scarlatti in Lisbon, had travelled in Italy in 1714 and was the dedicatee of the *12 Sonate da cimbalo di piano e forte detto volgarmente di martelletti* by Ludovico Giustini, the first sonatas published specifically for the instrument. Three 'Clavicordios de piano, echos en Florencia' appear in the queen's inventory of instruments (the fact that two of them had been transformed into harpsichords has given rise to a variety of theories). For all its limited volume, Cristofori's instrument met and overcame the lack of colour in the harpsichord of which Maria Barbara had complained. In any case, it is known that Scarlatti used hammer-action instruments in Portugal and Spain, and this must be taken into account. It is going too far to transform the greatest harpsichordist in history into 'the piano's greatest advocate' (D. Sutherland, *EMc*, xxiii (1995), 243–56); and all the more so since the discovery of a detailed inventory of Farinelli's instruments has brought to light one that sensationally prefigures the Grand Pleyel beloved of Wanda Landowska. This was probably the famous 'Cembalo expresso' ('expressivo'?) for which Scarlatti wrote the pair of sonatas K356 and 357, written on four staves and included in the Parma but not the Venice collections.

The inventory attached to Farinelli's will clarifies which and how many 'various devices' were capable of forming 'different series of sounds' on an instrument which Giovenale Sacchi, his biographer, described in vague terms. The document confirms that the harpsichord was 'invented by the maker of this will', indicates that it was built in Madrid by Don Diego Fernández and provides details of enormous interest: 'it plays the pianos and fortes with a quill', is 'an eight-foot instrument' and uses 'three types of string, of copper, steel and gut, which play together, separately and mixed, according to the attached plan of its various registers'. All this would be extraordinary enough if it did not also have, hidden in the feet of the legs that support the instrument at each end of the keyboard, springs to engage the registers with ten stops to a pedal so that they can be operated separately or together, with 'movable lead knobs' used to engage one or two registers while the feet are operating the others. The registers are: (1) 4′ [*ottavina*], full register; (2) Archlute, full register; (3) Left hand harp, half register with gut strings; (4) Left hand 4′, half register; (5) Archlute and 4′, full register; (6) Harp and harpsichord, full register; (7) Harpsichord sounding as flute, full register; (8) Right hand, 4′, half register; (9) Right hand, harp, half register with gut strings; and (10) Harp, full register with gut strings. Sacchi relates that:

> By chance the queen, in talking with Farinelli, mentioned that she would like to have a harpsichord with more various tones [*voci*], and asked him if he had ever seen such a one. He replied that he had not. But then, leaving the queen without saying anything further, he consulted Fernández, whose talent he knew, and after they had

designed the work together and executed it, he arranged for it to be found as a surprise by the queen in her apartments.

This revolutionary instrument was thus the product of a passing dissatisfaction on the part of Maria Barbara and the inspiration of a hugely talented courtier and a great craftsman. If this is the harpsichord finally made 'expressive' by its variety of registers, the devoted Scarlatti would hardly have missed the opportunity to celebrate its invention with a pair of pieces such as these; but the fact that a four-staff layout thereafter disappears from the sources shows that the composer returned to composing and organizing his work for his own harpsichord, one with an ever larger range but solidly anchored to the standard sound. It was up to the imagination and skill of the performer to reflect, in strictly idiomatic terms, allusions, ranging from the obvious ones to the guitar and certain fanfares that he imaginatively idealized, but also draw together musical references to Christmas melodies that, as a child, Scarlatti had heard Neapolitan bagpipers play. So, while Cristofori's and Fernández's instruments remain legitimate and interesting options, Scarlatti's sound world is firmly rooted in the instrument on which the young virtuoso had called up the thousand devils which so astounded Roseingrave, and which now allowed the aging *maestro* to interpret the songs of Iberian muleteers and carriers in the variety of approaches that give the sonatas their exceptional vitality.

The part played by melody in Scarlatti's keyboard interests is marginal, given the prevalence of harmonic and rhythmic ideas in his harpsichord music. The internal structure of the sonatas is a confirmation of what is almost disavowal of melody, paradoxical for a Neapolitan but enormously significant for a composer for whom the harpsichord held no secrets. It is misleading to focus on the role of thematic elements when analysing the sonatas: Scarlatti's approach is based rather on following the conventional harmonic span of each binary piece. This was implicit in Kirkpatrick's shift of interest towards the variety of accessory elements in the sonatas, in which he proposed a distinction between the 'closed sonata (in which both halves begin with the same thematic material)' and the 'open sonata (in which the thematic material that opens the first half is not used to open the second)'. It is significant that his principal new idea was a form of abstraction, linked more closely with tonal polarity than with the pedantic enumeration of 'themes'; this was the 'crux', which Kirkpatrick defined as 'the meeting point in each half of the thematic material which is stated in parallel fashion at the ends of both halves with the establishment of the closing tonality'.

The unconventional aspect invoked by Scarlatti in his conversations with L'Augier should not be ascribed solely to the surprising effects scattered like spices in the texture of the sonatas but also to the fact that so many openings, seemingly promising thematic development, give way immediately to as many 'original and happy freaks', based principally on lively rhythmic ambiguities and harmonic manipulations (including those acciaccaturas for which von Bülow implied a Shakespearean reference when he invoked 'a madness not without method'). There was in Scarlatti a sort of manic obsession which can be linked to the Christian parable of the talents. As L'Augier told Burney:

He used to say, that the music of Alberti, and of several other modern composers, did not, in the execution, want a harpsichord, as it might be equally well, or perhaps, better expressed by any other instrument; but, as nature had given him ten fingers, and, as his instrument had employment for them all, he saw no reason why he should not use them.

There is an implicit criticism here of transcriptions of music not idiomatically suited to the harpsichord's capabilities. In 1756 the compilation of the manuscripts was almost complete, and Scarlatti could look with a certain detachment at the 'transfers' of his youth, even if possibly some instrumental transcriptions of vocal music in the pathetic style and elegantly decorated (K208, for example) escaped his censure. Now song and melody were reserved for voices, and the composition of his gentle *Salve regina* in the same year confirms such a decision. When the harpsichord reclaims its melodic rights it comes in the incipits of some of the mature sonatas (K544, 546), but the charm lasts only a few bars: soon harmonic dialectic takes over and fingerwork fills the space left empty by Alberti and his imitators.

3. VOCAL WORKS. Scarlatti's first opportunity to engage in opera came with the appointment of his uncle, Nicola Barbapiccola, as impresario of the Teatro S Bartolomeo, Naples, for the 1703–4 season, when the young composer was called upon to provide three operas, one of them an extensive revision of Pollarolo's *Irene*. His main contribution to the genre, however, was made with the seven operas he composed for Queen Maria Casimira in Rome between 1710 and 1714, of which two survive complete in their original form and a third in the version produced (as *Narciso*) in London in 1720. Too often dismissed as pale imitations of his father's operas, they show several quite original traits coupled with a keen dramatic sense. In ensembles, for instance, the individual lines are often distributed in an easy, conversational style, and the prescribed da capo is sometimes jettisoned in the interests of natural expression. In the arias it is not uncommon for a character's indecision or conflicting emotions to be conveyed through frequent changes of tempo and dynamics (and sometimes of instrumentation). Some arias are designated *alla francese*, and in others the voice is doubled throughout at the unison or octave with no other accompaniment – a Venetian trait rarely, if ever, to be found in Alessandro Scarlatti's works. The satirical farce *La Dirindina*, intended as intermezzos for one of the two public operas that Domenico wrote for Rome, is also unlike anything ever attempted by the elder Scarlatti.

Scarlatti seems not to have been employed as an opera composer after leaving Rome in 1719, although he evidently continued to take an interest in the genre and occupied his own box at Farinelli's productions for the Spanish court. His interest in vocal composition did not, however, come to an end with his appointment as music-master to Princess Maria Barbara in Lisbon. Of the several serenatas he composed for the Portuguese court (and before that for his Italian patrons), only two survive, both incomplete, but *Contesa delle stagioni* especially, written to celebrate the birthday of Queen Marianna on 7 September 1720, contains some of his finest, and grandest, writing for voices and instruments.

The chamber cantata, of which just over 50 fully authenticated examples by Scarlatti survive, was another genre which he cultivated with considerable success. Those he wrote in Italy (most of them probably in Rome) are mainly accomplished, though conventional, examples of the type of solo cantata in which his father had excelled.



*5. King Ferdinand VI, Queen Maria Barbara and the Spanish royal household: engraving by Charles-Joseph Flipart after Jacopo Amigoni, 1752; Domenico Scarlatti and Farinelli can be seen in the musician's gallery on the right*

Of more interest are two manuscripts (in *A-Wn* and *GB-Lbl*) containing in all 18 cantatas dating almost certainly from Scarlatti's Iberian years; some at least may have been sung by Farinelli at the Spanish court. They show Scarlatti adopting many features – predominantly major keys, a slow rate of harmonic change, numerous written ornaments (particularly the slide) and Lombardic rhythms – associated with operas by such composers as Conforto, Hasse and Jommelli that were performed at the court.

It is difficult to arrive at even an approximate chronology for Scarlatti's church music. Only a single work, the expressive *Salve regina* for soprano, strings and continuo composed during the composer's last year, is dated in the sources, but this is quite probably for private devotions rather than a church composition. Most, if not all, of the other sacred pieces were presumably written during those periods between 1708 and 1728 when Scarlatti was employed as a church musician. Among the earliest, perhaps, are four works that have remained in the archive of S Maria Maggiore ever since Scarlatti wrote them in 1708–9. The antiphon *Cibavit nos Dominus*, possibly intended for the feast of Corpus Christi in 1708, is one of Scarlatti's most successful *stile antico* pieces; other works in this style include a four-part mass which may have been Scarlatti's contribution to the re-stocking of the royal palace library in Madrid after the fire of 1734. Also among the S Maria Maggiore works is a mass, *La stella*, notable for its stylistic dichotomy; the Credo and subsequent sections again exemplify the *stile antico*, while the Kyrie and Gloria employ a kind of *stile misto* that Scarlatti used to even greater effect in the best-known of all his sacred works, the *Stabat mater* for ten voices and continuo.

It should occasion no surprise that Scarlatti's vocal music shows little of the harmonic daring and few of the 'happy freaks' that characterize his mature harpsichord sonatas. The keyboard music of this period – Scarlatti's perhaps more than most – sprang directly from the composer's fingers in the act of improvising. Vocal composition, on the other hand, was essentially a considered art, subject to the demands of a text and governed by the rules and traditions of 'good composition'. The apparent gulf between Scarlatti's vocal and keyboard styles can be observed also in the music of other composers such as Byrd and Frescobaldi.

4. Reception. Scarlatti's sonatas were circulated irregularly and only in part during their composer's lifetime. In England, Roseingrave and others laid the foundations for what Newton later described as the 'English Cult of Domenico Scarlatti', a phenomenon that developed after the *Essercizi*, Roseingrave's response and Avison's transcriptions had been published, and music which had had a halo of myth and which later in the century was performed and valued by Kelway, Worgan and Clementi, and imitated by Arne, Avison, William Jackson and others, began to be disseminated. But the earliest publishing ventures with Scarlatti's sonatas were in Paris, and it was there that the *Essercizi* were reprinted, together with other sonatas, one

of which (K95) is unique to Boivin's edition. Apart from these indisputable signs of interest, there is no information as to how the French public reacted to Scarlatti, but it must have come as a shock to open a volume of *Pièces choisies pour le clavecin ou l'orgue* and discover music so different from that by Dandrieu, Dornel, Daquin or Corrette, to which keyboard players of the generation after Couperin and Rameau were accustomed.

Although it has been said that there was no Italian Scarlatti cult, Abbé Santini was able to acquire copies of hundreds of the sonatas and introduce famous pianists to them, including Cramer and Liszt; these musicians took great pleasure in reading old music direct from manuscript at the home of the Roman collector – 'especially pieces by Domenico Scarlatti, whose "Cat's Fugue", such an original and unusual masterpiece, was always one of the favourite pieces of that select and intelligent band of listeners'. As a result, some knowledge of Scarlatti's music and his style spread through the Italian musical world, of which evidence can be found in references made by such musicians as Rossini and Verdi.

In the first decades of the new century, it was Vienna that saw ventures destined to bring about a fuller knowledge of Scarlatti's work. The collection of the diplomat Joseph DuBeine included about 100 Scarlatti sonatas, distributed in various volumes which on his death in 1814 were auctioned and acquired by Archduke Rudolph, Beethoven's pupil *par excellence*. Between 1803 and 1807 eight volumes of sonatas were printed, partly from DuBeine's collection. Clementi, a leading figure in the 'English Cult of Domenico Scarlatti', was regularly in Vienna at that period in his capacity as music dealer; he seems to have been responsible for inventing the story of the 'Cat's Fugue' (K30), according to which the unusual theme came from a kitten's random steps up the keyboard. It was also in Vienna, in 1839, that the publisher Haslinger and his pupil Czerny completed the publication of as many as 200 sonatas.

In Germany, knowledge of Scarlatti's music may have been encouraged more by the circulation of foreign publications than by that of the *VI Sonate per il cembalo solo* published by Haffner about 1753. Did Bach know Scarlatti's music? Assumptions that two pieces by Bach were derived from Scarlatti models were ruled out by Kirkpatrick, but it has been suggested that the Goldberg Variations, 30 in number, are a response to the 30 *Essercizi*; Bach may well have encountered the publication or one of its reprints (it is worth remembering that the term *Clavier-Übung*, used by several composers before Bach, is the equivalent of *Essercizi per il gravicembalo*). Other German musicians demonstrated their admiration for Scarlatti: Quantz, who met him in Rome in 1724, had been amazed by the perfection of his playing, and Hasse remembered for Burney, half a century later, 'a wonderful hand, as well as fecundity of invention', when he heard him in Naples, on a visit to his elderly father. Scarlatti found no favour with two important exponents of German Romanticism: Mendelssohn took offence at an observation by Rossini after hearing one of his *Charakteristische Stücke*: 'Ça sent la sonate de Scarlatti!' Schumann repeated a remark by a 'brilliant composer' (Mendelssohn?) that compared with the most gifted German composers Scarlatti was 'like a dwarf among the giants'. There is nationalism in the opposite direction in a letter from Verdi to Ricordi (November 1864): after bemoaning the exclusion of 'the so-called Cat's Fugue' from the Scarlatti items in an anthology of old music: 'with so strange a subject a German would have created chaos, but an Italian made something as clear as the sun'. Hans von Bülow prepared an edition of 18 sonatas, but in comparing Scarlatti with Bach ruled that he was 'not a genius but a talent of great significance'; he illustrates the reasons that led him to eliminate the acciaccaturas, which he thought created cacophony on the piano and offended the eye and ear (precisely the freedoms of which Scarlatti boasted to L'Augier), and he also retouched many 'harmonic errors'. Nevertheless, von Bülow paradoxically recognized Scarlatti's role as a precursor of Beethoven, since with him 'humour and irony set foot for the first time in the realm of sound'. Brahms collected Scarlatti manuscripts and studied the sonatas in depth: some passages in the Second Piano Concerto seem to be influenced by the demanding K299, and the quotation of K273 as the incipit of the song *Unüberwindlich* is a clear act of homage.

As for the Iberian peninsula, the manuscripts studied by Boyd and Doderer make it clear that the sonatas were not used exclusively by the composer's royal pupils; the existence of Spanish copies which assign to the organ pieces far from the austere idiom normally connected with the instrument reveals an unusual and unexpected circulation of the composer's legacy.

A decisive step in bringing about a proper knowledge of Scarlatti's work was taken at the beginning of the 20th century with the publication by Ricordi of all the sonatas then known (545 of the 555 pieces later catalogued by Kirkpatrick). This was done by Alessandro Longo, who took account of the Venetian sources, some of the early editions and certain of the Viennese manuscripts, but not the parallel series of manuscripts now in Parma (whose existence was unknown) nor a pair of important volumes in England. Longo's work is certainly dated; its principal defects derive from insufficient knowledge of stylistic issues and matters of instrumental technique and performing practice. Further, he followed his own whims in regrouping the pieces into arbitrary 'suites' according to key. The credit for re-establishing certain characteristics of the texts goes to Walter Gerstenberg, who in 1933 carried out a rigorous comparison of the principal sources, although he neglected to give sufficient emphasis to the grouping into twos and threes, which his own scrupulous cataloguing had brought to light. Ralph Kirkpatrick's study (1953) was the fruit of ten years of careful research,



XLII
Suites de Pieces
Pour le
CLAVECIN.
En deux Volumes.
Composées par
Domenico Scarlatti
Vol: I

NB. I think the following Pieces for their Delicacy of Stile, and Masterly Composition, worthy the Attention of the Curious, Which I have Carefully revised & corrected from the Errors of the Press.
Thos. Roseingrave.

LONDON
Printed for and sold by B: Cooke at the Golden Harp in New street Covt Garden, Where may be had Volume the 2d

6. *Title-page of Domenico Scarlatti's 'XLII Suites de pièces pour le clavecin', i (London: Cooke, 1739), edited by Thomas Roseingrave*

added to the practical experience of an illustrious harpsichordist. Thanks to Kirkpatrick, Scarlatti ceased to be an eccentric, late product of the Baroque need for 'marvels' and his music received the kind of critical attention which would see Schumann's unjust verdict set aside.

A new chronological ordering, realized through a regrouping of the sonatas by genre, was proposed by Giorgio Pestelli (1967), whose contribution had considerable value in establishing an appropriate historic and stylistic context for Scarlatti. From 1970 the writings of Joel Sheveloff have enlivened the critical debate with interventions of remarkable polemical force and exemplary attention to detail, with a perceptive interpretation of the sources. The most telling contribution using Spanish sources has come from Malcolm Boyd, who has also provided a determined, well-documented re-evaluation of the composer's vocal music. Gerhard Doderer's contributions are concerned primarily with the documentation of biographical data regarding Scarlatti's time in Portugal, and also information on the instruments Scarlatti favoured.

The critical editions of the sonatas which Kirkpatrick hoped for are now a reality. Kenneth Gilbert was responsible for completing the first (Paris, 1971–84), with a concise, balanced preface that focussed on the interpretation of the sources. 1978 saw the beginning of a new Ricordi critical edition, under Emilia Fadini, characterized by a more accurate graphical reflection of the sources and a critical system based on detailed comparisons. The Venetian manuscripts are accessible to scholars in a facsimile edition (1985), as are the *Essercizi* (1967, 1977).

### WORKS

*music lost unless otherwise stated*
*† – doubtful*

#### OPERAS

L'Ottavia ristituita al trono (melodramma, 3, G. Convò), Naples, Palazzo Regio, ?Nov 1703, *I-Nc* (32 arias, 2 duets)

Il Giustino (dramma per musica, 3, Convò, after N. Beregan), Naples, Palazzo Regio, 19 Dec 1703, *F-Pn* (10 arias), *I-Nc* (21 arias, 3 duets)

Irene (dramma per musica, 3, ?Convò, after G. Frigimelica Roberti), Naples, S Bartolomeo, carn. 1704, *F-Pn* (10 arias), *I-Nc* (32 arias, 1 duet) [rev. of C.F. Pollarolo's setting (1694)]

La Silvia (dramma pastorale, 3, C.S. Capece), Rome, Palazzo Zuccari, 27 Jan 1710

Tolomeo et Alessandro, ovvero La corona disprezzata (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, 19 Jan 1711, *GB-BEL*, Arrigo Perrone's private collection, Milan (Act 1 only)

L'Orlando, ovvero La gelosa pazzia (dramma, 3, Capece, after L. Ariosto), Rome, Palazzo Zuccari, Feb 1711

Tetide in Sciro (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, 10 Jan 1712, *I-Vsf*, *Nc* (8 arias, 2 trios); extracts ed. T. Ochlewski? (Kraków, n.d.)

Ifigenia in Aulide (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, 11 Jan 1713, *D-Dl* (1 aria)

Ifigenia in Tauri (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, ?15 Feb 1713, 3 arias *Dl*

Amor d'un ombra e gelosia d'un'aura (dramma per musica, 3, Capece), Rome, Palazzo Zuccari, 15 Jan 1714; as Narciso (P.A. Rolli, after Capece), London, King's, 30 May 1720, with 2 arias and 2 duets added by T. Roseingrave, *Hs*; ov. and arias pubd (London, 1720)

Ambleto (dramma per musica, 3, A. Zeno and P. Pariati), Rome, Capranica, carn. 1715, *I-Bc* (1 aria)

La Dirindina (farsetta per musica, 2 pts, G. Gigli), ints for Ambleto, perf. cancelled, *I-Vlevi*; ed. F. Degrada (Milan, 1985)

Berenice, regina d'Egitto, ovvero Le gare d'amore e di politica (dramma per musica, 3, A. Salvi), Rome, Capranica, carn. 1718, 5 arias *D-MÜs* [collab. N. Porpora]

#### ORATORIOS, SERENATAS, LARGE CANTATAS

Il concilio degli dei (serenata, P. Riccio), Naples or Sicily, 1704

La pastorella rigidetta e poi amante [pt 1] (G.D. Pioli), Rome, Palazzo Zuccari, sum. 1708 [pt 2 by G.P. Franchi]

†La vittoria della Fede (componimento per musica, C.S. Capece), 3vv, insts, Rome, Palazzo Zuccari, 12 Sept 1708

La conversione di Clodoveo (orat, Capece), Rome, Palazzo Zuccari, (?12 Sept) 1709

La virtù in trionfo (I. de Bonis), S, 2 fl, 2 tpt, str, lute, bc, Rome, Campidoglio, 24 Sept 1711

Quando, o bella Clori, serenata, S, A, 2 vn, bc, ?Rome, 1712, *US-AAu* (inc.)

Serenata for Prince Vaini (G.F. Zappi), 2vv, insts, Rome, Palazzo Mignanelli, 25 Aug 1712

Applauso devoto (cant., Capece), 3vv, insts, Rome, Palazzo Zuccari, 12 Sept 1712

Applauso genetliaco, serenata, 3vv, insts, Rome, Piazza Colonna, 10 Aug 1714

Cant. (F.M. Gasparri) for wedding of Teresa Borromei and Carlo Albani, 2vv, insts, Palazzo Albani alle Quattro Fontane, 4 Sept 1714

Il mio foco in ciel s'accende (cant., Gasparri), 5vv, insts, Rome, Vatican, 24 Dec 1714

Dove sono le saette (cant., Gasparri), 3vv, insts, Rome, Vatican, 24 Dec 1717

Serenata, 4vv, insts, Lisbon, Royal Palace, 24 June 1720

Cant. (D. Scarlatti), S, S, S, T, insts, Lisbon, Royal Palace, 26 July 1720

Contesa delle stagioni, serenata, S, S, A, T, insts, Lisbon, Royal Palace, 7 Sept 1720, *I-Vnm* (pt 1 only)

Il trionfo delle virtù, cant., 6vv, insts, Lisbon, Royal Palace, 22 Oct 1720

Cant. pastorale, serenata, 6vv, insts, Lisbon, Royal Palace, 27 Dec 1720

Componimento musicale, 6vv, insts, Lisbon, Royal Palace, 24 June 1721

Gl'amorosi avvenimenti, serenata, 7vv, insts, Lisbon, Royal Palace, 24 June 1722

Serenata, Lisbon, Royal Palace, 7 Sept 1722

Le nozze di Baco e d'Arianna, serenata, Lisbon, Royal Palace, 27 Dec 1722

L'aurora, serenata pastorale, Lisbon, Royal Palace, 27 December 1725

Festeggio armonico, serenata, 6vv, chorus, insts, Lisbon, Royal Palace, 11 Jan 1728

#### CHAMBER CANTATAS

*for S and continuo unless otherwise stated*

A chi nacque infelice, A, bc, *I-Bsp*, ed. L. Bianchi (Milan, 1958); Ah, sei troppo infelice, S, bc, 30 July 1705, *GB-Lam*, *I-Bsp*, ed. L. Bianchi (Milan, 1958); Al fin diviene amante, S/A, bc, *D-MÜs*, *F-Pc*, *Pn;* Alla caccia di tiranna beltà, A, bc, *I-Rsc*; Amare e tacere, temere e sperar, *F-Pn*; Amenissimi prati, fiorite piagge, B, bc, *GB-Lbl*, ed. L. Hautus (Cologne, 1971); Avrei ben folle il core; *F-Pn*; Bella rosa adorata, cara pompa di Flora, *I-Gl*, *Nc*; †Belle pupille care, 1697, *D-MÜs*, *F-Pn*, *GB-Mp*; Cara qualhor lontano, *D-Mbs*; Care pupille belle, S, 2 vn, bc, *MÜs*; †Che pretendi, o tiranna, *MÜs*, *F-Pn* (attrib. A. Scarlatti); Che si peni in amore, A, bc, *D-MÜs*; Che vidi, o ciel, S, 2 vn, bc, *A-Wn*; Chi in catene ha il mio core, *F-Pc*, *Pn*; Con qual cor mi chiede pace, *GB-Lbl*

†Dal bel volto d'Irene, *F-Pc*; Deh che fate o mie pupille, *I-Pca*; Di Fille vendicarmi vorrei, S, bc, *GB-Lbl*; Dir vorrei, ah m'arrossisco, S, 2vn, bc, *A-Wn*; Dopo lungo servire, A, 2 vn, bc, 2 July 1702, *D-MÜs*; †Dorme la rosa, aurette grate (B. Pamphili), S/A, bc, *B-Bc*, *D-Bsb* (attrib. Mancini in *MÜs*, *F-Pn*, *GB-Ouf*, *I-Nc*, *Rc*); E pur per mia sventura, *US-Wc*; E temerario ardire, *D-Mbs*; Fille già più non parlo, *GB-Lbl*; Già che al partir t'astringe, *F-Pn*; †Hor che spunta nel prato, S, bc, *US-NH*; †In questa lacrimosa orrida valle (Tantalo sitibondo), *F-Pc*, *US-Bp* (attrib. A. Scarlatti); †La cagion delle mie pene, *F-Pn*, *GB-Lbl* (attrib. A. Scarlatti); Lontan da te mio bene, *D-Mbs*; Mio ben mi fido, ma pur sento, *F-Pc* (inc.), *Pn*; †Mi tormento il pensiero, 10 March 1701, *D-MÜs*, *F-Pn* (2 copies, 1 attrib. A. Scarlatti); Ninfe belle e voi pastori, *I-PAc*; No, non fuggire o Nice, *GB-Lbl*

Ogni core innamorato, Sept 1724, *F-Pc*; †Onde della mia Nera, A/S, bc, *A-Wgm*, *B-Bc*, *D-Bsb*, *SWl*, *I-Fc*; O qual meco Nice cangiata, S, 2 vn, bc, *A-Wn*, *GB-Lbl*; Pende la vita mia, *D-SWl*; Perché vedi ch'io t'amo, Feb 1703/5, *F-Pn*; Piangete, occhi dolenti, S, 2 vn, bc, *A-Wn*; †Piango ogn'ora del mio core, *F-Pn*, *GB-Lbl* (attrib. A.

Scarlatti); Povero cor fedele, *F-Pn*; Pur nel sonno almen tal'ora (P. Metastasio), S, 2 vn, bc *A-Wn*, *GB-Lbl*, ed. L. Bianchi (Rome, 1963); Qual pensier, quale ardire ti guida?, *Lbl*; Quando miro il vostro foco, A, bc, *I-Pca*; †Quando penso a Daliso, *GB-Lcm*, *I-Rvat* (attrib. D. Fregiotti); †Qui dove a pie' d'un colle, *D-MÜs*, *F-Pc* (attrib. A. Scarlatti), *Pn*, *I-Nc*; Rimirai la rosa un dì, A, bc, *Pca*; Scritte con falso inganno, S, 2 vn, bc, *A-Wn*; Se dicessi ch'io t'amo, *D-Mbs*; Se fedele tu m'adori, S, 2 vn, bc, *A-Wn*; Se la sorte crudele mi divise, *F-Pn*

†Selve, caverne e monti, *D-MÜs* (attrib. G.F. Handel), *GB-Lbl* (2 copies, 1 anon.), ed. L. Hautus (Kassel, 1973); Se per un sol momento, S, S, bc, *Lbl*; Se sai qual sia la pena, *I-PAc*; Se ti dicesse un core, *GB-Lbl*; †Sono un alma tormentata, *I-Nc* (2 copies, 1 attrib. A. Scarlatti); Sospendi o man per poco, *GB-Lbl*; Sovra l'egizia arena (La Cleopatra), A, bc, *F-Pc*; †Su la sponda fiorita di limpido ruscello, 20 Aug ?1718, *GB-Lbl*, *I-Nc* (?lost); †T'amai Clori, t'amai, *D-Bsb*; Tinte a note di sangue, S, 2 vn, bc, *A-Wn*; Ti ricorda o bella Irene, *GB-Lbl*; Tirsi caro – Amata Fille, S, S, bc, *Lbl*; †Tirsi, mentr'io dormiva, *D-Mbs*; Tu mi chiedi o mio ben, *D-MÜs*; V'adoro, o luci belle, ?1699, *US-Wc*; †Vago il ciel non saria, *E-Mn*, *D-MÜs*, *GB-Lcm*; †Vuoi ch'io spiri tra i sospiri (Amante desideroso di morire per libberarsi dall'amore), 20 Sept 1699, *D-MÜs*, *SWl* (attrib. A. Scarlatti), *F-Pc*

CHURCH MUSIC

Missa, D, SATB, SATB, 2 ob, 2 hn, 2 tpt, timp, 2 vn, org, Aránzazu, Seminario (inc.)

Missa 'La stella', SATB, org, *I-Rlib*; ed. in Studi musicali romani, iii (Rome, 1985); ed. G. Massenkeil (Frankfurt, 1987)

Missa quatuor vocum, SATB, *E-Mp*, *MO*, ed. L. Bianchi (Rome, 1961)

Antra, valles, divo plaudeant, SSATB, vn, va, bc, 1701, *I-Nlp*; Cibavit nos Dominus, SATB, ?1708, *Rlib*; Iste confessor, S, SATB, org, *Rvat*, ed. in Musica sacra, iii (Milan, 1879); Laetatus sum, S, A, SATB, org, *P-VV*; †Laudate pueri, SATB, SATB, bc, *Lf*; Magnificat, SATB, *D-MÜs*; †Memento Domine David, SATB, *Bsb*, *Dl*, *Mbs*, *MÜs*, *F-Pc*, *GB-Lbl*, *I-Bc*, *Mc*, *Nc* (also attrib. A. Scarlatti); Miserere, e, SATB, SATB, *Rvat*; Miserere, g, SATB, SATB, *Rvat*; Nisi quia Dominus, SATB, org, ?1708, *Rlib*; Pange lingua, SATB, ?1708, *Rlib* (inc.); Salve regina (i), S, str, bc, 1756–7, *D-Bsb*, *MÜs*, *I-Bc*, *Nc*, ed. R. Ewerhart (Cologne, 1960), ed. R. Leppard (London, 1979); Salve regina (ii), S, A, org, *Bc*, ed. L. Hautus (Kassel, 1971); Stabat mater, SSSSAATTBB, bc, *A-Wn*, *D-Mbs*, *MÜs*, *I-Bc*, *Vc*, *US-CA*, ed. A. Casella (Rome, 1941), ed. J. Jürgens (Mainz, 1973), ed. R. Scandrett (Stuttgart, 1980); Te Deum, SSAATTBB, org, *P-G*, *Lf*, *VV*; Te gloriosus, SATB, bc, *Lf*

Lost, cited in A. Soler: *Llave de la modulación* (Madrid, 1672): Dixit Dominus; Lauda Jerusalem

INSTRUMENTAL ENSEMBLE

17 sinfonias, *F-Pc*, ed. A. Geoffrey-Dechaume (Paris, 1974): A, str, bc; G, fl, ob, str, bc; G, str, bc; D, ob, str, bc; a, str, bc [= ov. to serenata, Quando, o bella Clori]; D, ob, str, bc; C, str, bc; B♭, ob, str, bc; d, ob, str, bc; G, ob, str, bc; C, ob, str, bc; G, ob, str, bc [= ov. to op, Amor d'un ombra/Narciso]; B♭, ob, str, bc [= ov. to op, Tolomeo et Alessandro]; G, fl, ob, str, bc; B♭, ob, str, bc; A, ob, str, bc [= ov. to op, Tetide in Sciro], inc.; †C, 2 ob, str, bc

SONATAS

Catalogue in Kirkpatrick (1953), 442–56 [K]

Editions: *Domenico Scarlatti: 26 Sonatas ineditas*, ed. E. Granados (Madrid, *c*1905/*R*)
*Opere complete per clavicembalo di Domenico Scarlatti*, ed. A. Longo (Milan, 1906–10) [L; S = supplement]
*Domenico Scarlatti: Sixty Sonatas*, ed. R. Kirkpatrick (New York, 1953) [‡]
*Domenico Scarlatti: Complete Keyboard works in Facsimile*, ed. R. Kirkpatrick (New York, 1972)
*Domenico Scarlatti: Sonates*, ed. K. Gilbert (Paris, 1971–84)
*Domenico Scarlatti: Sonate per clavicembalo*, ed. E. Fadini (Milan, 1978–) [F]

Sources: *Essercizi per gravicembalo* (London, 1738 or 1739/*R*) [E]
*XLII Suites de pièces pour le clavecin*, ed. T. Roseingrave (London, 1739) [R]
*Pièces pour le clavecin*, 3 vols. (Paris, 1742–6, Boivin) [B]
*Pièces pour le clavecin* (Paris, before 1747, Boivin) [Bo]

MS sources: *D-MÜs* 3964–8 [M]
*E-Bc* M.1964 [BC]
*E-Mc* Roda Leg.35/504 [MC]
*E-MO* 1770 [MO]
*E-Zac* B.2.31–2 [Z]
*F-Pa* 6, 784, 343 [PR]
*GB-Cfm* Mus.32 F 13 [CF]
*GB-Lbl* Add.31553, 14248 [LB]
*I-PAp* AG 31406–20 [PA]
*I-Vnm* 9770–84 [V]
*P-Cug* Mus.58 [C]
Lisbon, Instituto Português de Património Cultural, F.C.R.194.1 (facs. (Lisbon, 1991)) [LI]
*US-NH* Ma 31/Sca 7k/C11 [NH]

| *K* | *F* | *L* | *Description* | *Primary source (variant)* |
|---|---|---|---|---|
| | | SOLO KEYBOARD | | |
| 1 | | 366 | d, C, Allegro | E1 |
| 2 | | 388 | G, 3/8, Presto | E2 |
| 3 | | 378 | a, ₵, Presto‡ | E3 |
| 4 | | 390 | g, C, Allegro | E4 |
| 5 | | 367 | d, 3/8, Allegro | E5 |
| 6 | | 479 | F, 3/8, Allegro | E6 |
| 7 | | 379 | a, 3/8, Presto‡ | E7 |
| 8 | | 488 | g, 3/4, Allegro | E8 (R1) |
| 9 | | 413 | d, 6/8, Allegro | E9 |
| 10 | | 370 | d, 3/8, Presto | E10 |
| 11 | | 352 | c, C, – | E11 |
| 12 | | 489 | g, C, Presto | E12 |
| 13 | | 486 | G, 2/4, Presto | E13 |
| 14 | | 387 | G, 12/8, Presto | E14 |
| 15 | | 374 | e, 3/8, Allegro | E15 |
| 16 | | 397 | B♭, ₵, Presto‡ | E16 |
| 17 | | 384 | F, 3/8, Presto | E17 |

| *K* | *F* | *L* | *Description* | *Primary source (variant)* |
|---|---|---|---|---|
| 18 | | 416 | d, C, Presto‡ | E18 |
| 19 | | 383 | f, 2/4, Allegro | E19 |
| 20 | | 375 | E, 2/4, Presto | E20 |
| 21 | | 363 | D, 3/8, Allegro | E21 |
| 22 | | 360 | c, 2/4, Allegro | E22 |
| 23 | | 411 | D, C, Allegro | E23 |
| 24 | | 495 | A, C, Presto | E24 |
| 25 | | 481 | f♯, 2/4, Allegro | E25 |
| 26 | | 368 | A, 3/8, Presto | E26 |
| 27 | | 449 | b, 3/4, Allegro | E27 |
| 28 | | 373 | E, 3/8, Presto‡ | E28 |
| 29 | | 461 | D, C, Presto‡ | E29 |
| 30 | | 499 | g, 6/8, Moderato | E30 |
| 31 | 53 | 231 | g, 2/4, Allegro | R3 |
| 32 | | 423 | d, 3/8, Aria | R6 |
| 33 | 39 | 424 | D, 3/8, Allegro | V xiv, 43 (R7) |
| 34 | | S7 | d, 3/4, Larghetto | R9 |
| 35 | | 386 | g, C, Allegro | R12 |
| 36 | 23 | 245 | a, 3/8, Allegro | V xiv, 25 |
| 37 | 37 | 406 | g, C, Allegro | V xiv, 41 |
| 38 | 25 | 478 | F, 3/8, Allegro | V xiv, 27 |
| 39 | | 391 | A, C, Allegro | R28 |
| 40 | | 357 | c, 3/4, Minuetto | R30 |
| 41 | | | d, C, Andante moderato | PA iii, 30 (R42) |
| 42 | | S36 | B♭, 3/4, Minuetto | R43 |
| 43 | 1 | 40 | g, 12/8, Allegrissimo | PA iii, 7 |
| 44 | 2 | 432 | F, 3/8, Allegro‡ | PA ii, 20 |
| 45 | 3 | 265 | D, 12/8, Allegro | V xiv, 3 |
| 46 | 4 | 25 | E, ¢, Allegro‡ | PA ii, 15 |
| 47 | 5 | 46 | B♭, C, Presto | PA iii, 11 |
| 48 | 6 | 157 | c, 3/8, Presto | PA ii, 24 |
| 49 | 7 | 301 | C, ¢, Presto | PA iii, 5 |
| 50 | 8 | 440 | f, 3/8, Allegro | PA iii, 22 |
| 51 | 9 | 20 | E♭, C, Allegro | V xiv, 9 |
| 52 | 10 | 267 | d, C, Andante moderato‡ | V xiv, 10 (V xiv, 61) |
| 53 | 11 | 261 | D, ¢, Presto | PA vi, 13 |
| 54 | 12 | 241 | a, 12/8, Allegro‡ | PA iii, 20 |
| 55 | 13 | 335 | G, 3/8, Presto | PA iii, 1 |
| 56 | 14 | 356 | c, 12/8, Allegro con spirito | PA ii, 25 |
| 57 | 15 | S38 | B♭, 3/8, Allegro‡ | PA iii, 12 |
| 58 | 16 | 158 | c, C, Fuga | V xiv, 16 |
| 59 | 17 | 71 | F, C, Allegro | V xiv, 17 |
| 60 | 18 | 13 | g, 3/4, — | V xiv, 19 |
| 61 | 19 | 136 | a, 2/4, — | V xiv, 20 |
| 62 | 20 | 45 | A, 3/8, Allegro | V xiv, 21 |
| 63 | 21 | 84 | G, 2/4, Capriccio: Allegro | V xiv, 23 |
| 64 | 22 | 58 | d, 2/4, Gavota: Allegro | V xiv, 24 |
| 65 | 24 | 195 | A, 3/8, Allegro | V xiv, 26 |
| 66 | 26 | 496 | B♭, C, Allegro | V xiv, 28 |
| 67 | 27 | 32 | f♯, C, Allegro | V xiv, 29 |
| 68 | 28 | 114 | E♭, 3/8, — | V xiv, 30 |
| 69 | 29 | 382 | f, 3/4, — | PA ii, 27 |
| 70 | 30 | 50 | B♭, C, — | V xiv, 34 |
| 71 | 31 | 81 | G, C, Allegro | V xiv, 35 |
| 72 | 32 | 401 | G, C, Allegro | V xiv, 36 |
| 74 | 34 | 94 | A, 2/4, Allegro | V xiv, 38 |
| 75 | 35 | 53 | G, 3/4, Allegro | V xiv, 39 |
| 76 | 36 | 185 | g, 3/8, Presto | V xiv, 40 |
| 79 | 41 | 80 | G, 3/8, Allegrissimo | V xiv, 45a |
| 80 | | | G, 3/8, Minuet | V xiv, 45b |
| 82 | 43 | 30 | F, 3/8, — | C2 |
| 83 | 44 | S31 | A, ¢, — | V xiv, 48 |
| 84 | 45 | 10 | c, 3/4, —‡ | V xiv, 49 |
| 85 | 46 | 166 | F, C, — | C1 |
| 86 | 47 | 403 | C, C, Andante moderato | V xiv, 51 |
| 87 | 48 | 33 | b, 3/4, — | PA ii, 28 |
| 92 | 54 | 362 | d, 3/4, — | V xiv, 58 |
| 93 | 55 | 336 | g, C, Fuga | V xiv, 60 |
| 94 | | | F, 3/8, Minuet | C4 |
| †95 | | 358 | C, 12/8, Vivace | Bo, 16 |
| 96 | 62 | 465 | D, 3/8, Allegrissimo‡ | PA iii, 29 |
| †97 | | | g, 3/8, Allegro | B iii, 6 |
| 98 | 56 | 325 | e, 3/8, Allegrissimo | PA iii, 19 |
| 99 | 57 | 317 | c, 3/4, Allegro | PA iii, 18 |
| 100 | 58 | 355 | C, 12/8, Allegro subbito | PA iii, 28 |
| 101 | 59 | 494 | A, 3/8, Allegro | PA iii, 26 |
| 102 | 60 | 89 | g, 3/8, Allegro | V xv, 4 |

| *K* | *F* | *L* | *Description* | *Primary source (variant)* |
|---|---|---|---|---|
| 103 | 61 | 233 | G, 12/8, Allegrissimo | V xv, 5 |
| 104 | 63 | 442 | G, 3/8, Allegro | PA iii, 2 |
| 105 | 64 | 204 | G, 3/8, Allegro‡ | PA iii, 24 |
| 106 | 65 | 437 | F, ¢, Andante | PA iii, 15 |
| 107 | 66 | 474 | F, 3/8, Allegro | PA iii, 16 |
| 108 | 67 | 249 | g, 3/8, Allegro | PA v, 12 |
| 109 | 68 | 138 | a, ¢, Andante adagio | PA iii, 3 |
| 110 | 69 | 469 | a, 3/8, Allegro | PA iii, 4 |
| 111 | 70 | 130 | g, 12/8, Allegro | PA iii, 17 |
| 112 | 71 | 298 | B♭, 3/8, Allegro | PA iii, 23 |
| 113 | 72 | 345 | A, ¢, Vivo | PA ii, 14 |
| 114 | 73 | 344 | A, 3/8, Con spirito è presto | PA iii, 27 |
| 115 | 74 | 407 | c, 3/4, Allegro‡ | PA iii, 13 |
| 116 | 75 | 452 | c, 3/8, Allegro‡ | PA iii, 14 |
| 117 | 76 | 244 | C, ¢, Allegro | V xv, 20 |
| 118 | 77 | 122 | D, ¢, Non presto | PA iii, 9 |
| 119 | 78 | 415 | D, 3/8, Allegro‡ | PA ii, 17 |
| 120 | 79 | 215 | d, 12/8, Allegrissimo‡ | PA ii, 16 |
| 121 | 80 | 181 | g, 3/8, Allegrissimo | PA iii, 8 |
| 122 | 81 | 334 | D, 3/8, Allegro | PA iii, 10 |
| 123 | 82 | 111 | E♭. ¢, Allegro | PA iii, 21 |
| 124 | 83 | 212 | G, 3/8, Allegro | PA ii, 3 |
| 125 | 84 | 487 | G, 3/8, Vivo | PA ii, 4 |
| 126 | 85 | 402 | C, 3/8, Allegro | PA, ii, 26 |
| 127 | 86 | 186 | A♭, ¢, Allegro | |
| 128 | 87 | 296 | b♭, ¢, Allegro | PA, ii, 29 |
| 129 | 88 | 460 | c, 6/8, Allegro | PA, i, 29 |
| 130 | 89 | 190 | A♭, 3/8, Allegro | PA, ii, 22 |
| 131 | 90 | 300 | b♭, 3/8, Allegro | PA ii, 30 |
| 132 | 91 | 457 | C, 3/4, Andante ‡ | PA v, 5 |
| 133 | 92 | 282 | C, 3/8, Allegro ‡ | PA v, 6 |
| 134 | 93 | 221 | E, 2/4, Allegro | PA ii, 7 |
| 135 | 94 | 224 | E, 6/8, Allegro | PA ii, 8 |
| 136 | 95 | 377 | E, 3/8, Allegro | PA ii, 9 |
| 137 | 96 | 315 | D, 6/8, Allegro | PA ii, 6 |
| 138 | 97 | 464 | d, 3/8, Allegro | PA ii, 5 |
| 139 | 138 | 6 | c, ¢, Presto | PA iii, 6 |
| 140 | 139 | 107 | D, C, Allegro† | PA iii, 25 |
| 141 | | 422 | d, 3/8, Allegro | LB 31553, 41 |
| 142 | | — | f♯, 12/8, Allegro | LB 31553, 42; Z B.2.32, 57 |
| 143 | | — | C, 3/8, Allegro | LB 31553, 43; Z B.2.32, 58 |
| 144 | | — | G, ¢, Cantabile | LB 31553, 44; Z B.2.32, 39; Z B.2.31, 13 |
| 145 | | 369 | D, 3/8, Allegro non presto | LI 36; CF 5 |
| 146 | | 349 | G, 3/8, c, — | CF 7 |
| 147 | | 376 | e, C, — | PR4 |
| 148 | 98 | 64 | a, 3/8, Andante | PA i, 1 |
| 149 | 99 | 93 | a, C, Allegro | PA i, 2 |
| 150 | 100 | 117 | F, 3/8, Allegro | PA i, 3 |
| 151 | 101 | 330 | F, 3/8, Andante Allegro | PA i, 4 |
| 152 | 102 | 179 | G, 3/8, Allegro | PA i, 5 |
| 153 | 103 | 445 | G, 12/8 Vivo | PA i, 6 |
| 154 | 104 | 96 | B♭, ¢, Allegro | PA i, 7 |
| 155 | 105 | 197 | B♭, 3/8, Allegro | PA i, 8 |
| 156 | 106 | 101 | C, C, Allegro | PA i, 9 |
| 157 | 107 | 405 | C, 3/8, Allegro | PA i, 10 |
| 158 | 108 | 4 | c, 3/8 Andante | PA i, 11 |
| 159 | 109 | 104 | C, 6/8, Allegro | PA i, 12 |
| 160 | 110 | 15 | D, C, Allegro | PA i, 13 |
| 161 | 111 | 417 | D, 3/8, Allegro | PA i, 14 |
| 162 | 112 | 21 | E, 3/4, Andante | PA i, 15 |
| 163 | 113 | 63 | E, 3/8, Allegro | PA i, 16 |
| 164 | 114 | 59 | D, 3/4, Andante moderato | PA i, 17 |
| 165 | 115 | 52 | C, 3/4, Andante | PA i, 18 |
| 166 | 116 | 51 | C, ¢, Allegro ma non molto | PA i, 19 |
| 167 | 117 | 329 | F, 3/4, Allegro | PA i, 20 |
| 168 | 118 | 280 | F, ¢, Vivo | PA i, 21 |
| 169 | 119 | 331 | G, C, Allegro con spirito | PA i, 22 |
| 170 | 120 | 303 | C, C, Andante moderato è cantabile | PA i, 23 |
| 171 | 121 | 77 | G, 3/8, Allegro | PA i, 24 |
| 172 | 122 | S40 | B♭, 6/8, Allegro | PA i, 25 |
| 173 | 123 | 447 | b, 2/4, Allegro | PA i, 26 |
| 174 | 124 | 410 | c, 6/8, Allegro | PA i, 27 |
| 175 | 125 | 429 | a, 2/4, Allegro† | PA i, 28 |
| 176 | 126 | 163 | d, ¢, Cantabile andante | PA i, 30 |
| 177 | 127 | 364 | D, ¢, Andante moderato | V ii, 1 |

| *K* | *F* | *L* | *Description* | *Primary source (variant)* |
|---|---|---|---|---|
| 178 | 128 | 162 | D, 3/8, Vivo | V ii, 2 |
| 179 | 129 | 177 | g, 3/8, Allegro | PA ii, 1 |
| 180 | 130 | 272 | G, ¢, Allegro vivo | PA ii, 2 |
| 181 | 131 | 194 | A, 2/4, Allegro | PA ii, 10 |
| 182 | 132 | 139 | A, 3/8, Allegro | PA ii, 11 |
| 183 | 133 | 473 | f, 2/4, Allegro | PA ii, 12 |
| 184 | 134 | 189 | f, 3/8, Allegro | PA ii, 13 |
| 185 | 135 | 173 | f, ¢, Andante | PA ii, 18 |
| 186 | 136 | 72 | f, 3/8, Allegro | PA ii, 19 |
| 187 | 137 | 285 | f, 3/8, Allegro | PA ii, 23 |
| 188 | 140 | 239 | a, 3/8, Allegro | PA iv, 5 |
| 189 | 141 | 143 | B♭, 3/4, Allegro | PA iv, 10 |
| 190 | 142 | 250 | B♭, 12/8, Vivo | PA iv, 11 |
| 191 | 143 | 207 | d, 3/4, Allegro | PA iv, 15 |
| 192 | 144 | 216 | E♭, ¢, Allegro | PA iv, 16 |
| 193 | 145 | 142 | E♭, 3/8, Allegro | PA iv, 17 |
| 194 | 146 | 28 | F, 3/8, Andante | PA iv, 18 |
| 195 | 147 | S18 | F, ¢, Vivo | PA iv, 19 |
| 196 | 148 | 38 | g, 2/4, Allegro | PA iv, 4 |
| 197 | 149 | 147 | b, C, Andante | PA iv, 9 |
| 198 | 150 | 22 | e, 3/4, Allegro | PA iv, 20 |
| 199 | 151 | 253 | C, 12/8 Andante moderato | PA iv, 29 |
| 200 | 152 | 54 | C, 2/4, Allegro | PA iv, 30 |
| 201 | 153 | 129 | G, 3/4, Vivo | PA iv, 8 |
| 202 | | 498 | B♭, 3/8, Allegro | PA iv, 12 |
| 203 | | 380 | e, 3/8, Vivo non molto | PA iv, 21 |
| 204a | | | f, ¢, Allegro | PA iv, 22 |
| 204b | | | f, 3/8, Allegro | PA iv, 23 |
| 205 | | S23 | F, ¢, Vivo | PA iv, 24 |
| 206 | 154 | 257 | E, ¢, Andante | PA v, 1 |
| 207 | 155 | 371 | E, 3/8, Allegro | PA v, 2 |
| 208 | 156 | 238 | A, C, Andante è cantabile‡ | PA iv, 1 |
| 209 | 157 | 428 | A, 3/8, Allegro‡ | PA iv, 2 |
| 210 | 158 | 123 | G, 3/8, Andante | PA iv, 3 |
| 211 | 159 | 133 | A, C, Andantino | PA iv, 6 |
| 212 | 160 | 135 | A, 3/8, Allegro molto | PA iv, 7 |
| 213 | 161 | 108 | d, C, Andante | PA iv, 13 |
| 214 | 162 | 165 | D, 12/8, Vivo | PA iv, 14 |
| 215 | 163 | 323 | E, 3/4, Andante‡ | PA iv, 25 |
| 216 | 164 | 273 | E, 3/4, Allegro‡ | PA iv, 26 |
| 217 | 165 | 42 | a, 3/4, Andante | PA iv, 27 |
| 218 | 166 | 392 | a, 6/8, Vivo | PA iv, 28 |
| 219 | 167 | 393 | A, ¢, Andante | PA iv, 29 |
| 220 | 168 | 342 | A, 3/8, Allegro | PA iv, 30 |
| 221 | 169 | 259 | A, 3/8, Allegro | PA v, 3 |
| 222 | 170 | 309 | A, 6/8, Vivo | PA v, 4 |
| 223 | 171 | 214 | D, ¢, Allegro | PA v, 7 |
| 224 | 172 | 268 | D, 3/8, Vivo | PA v, 8 |
| 225 | 173 | 351 | C, 3/4, Allegro | PA v, 9 |
| 226 | 174 | 112 | c, 3/8, Allegro | PA v, 10 |
| 227 | 175 | 347 | b, 2/4, Allegro | PA v, 11 |
| 228 | 176 | 399 | B♭, 3/8, Allegro | PA v, 13 |
| 229 | 177 | 199 | B♭, 3/8, Allegro vivo | PA v, 14 |
| 230 | 178 | 354 | c, ¢, Allegro | PA v, 15 |
| 231 | 179 | 409 | C, 3/8, Allegro | PA v, 16 |
| 232 | 180 | 62 | e, ¢, Andante | PA v, 17 |
| 233 | 181 | 467 | e, 3/8, Allegro | PA v, 18 |
| 234 | 182 | 49 | g, 3/4, Andante | PA v, 19 |
| 235 | 183 | 154 | G, 3/8, Allegro | PA v, 20 |
| 236 | 184 | 161 | D, C, Allegro | PA vi, 3 |
| 237 | 185 | 308 | D, 3/8, Allegro | PA vi, 4 |
| 238 | 186 | 27 | f, C, Andante | PA v, 21 |
| 239 | 187 | 281 | f, 3/4, Allegro | PA v, 22 |
| 240 | 188 | S29 | G, ¢, Allegro | PA v, 23 |
| 241 | 189 | 180 | G, 6/8, Allegro | PA v, 24 |
| 242 | 190 | 202 | C, 2/4, Vivo | PA v, 25 |
| 243 | 191 | 353 | C, 3/8, Allegro | PA v, 26 |
| 244 | 192 | 348 | B, 3/8, Allegro | PA v, 27 |
| 245 | 193 | 450 | B, 6/8, Allegro | PA v, 28 |
| 246 | 194 | 260 | c♯, ¢, Allegro | PA v, 29 |
| 247 | 195 | 256 | c♯, 3/8, Allegro | PA v, 30 |
| 248 | 196 | S35 | B♭, ¢, Allegro | PA vi,1 |
| 249 | 197 | 39 | B♭, 3/8, Allegro | PA vi, 2 |
| 250 | 198 | 174 | C, 2/4, Allegro | PA vi, 5 |
| 251 | 199 | 305 | C, 3/8, Allegro | PA vi, 6 |
| 252 | 200 | 159 | E♭, 3/4, Allegro | PA vi, 7 |
| 253 | 201 | 320 | E♭, 12/8 Allegro | PA vi, 8 |

| *K* | *F* | *L* | *Description* | *Primary source (variant)* |
|---|---|---|---|---|
| 254 | 202 | 219 | c, ¢, Allegro | PA vi, 9 |
| 255 | 203 | 439 | C, 3/8, Allegro | PA vi, 10 |
| 256 | 204 | 228 | F, 3/4, Andante | PA vi, 11 |
| 257 | 205 | 169 | F, 2/4, Allegro | PA vi, 12 |
| 258 | 206 | 178 | D, 3/4, Andante | PA vi, 14 |
| 259 | 207 | 103 | G, 3/4, Andante‡ | PA vi, 15 |
| 260 | 208 | 124 | G, 3/4, Allegro‡ | PA vi, 16 |
| 261 | 209 | 148 | B, 2/4, Allegro | PA vi, 17 |
| 262 | 210 | 446 | B, 12/8, Vivo | PA vi, 18 |
| 263 | 211 | 321 | e, ¢, Andante‡ | PA vi, 19 |
| 264 | 212 | 466 | E, 3/8, Vivo‡ | PA vi, 20 |
| 265 | 213 | S32 | a, C, Allegro | PA vii, 16 |
| 266 | 214 | 48 | B♭, C, Andante | PA vii, 4 |
| 267 | 215 | 434 | B♭, 3/4, Allegro | PA vii, 5 |
| 268 | 216 | 41 | A, ¢, Allegro | PA vi, 21 |
| 269 | 217 | 307 | A, 6/8, Allegro | PA vi, 22 |
| 270 | 218 | 459 | C, ¢, — | PA vi, 23 |
| 271 | 219 | 155 | C, 3/8, Vivo | PA vi, 24 |
| 272 | 220 | 145 | B♭, ¢, Allegro | PA vi, 25 |
| 273 | 221 | 398 | B♭, 3/8, Vivo | PA vi, 26 |
| 274 | 222 | 297 | F, ¢, Andante | PA vii, 1 |
| 275 | 223 | 328 | F, 3/4, Allegro | PA vii, 2 |
| 276 | 224 | S20 | F, 3/8, Allegro | PA vii, 3 |
| 277 | 225 | 183 | D, ¢, Cantabile andantino | PA vii, 6 |
| 278 | 226 | S15 | D, 6/8, Con velocità | PA vii, 7 |
| 279 | 227 | 468 | A, ¢, Andante | PA vii, 8 |
| 280 | 228 | 237 | A, 3/8, Allegro | PA vii, 9 |
| 281 | 229 | 56 | D, 3/4, Andante | PA vii, 10 |
| 282 | 230 | 484 | D, ¢, Allegro | PA vii, 11 |
| 283 | 231 | 318 | G, ¢, Andante allegro | PA vii, 12 |
| 284 | 232 | 90 | G, 3/8, Allegro | PA vii, 13 |
| 285 | 233 | 91 | A, ¢, Andante allegro | PA vii, 14 |
| 286 | 234 | 394 | A, 6/8, Allegro | PA vii, 15 |
| 287 | 235 | S9 | D, C, Andante allegro | PA vii, 17 |
| 288 | 236 | 57 | D, 3/8, Allegro | PA vii, 18 |
| 289 | 237 | 78 | G, 2/4, Allegro | PA vii, 19 |
| 290 | 238 | 85 | G, 3/8, Allegro | PA vii, 20 |
| 291 | 239 | 61 | e, ¢, Andante | PA vii, 21 |
| 292 | 240 | 24 | e, 3/8, Allegro | PA vii, 22 |
| 293 | 241 | S44 | b, ¢, Allegro | PA vii, 23 |
| 294 | 242 | 67 | d, 3/4, Andante | PA vii, 24 |
| 295 | 243 | 270 | d, 3/8, Allegro | PA vii, 25 |
| 296 | 244 | 198 | F, 3/4, Andante | PA vii, 30 |
| 297 | 245 | S19 | F, 3/8, Allegro | PA vii, 31 |
| 298 | 246 | S6 | D, ¢, Allegro | PA vii, 26 |
| 299 | 247 | 210 | D, 3/8, Allegro | PA vii, 27 |
| 300 | 248 | 92 | A, 3/4, Andante | PA vii, 28 |
| 301 | 249 | 493 | A, C, Allegro | PA vii, 29 |
| 302 | 250 | 7 | c, 3/4, Andante | PA viii, 1 |
| 303 | 251 | 9 | c, 3/8, Allegro | PA viii, 2 |
| 304 | 252 | 88 | G, ¢, Andante cantabbile | PA viii, 3 |
| 305 | 253 | 322 | G, 6/8, Allegro | PA viii, 4 |
| 306 | 254 | 16 | E♭, ¢, Allegro | PA viii, 5 |
| 307 | 255 | 115 | E♭, 3/8, Allegro | PA viii, 6 |
| 308 | 256 | 359 | C, ¢, Cantabbile‡ | PA viii, 7 |
| 309 | 257 | 454 | C, ¢, Allegro‡ | PA viii, 8 |
| 310 | 258 | 248 | B♭, ¢, Andante | PA viii, 9 |
| 311 | 259 | 144 | B♭, 3/8, Allegro | PA viii, 10 |
| 312 | 260 | 264 | D, ¢, Allegro | PA viii, 11 |
| 313 | 261 | 192 | D, 3/8, Allegro | PA viii, 12 |
| 314 | 262 | 441 | G, ¢, Allegro | PA viii, 13 |
| 315 | 263 | 235 | g, 3/8, Allegro | PA viii, 14 |
| 316 | 264 | 299 | F, ¢, Allegro | PA viii, 15 |
| 317 | 265 | 66 | F, 3/4, Allegrissimo | PA viii, 16 |
| 318 | 266 | 31 | F♯, ¢, Andante | PA viii, 17 |
| 319 | 267 | 35 | F♯, 6/8, Allegro | PA viii, 18 |
| 320 | 268 | 341 | A, ¢, Allegro | PA viii, 19 |
| 321 | 269 | 258 | A, 3/8, — | PA viii, 20 |
| 322 | 270 | 483 | A, ¢, Allegro | PA viii, 21 |
| 323 | 271 | 95 | A, 6/8, Allegro | PA viii, 22 |
| 324 | 272 | 332 | G, ¢, Andante | PA viii, 23 |
| 325 | 273 | 37 | G, 3/8, Con velocità | PA viii, 24 |
| 326 | 274 | 201 | C, ¢, Allegro | PA viii, 27 |
| 327 | 275 | 152 | C, 3/8, Allegro | PA viii, 28 |
| 328 | 276 | S27 | G, 6/8, Andante comodo | PA viii, 25 |
| 329 | 277 | S5 | C, ¢, Allegro | PA viii, 26 |
| 330 | 278 | 55 | C, 3/8, Allegro | PA ix, 7 |

| *K* | *F* | *L* | *Description* | *Primary source (variant)* |
|---|---|---|---|---|
| 331 | 279 | 18 | B♭, 3/4, Andante | PA viii, 29 |
| 332 | 280 | 141 | B♭, ¢, Allegro | PA viii, 30 |
| 333 | 281 | 269 | D, ¢, Allegro | PA ix, 1 |
| 334 | 282 | 100 | B♭, 6/8, Allegro | PA ix, 2 |
| 335 | 283 | S10 | D, ¢, Allegro | PA ix, 8 |
| 336 | 284 | 337 | D, 3/8, Allegro | PA ix, 9 |
| 337 | 285 | S26 | G, ¢, Allegro | PA ix, 10 |
| 338 | 286 | 87 | G, 3/8, Allegro | PA ix, 11 |
| 339 | 287 | 251 | C, ¢, Allegro | PA ix, 12 |
| 340 | 288 | 105 | C, 6/8, Allegro | PA ix, 13 |
| 341 | 289 | 140 | a, 3/8, Allegro | PA ix, 14 |
| 342 | 290 | 191 | A, ¢, Allegro | PA ix, 15 |
| 343 | 291 | 291 | A, C, Allegro andante | PA ix, 16 |
| 344 | 292 | 295 | A, 3/8, Allegro | PA ix, 17 |
| 345 | 293 | 306 | D, ¢, Allegro | PA ix, 18 |
| 346 | 294 | 60 | D, 3/8, Allegro | PA ix, 19 |
| 347 | 295 | 126 | g, ¢, Moderato è cantabbile | PA ix, 20 |
| 348 | 296 | 127 | G, 3/4, Prestissimo | PA ix, 21 |
| 349 | 297 | 170 | F, 3/8, Allegro | PA ix, 22 |
| 350 | 298 | 230 | F, 6/8, Allegro | PA ix, 23 |
| 351 | 299 | S34 | B♭, ¢, Andante | PA ix, 24 |
| 352 | 300 | S13 | D, ¢, Allegro | PA ix, 3 |
| 353 | 301 | 313 | D, 3/8, Allegro | PA ix, 4 |
| 354 | 302 | 68 | F, 3/8, Andante | PA ix, 5 |
| 355 | 303 | S22 | F, ¢, Allegro | PA ix, 6 |
| 356 | | 443 | C, ¢, Con spirito andante | PA ix, 29 |
| 357 | | S45 | C, 3/8, Allegro | PA ix, 30 |
| 358 | 304 | 412 | D, 3/4, Allegro | PA x, 11 |
| 359 | 305 | 448 | D, 3/8, Allegrissimo | PA x, 12 |
| 360 | 306 | 400 | B♭, ¢, Allegro | PA ix, 25 |
| 361 | 307 | 247 | B♭, 3/8, Allegrissimo | PA ix, 26 |
| 362 | 308 | 156 | c, ¢, Allegro | PA ix, 27 |
| 363 | 309 | 160 | c, 3/8, Presto | PA ix, 28 |
| 364 | 310 | 436 | f, ¢, Allegro | PA x, 1 |
| 365 | 311 | 480 | f, 3/8, Allegro | PA x, 2 |
| 366 | 312 | 119 | F, 2/4, Allegro‡ | PA x, 6 |
| 367 | 313 | 172 | F, 3/8, Presto‡ | PA x, 7 |
| 368 | 314 | S30 | A, ¢, Allegro | PA x, 9 |
| 369 | 315 | 240 | A, 3/8, Allegro | PA x, 10 |
| 370 | 316 | 316 | E♭, ¢, Allegro | PA x, 13 |
| 371 | 317 | 17 | E♭, 3/8, Allegro | PA x, 14 |
| 372 | 318 | 302 | G, 6/8, Allegro | PA x, 15 |
| 373 | 319 | 98 | g, ¢, Presto è fugato | PA x, 16 |
| 374 | 320 | 76 | G, ¢, Andante | PA x, 17 |
| 375 | 321 | 389 | G, 6/8, Allegro | PA x, 18 |
| 376 | 322 | 34 | b, 3/4, Allegro | PA x, 19 |
| 377 | 323 | 263 | b, 2/4, Allegrissimo | PA x, 20 |
| 378 | 324 | 276 | F, ¢, Allegro | PA x, 21 |
| 379 | 325 | 73 | F, 3/8, Minuet | PA x, 22 |
| 380 | 326 | 23 | E, 3/4, Andante commodo | PA x, 23 |
| 381 | 327 | 225 | E, 3/8, Allegro | PA x, 24 |
| 382 | 328 | S33 | a, ¢, Allegro | PA x, 25 |
| 383 | 329 | 134 | a, 3/8, Allegro | PA x, 26 |
| 384 | 330 | 2 | C, ¢, Cantabile andante | PA x, 27 |
| 385 | 331 | 284 | C, 3/8, Allegro | PA x, 28 |
| 386 | 332 | 171 | f, ¢, Presto | PA x, 29 |
| 387 | 333 | 175 | f, 6/8, Veloce è fugato | PA x, 30 |
| 388 | 334 | 414 | D, ¢, Presto | PA xi, 3 |
| 389 | 335 | 482 | D, 3/4, Allegro | PA xi, 4 |
| 390 | 336 | 234 | G, ¢, Allegro | PA xi, 1 |
| 391 | 337 | 79 | G, 3/4, Minuet | PA xi, 2 |
| 392 | 338 | 246 | B♭, ¢, Allegro | PA xi, 5 |
| 393 | 339 | 74 | B♭, 3/4, Minuet | PA xi, 6 |
| 394 | 340 | 275 | e, ¢, Allegro‡ | PA xi, 7 |
| 395 | 341 | 65 | E, 3/8, Allegro‡ | PA xi, 8 |
| 396 | 342 | 110 | d, ¢, Andante | PA xi, 9 |
| 397 | 343 | 208 | D, 3/8, Minuet | PA xi, 10 |
| 398 | 344 | 218 | C, 6/8, Andante | PA xi, 11 |
| 399 | 345 | 274 | C, 3/8, Allegro | PA xi, 12 |
| 400 | 346 | 213 | D, 3/8, Allegro | PA xi, 13 |
| 401 | 347 | 365 | D, 6/8, Allegro | PA xi, 14 |
| 402 | 348 | 427 | c, ¢, Andante‡ | PA xi, 15 |
| 403 | 349 | 470 | E, 6/8, Allegro‡ | PA xi, 16 |
| 404 | 350 | 222 | A, ¢, Andante | PA xi, 17 |
| 405 | 351 | 43 | A, 6/8, Allegro | PA xi, 18 |
| 406 | 352 | 5 | C, ¢, Allegro | PA xi, 19 |
| 407 | 353 | S4 | C, 3/8, Allegro | PA xi, 20 |

| *K* | *F* | *L* | *Description* | *Primary source (variant)* |
|---|---|---|---|---|
| 408 | 354 | 346 | b, ₵, Andante | PA xi, 21 |
| 409 | 355 | 150 | b, 3/8, Allegro | PA xi, 22 |
| 410 | 356 | S43 | B♭, ₵, Allegro | PA xi, 23 |
| 411 | 357 | 69 | B♭, 3/4, Allegro | PA xi, 24 |
| 412 | 358 | 182 | G, 2/4, Allegro | PA xi, 25 |
| 413 | 359 | 125 | G, 6/8, Allegro | PA xi, 26 |
| 414 | 360 | 310 | D, ₵, Allegro | PA x, 3 |
| 415 | 361 | S11 | D, 12/8, Pastoral; Allegro | PA x, 4 |
| 416 | 362 | 149 | D, 3/8, Presto | PA x, 5 |
| 417 | 363 | 462 | d, ₵, Allegro moderato | PA x, 8 |
| 418 | 364 | 26 | F, ₵, Allegro | PA xi, 27 |
| 419 | 365 | 279 | F, 3/8, Più tosto presto che allegro | PA xi, 28 |
| 420 | 366 | S2 | C, ₵, Allegro‡ | PA xi, 29 |
| 421 | 367 | 252 | C, 3/8, Allegro‡ | PA xi, 30 |
| 422 | 368 | 451 | C, ₵, Allegro | PA xii, 12 |
| 423 | 369 | 102 | C, 3/8, Presto | PA xii, 13 |
| 424 | 370 | 289 | G, ₵, Allegro | PA xii, 14 |
| 425 | 371 | 333 | G, 3/8, Allegro molto | PA xii, 15 |
| 426 | 372 | 128 | g, 3/8, Andante‡ | PA xii, 16 |
| 427 | 373 | 286 | G, C, Presto, quanto sia possibbile‡ | PA xii, 17 |
| 428 | 374 | 131 | A, C, Allegro | PA xii, 18 |
| 429 | 375 | 132 | A, 6/8, Allegro | PA xii, 19 |
| 430 | 376 | 463 | D, 3/8, Non presto mà a tempo di ballo | PA xii, 1 |
| 431 | 377 | 83 | G, 3/4, Allegro | PA xii, 2 |
| 432 | 378 | 288 | G, 3/4, Allegro | PA xii, 3 |
| 433 | 379 | 453 | G, 6/8, Vivo | PA xii, 4 |
| 434 | 380 | 343 | d, 3/4, Andante | PA xii, 5 |
| 435 | 381 | 361 | D, C, Allegro | PA xii, 6 |
| 436 | 382 | 109 | D, 3/8, Allegro | PA xii, 7 |
| 437 | 383 | 278 | F, 3/4, Andante commodo | PA xii, 8 |
| 438 | 384 | 381 | F, ₵, Allegro | PA xii, 9 |
| 439 | 385 | 47 | B♭, C, Moderato | PA xii, 10 |
| 440 | 386 | 97 | B♭, 3/4, Minuet | PA xii, 11 |
| 441 | 387 | S39 | B♭, ₵, Allegro | PA xii, 20 |
| 442 | 388 | 319 | B♭, 3/8, Allegro | PA xii, 21 |
| 443 | 389 | 418 | D, ₵, Allegro | PA xii, 22 |
| 444 | 390 | 420 | d, 6/8, Allegrissimo | PA xii, 23 |
| 445 | 391 | 385 | F, C, Allegro, o presto | PA xii, 24 |
| 446 | 392 | 433 | F, 12/8, Pastorale; Allegrissimo | PA xii, 25 |
| 447 | 393 | 294 | f♯, ₵, Allegro | PA xii, 26 |
| 448 | 394 | 485 | f♯, 3/8, Allegro | PA xii, 27 |
| 449 | 395 | 444 | G, 3/8, Allegro | PA xii, 28 |
| 450 | 396 | 338 | g, C, Allegrissimo | PA xii, 29 |
| 451 | 397 | 243 | a, 3/4, Allegro | PA xii, 30 |
| 452 | | | A, ₵, Andante allegro | M ii, 51 |
| 453 | | | a, 3/4, Andante | M ii, 52 |
| 454 | 398 | 184 | G, 3/4, Andante spiritoso | PA xiii, 1 |
| 455 | 399 | 209 | G, ₵, Allegro | PA xiii, 2 |
| 456 | 400 | 491 | A, ₵, Allegro | PA xiii, 3 |
| 457 | 401 | 292 | A, 6/8, Allegro | PA xiii, 4 |
| 458 | 402 | 212 | D, 3/4, Allegro | PA xiii, 5 |
| 459 | 403 | S14 | D, 3/8, Allegro | PA xiii, 6 |
| 460 | 404 | 324 | C, ₵, Allegro‡ | PA xiii, 7 |
| 461 | 405 | 8 | C, 3/8, Allegro‡ | PA xiii, 8 |
| 462 | 406 | 438 | f, 3/4, Andante | PA xiii, 9 |
| 463 | 407 | 471 | f, ₵, Molto allegro | PA xiii, 10 |
| 464 | 408 | 151 | C, ₵, Allegro | PA xiii, 11 |
| 465 | 409 | 242 | C, 3/8, Allegro | PA xiii, 12 |
| 466 | 410 | 118 | f, C, Andante moderato | PA xiii, 13 |
| 467 | 411 | 476 | f, 3/4, Allegrissimo | PA xiii, 14 |
| 468 | 412 | 226 | F, 3/4, Allegro | PA xiii, 15 |
| 469 | 413 | 431 | F, ₵, Allegro molto | PA xiii, 16 |
| 470 | 414 | 304 | G, ₵, Allegro‡ | PA xiii, 17 |
| 471 | 415 | 82 | G, 3/4, Minuet‡ | PA xiii, 18 |
| 472 | 416 | 99 | B♭, 3/4, Andante | PA xiii, 19 |
| 473 | 417 | 229 | B♭, ₵, Allegro molto | PA xiii, 20 |
| 474 | 418 | 203 | E♭, 3/4, Andante è cantabbile | PA xiii, 21 |
| 475 | 419 | 220 | E♭, ₵, Allegrissimo | PA xiii, 22 |
| 476 | 420 | 340 | g, 3/8, Allegro | PA xiii, 23 |
| 477 | 421 | 290 | G, 6/8, Allegrissimo | PA xiii, 24 |
| 478 | 422 | 12 | D, 3/4, Andante è cantabbile | PA xiii, 25 |

| K | F | L | Description | Primary source (variant) |
|---|---|---|---|---|
| 479 | 423 | S16 | D, ¢, Allegrissimo | PA xiii, 26 |
| 480 | 424 | S8 | D, ¢, Presto | PA xiii, 30 |
| 481 | 425 | 187 | f, ¢, Andante è cantabbile | PA xiii, 27 |
| 482 | 426 | 435 | F, ¢, Allegrissimo | PA xiii, 28 |
| 483 | 427 | 472 | F, 3/8 Presto | PA xiii, 29 |
| 484 | 428 | 419 | F, 3/8, Allegro | PA xiv, 1 |
| 485 | 429 | 153 | C, ¢, Andante è cantabbile | PA xiv, 2 |
| 486 | 430 | 455 | C, ¢, Allegro | PA xiv, 3 |
| 487 | 431 | 205 | C, 3/8, Allegro | PA xiv, 4 |
| 488 | 432 | S37 | B♭, ¢, Allegro | PA xiv, 5 |
| 489 | 433 | S41 | B♭, 3/8 Allegro | PA xiv, 6 |
| 490 | 434 | 206 | D, ¢, Cantabile‡ | PA xiv, 7 |
| 491 | 435 | 164 | D, 3/4, Allegro‡ | PA xiv, 8 |
| 492 | 436 | 14 | D, 6/8, Presto‡ | PA xiv, 9 |
| 493 | 437 | S24 | G, ¢, Allegro | PA xiv, 10 |
| 494 | 438 | 287 | G, 6/8, Allegro | PA xiv, 11 |
| 495 | 439 | 426 | E, ¢, Allegro | PA xiv, 12 |
| 496 | 440 | 372 | E, 3/4, Allegro | PA xiv, 13 |
| 497 | 441 | 146 | b, ¢, Allegro | PA xiv, 14 |
| 498 | 442 | 350 | b, 3/4, Allegro | PA xiv, 15 |
| 499 | 443 | 193 | A, ¢, Andante | PA xiv, 16 |
| 500 | 444 | 492 | A, 3/4, Allegro | PA xiv, 17 |
| 501 | 445 | 137 | C, ¢, Allegretto | PA xiv, 18 |
| 502 | 446 | 3 | C, 3/8, Allegro | PA xiv, 19 |
| 503 | 447 | 196 | B♭, ¢, Allegretto | PA xiv, 20 |
| 504 | 448 | 29 | B♭, 3/8, Allegro | PA xiv, 21 |
| 505 | 449 | 326 | F, ¢, Allegro non presto | PA xiv, 22 |
| 506 | 450 | 70 | F, 3/8, Allegro | PA xiv, 23 |
| 507 | 451 | 113 | E♭, 2/4, Andantino cantabile | PA xiv, 24 |
| 508 | 452 | 19 | E♭, 3/4, Allegro | PA xiv, 25 |
| 509 | 453 | 311 | D, ¢, Allegro | PA xiv, 26 |
| 510 | 454 | 277 | d, 3/4, Allegro molto | PA xiv, 27 |
| 511 | 455 | 314 | D, ¢, Allegro | PA xiv, 28 |
| 512 | 456 | 339 | D, 3/4, Allegro | PA xiv, 29 |
| 513 | 457 | S3 | C, 12/8, Pastorale; Moderato‡ | PA xiv, 30 |
| 514 | | 1 | C, ¢, Allegro | PA xv, 1 |
| 515 | | 255 | C, 3/4, Allegro | PA xv, 2 |
| 516 | | S12 | d, 3/8, Allegretto | PA xv, 3 |
| 517 | | 266 | d, ¢, Prestissimo‡ | PA xv, 4 |
| 518 | | 116 | F, ¢, Allegro‡ | PA xv, 5 |
| 519 | | 475 | f, 3/8, Allegro assay‡ | PA xv, 6 |
| 520 | | 86 | G, ¢, Allegretto | PA xv, 7 |
| 521 | | 408 | G, 3/8, Allegro | PA xv, 8 |
| 522 | | S25 | G, ¢, Allegro | PA xv, 9 |
| 523 | | 490 | G, 3/8, Allegro | PA xv, 10 |
| 524 | | 283 | F, 3/4, Allegro | PA xv, 11 |
| 525 | | 188 | F, 6/8, Allegro | PA xv, 12 |
| 526 | | 456 | c, ¢, Allegro comodo | PA xv, 13 |
| 527 | | 458 | C, 3/4, Allegro assai | PA xv, 14 |
| 528 | | 200 | B♭, ¢, Allegro | PA xv, 15 |
| 529 | | 327 | B♭, 3/8, Allegro | PA xv, 16 |
| 530 | | 44 | E, 3/4, Allegro | PA xv, 17 |
| 531 | | 430 | E, 6/8, Allegro | PA xv, 18 |
| 532 | | 223 | a. 3/8, Allegro | PA xv, 19 |
| 533 | | 395 | A, ¢, Allegro assai | PA xv, 20 |
| 534 | | 11 | D, ¢, Cantabbile | PA xv, 21 |
| 535 | | 262 | D, 3/4, Allegro | PA xv, 22 |
| 536 | | 236 | A, ¢, Cantabbile | PA xv, 23 |
| 537 | | 293 | A, 3/4, Prestissimo | PA xv, 24 |
| 538 | | 254 | G, 3/8, Allegretto | PA xv, 25 |
| 539 | | 121 | G, C, Allegro | PA xv, 26 |
| 540 | | S17 | F, ¢, Allegretto | PA xv, 27 |
| 541 | | 120 | F, 6/8, Allegretto | PA xv, 28 |
| 542 | | 167 | F, 3/4, Allegretto | PA xv, 29 |
| 543 | | 227 | F, 6/8, Allegro | PA xv, 30 |
| 544 | | 497 | B♭, 3/4, Cantabile ‡ | PA xv, 31 |
| 545 | | 500 | B♭, ¢, Prestissimo ‡ | PA xv, 32 |
| 546 | | 312 | g, 3/8, Cantabile | PA xv, 33 |
| 547 | | S28 | G, ¢, Allegro | PA xv, 34 |
| 548 | | 404 | C, 3/8, Allegretto | PA xv, 35 |
| 549 | | S1 | C, ¢, Allegro | PA xv, 36 |
| 550 | | S42 | B♭, ¢, Allegretto | PA xv, 37 |
| 551 | | 396 | B♭, 3/4, Allegro | PA xv, 38 |
| 552 | | 421 | d, ¢, Allegretto | PA xv, 39 |
| 553 | | 425 | d, 3/8, Allegro | PA xv, 40 |

| K | F | L | Description | Primary source (variant) |
|---|---|---|---|---|
| 554 | | S21 | F, ¢, Allegretto | PA xv, 41 |
| 555 | | 477 | f, 6/8, Allegro | PA xv, 42 |
| — | | — | A, c, Allegro | L1 25; ed. in Doderer (1987) |
| †— | | — | A, 3/8, — | BC 34; ed. in G |
| †— | | — | A, C, Allegro; A, 3/8 Spiritoso | LB 14248, f.15v |
| †— | | — | A, C, — | MC, pp.53–4; ed. in Boyd (1986) |
| †— | | — | A, 3/8, — | V, f.19; ed. A. Baciero, *Nueva biblioteca española de música de teclado: siglo XVI al XVIII* (Madrid, 1978) |
| †— | | — | C, 3/4, Presto | NH 18 |
| | | — | C, 2/4, Andantino | MO; ed. in Johnsson (1981) |
| †— | | — | C, 9/8, Prestissimo | NH 19 |
| †— | | — | D, 12/8, — | MC, pp.51–3; ed. in Boyd (1986) |
| †— | | — | d, 3/8, - | V, f.17; ed. A. Baciero, *Nueva biblioteca española de música de teclado: siglo XVI al XVIII* (Madrid, 1978) |
| †— | | — | d, 3/4, — (Fandango) | private collection, Tenerife; ed. R. Álvarez Martinez, *Obras ineditas para tecla* (Madrid, 1984) |
| †— | | — | E, 3/8, — | BC 31; ed. in G |
| †— | | — | | V, f.16; ed. A. Baciero, *Nueva biblioteca española de música de teclado: siglo XVI al XVIII* (Madrid, 1978) |

SOLO INSTRUMENT AND CONTINUO

| K | F | L | Description | Primary source (variant) |
|---|---|---|---|---|
| 73 | 33 | 217 | c, 3/4, Allegro; C, 3/8, Minuetto | V xiv, 37 |
| 77 | 38 | 168 | d, 3/4, Moderato è cantabile; d, 3/8, Minuet | V xiv, 42 |
| 78 | 40 | 75 | F, 2/4, Gigha; F, 3/8, Minuet | V xiv, 44 |
| 81 | 42 | 271 | e, C, Grave; e, 2/4, Allegro; e, 3/4, Grave; e, 3/8, Allegro | V xiv, 46 |
| 88 | 49 | 36 | g, C, Grave; g, 3/8, Andante moderato; g, 3/8, Minuet | V xiv, 53 |
| 89 | 50 | 211 | d, ¢, Allegro; d, 3/4, Grave; d, 3/8, Allegro | V xiv, 54 |
| 90 | 51 | 106 | d, C, Grave; d, 2/4, Allegro; d, 12/8, —; d, 3/8, Allegro | V xiv, 55 |
| 91 | 52 | 176 | G, C, Grave; G, 2/4, Allegro; G, 3/4, Grave; G, 3/8, Allegro | V xiv, 56 |

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**(8) Giuseppe Scarlatti** (*b* Naples, ?1718, or 18 June 1723; *d* Vienna, 17 Aug 1777). Composer. His date of birth and precise relationship to the other Scarlattis are uncertain. A Giuseppe was born in Naples in June 1723 to (1) Alessandro's brother (5) Tommaso; another Giuseppe, born in 1718, was a nephew of (7) Domenico, according to Burney. Since one of Giuseppe Scarlatti's earliest works, the oratorio *La SS Vergine annunziata*, was performed in Rome in 1739, 1718 would seem to be the more likely date. Although in the libretto of the oratorio he is called 'Maestro di Cappella Napolitano', there is no record of his holding such an appointment and the title is presumably honorific.

According to the locations of his opera premières, Scarlatti seems to have been active in a number of different cities. He composed for Rome (1739–41); for Florence, Pisa, Lucca and Turin (1741–9); for Venice (1752–4); for Naples (1755); for Venice again (1756–9, and in 1756 for Milan); and for Vienna (1759–72, with performances at Turin in 1763 and at Verona in 1765). Since *L'impostore*, on which he probably collaborated with Gioacchino Cocchi, was performed at Barcelona in 1752, it is possible

that the performance was connected with Domenico Scarlatti's sojourn in Spain.

The first of Scarlatti's two marriages was to Barbara Stabili, who sang *buffa* roles in Vienna and elsewhere; she apparently died in or about 1753. Between 1757 (or 1759) and his death Scarlatti himself seems to have been active in Vienna as composer, harpsichordist, and music teacher to members of Prince Schwarzenberg's family. Up to 1772 a number of his stage works were performed at the Burgtheater, including a *festa teatrale*, *Armida*, to a libretto by Marco Coltellini, whose intermezzo *Dove è amore è gelosia* was also set to music by Scarlatti in 1768, and the opera *Amiti e Ontario*, to a libretto by Calzabigi. Up to 1764 Scarlatti enjoyed the protection of Count Durazzo and Gluck, both very influential figures at the Viennese court. By 1767 he had married Antonia Lefebvre, who that year bore him a son. She died three years later, and Scarlatti himself died intestate in 1777.

Scarlatti composed over 30 operas, 21 of which were of the *seria* type and 11 of the *buffo* type. He set at least nine librettos by Metastasio and several by Goldoni. It is doubtful whether he composed the music for a fifth Goldoni libretto, *Il mercato di Malmantile*, which is attributed to him in the libretto for a performance of the opera in Venice in Carnival 1758. Another libretto citing the same performance date, location, cast and printer attributes the music to Domenico Fischietti.

Giuseppe Scarlatti carried on the lyrical melodic tradition established by Alessandro and Domenico Scarlatti before him, creating in the process a charming but simple style in which the orchestra for the most part functioned as accompaniment to the vocal parts. Judging by the few repeat performances of some of his operas (such as *I portentosi effetti della Madre Natura*) very few achieved much success. He had a talent, however, for depicting slapstick elements in his comic operas, as evidenced in the mock Chinese scene in Act 2 of *L'isola disabitata*. Since so few of his *opere serie* survive, it is difficult to identify his achievements in that genre.

WORKS

*music lost unless otherwise stated*

OPERAS

dm – *dramma per musica*

Merope (dm, 3, A. Zeno), Rome, Capranica, 23 Jan 1740, *I-Nc* (according to Eitner and Florimo), *P-La* (1755, Naples)
Dario (dm, 3, G. Baldanza), Rome, Argentina, carn. 1741
Arminio in Germania (dm, 3, C. Pasquini), Florence, Pergola, 24 June 1741
Siroe (dm, 3, P. Metastasio), Florence, Pergola, June 1742
Pompeo in Armenia (dm, 3, B. Vitturi), Pisa, Pubblico, carn. 1744
Ezio (dm, 3, Metastasio), Lucca, Civico, aut. 1744
Olimpiade (dm, 3, Metastasio), Lucca, Pubblico, aut. 1745
Il giocatore (commedia per musica, 2), Florence, Cocomero, carn. 1747
Artaserse (dm, 3, Metastasio), Lucca, 26 Aug 1747, *A-Wn*, *B-Bc*; in Ger., with dances by J. Starzer, Vienna, Burg, 15 Feb 1763
Partenope (dm, 3, S. Stampiglia), Turin, Regio, carn. 1749, *I-Tf* (1754, Livorno)
Semiramide riconosciuta (dm, 3, Metastasio), Livorno, S Sebastiano, carn. 1751
Adriano in Siria (dm, 3, Metastasio), Venice, S Cassiano, carn. 1752
Demetrio (dm, 3, Metastasio), Padua, Nuovo, 11 June 1752
I portentosi effetti della Madre Natura (dramma giocoso per musica, 3, C. Goldoni), Venice, S Samuele, 1 Nov 1752, *A-Wgm*
L'impostore (ob), Barcelona, S Cruz, 1752, collab. ? G. Cocchi
Alessandro nell'Indie (dm, 3, Metastasio), Reggio nell'Emilia, Pubblico, 12 May 1753, *Wgm*
De gustibus non est disputandum (dramma giocoso per musica, 3, Goldoni), Venice, S Cassiano, carn. 1754, *B-Bc*
Caio Mario (dm, 3, G. Roccaforte), Naples, S Carlo, 20 Jan 1755, *P-La*
Antigona (dm, 3, Roccaforte), Milan, Ducale, carn. 1756
L'isola disabitata (dramma giocoso per musica, 3, Goldoni), Venice, S Samuele, aut. 1757; Vienna, Burg, 1773, *A-Wgm*, *D-Dl*; as La Chinese smarrita, Genoa, Falcone, sum. 1760
La serva scaltra (dramma giocoso per musica, 3), Venice, S Moisè, aut. 1759; Vienna, Burg, 1759, *A-Wn*
La clemenza di Tito (dm, 3, Metastasio), Venice, S Benedetto, carn. 1760, *D-Bsp*, *F-Pn*, *P-La*
L'Issipile (dm, 3, Metastasio), Vienna, Burg, aut. 1760, *D-Bsb*, *I-Tn*
Pelopida (dm, 3, Roccaforte), Turin, Regio, carn. 1763, *I-Tci* (Act 2), *P-La*
Bajazet (dm, 3, A. Piovene), Verona, Accademia Filarmonica, carn. 1765
Gli stravaganti (commedia per musica), 2, 'Alcindo Isaurense'), Vienna, Burg, 11 Feb 1765, *A-Wn*; as La moglie padrona, Vienna, Burg, 1768
Armida (dm, 2, M. Coltellini), Vienna, Burg, *c*1766
Dove è amore è gelosia (intermezzo giocoso, Coltellini), Vienna, Burg, 1768, *A-Wn*
L'amor geloso (azione teatrale comica, 2), Vienna, Schönbrunn, 5 July 1770
Amiti e Ontario, o I selvaggi (dm, R. de' Calzabigi), Vienna, Burg, 1772

Doubtful: La madamigella (A. Palomba), Naples, Fiorentini, spr. 1755

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La SS Vergine annunziata (orat), Rome, 19 March 1739
Componimento per musica (serenata, 2), Rome, ?Palazzo Aquaviva, 1739, *A-Wgm* (according to Eitner)
L'amor della patria (serenata, C. Goldoni), Venice, Accademia dei Nobili, 11 June 1752
Les aventures de Serail (ballet), Vienna, 1762, *Wgm* (according to Eitner)
Cants.: Imeneo, sognando talora, T, bc, *Wgm*; I lamenti d'Orfeo, 2vv, orch, *B-Bc*; Amor prigioniero, S, S, insts, *D-Dl*: all cited by Eitner
Arias (? mainly from ops) in *A-Wgm*; *D-Bsb*, *Dl*, *ROu*, *W*; *GB-Cfm*; *I-Bc*, *Mc*, *Nc*, cited by Eitner
Sonata, hpd, in J.U. Haffner, Raccolta musicale, v (Nuremberg, 1765), cited by Eitner

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ROBERTO PAGANO (1: text, 1–6, 12; 2; 7: text, 1–2, 4), MALCOLM BOYD (1: text, 7–9, 11, work-list, bibliography; 7: text, 3, work-list, bibliography), EDWIN HANLEY (1: text, 10), EVA BADURA-SKODA (3, 5 (both with ROBERTO PAGANO), (6)), C. HAIR (4), GORDANA LAZAREVICH (8)

**Scarmolin, Anthony Louis** (*b* Schio, 30 July 1890; *d* Wyckoff, NJ, 13 July 1969). American composer, conductor, pianist and teacher of Italian birth. He studied at the New York German Conservatory of Music (diploma 1907). In 1909 when a debilitating hand condition frustrated his aspirations as a concert pianist, he began to focus on composition. Naturalized as an American citizen

in 1911, he served in the US Army during World War I. Upon his return from Europe, he became a supervisor of instrumental music in the Union City, New Jersey, public schools (1919–49). He remained active as a composer, conductor and pianist throughout his life.

Among the most striking aspects of Scarmolin's compositional style are the forward-looking hyperchromaticism and tonal ambiguity of many of his early works (1904–9); a representative example from this period is his dramatic Piano Quintet 'Una lotta col destino' (1907). After 1909 he adopted a more conservative approach, writing in genres that either appealed to the public, or could be used for pedagogical purposes. Many of his compositions for concert use attributes of his earlier, avant-garde style, albeit refined by greater conformity to traditional harmony and form. After 1937 he increasingly composed for instrumental ensembles. Primarily a melodist, he incorporated lengthy chromatic passages, tritones, whole-tone scales, tertian elements and occasional orientalism in his writing. A prolific and versatile composer, Scarmolin wrote seven operas, over 200 choral works, more than 100 songs, nearly 550 works for keyboard, over 70 pieces for chamber ensemble and almost 150 compositions for orchestra.

WORKS
(*selective list*)

Ops: Tamara (A. Rubega), 1913; The Interrupted Serenade (Rubega), 1913; The Oath (Rubega), 1919; La grotta rosa (Rubega), 1921; Passan le maschere (Rubega), 1922; The Caliph (C.S. Montanye), 1948; The Devil's Dance (Rubega and A. Louis Scarmolin), 1958

Orch: Di notte, 1909; 4 Pieces, 1916; Upon Looking at an Old Hpd, 1917; Dramatic Tone Poem, 1924; 2 Sym. Frags., 1927–8; Nostalgic Retrospect, 1930; Night, 1937; Sym. no.1, e, 1937; Ov. on a Street Vendor's Ditty, 1938; Vision, 1939; Break of Day, 1940; Pastorale, 1943; Sym. no.2, 1945–6; Invocation, 1947; The Sunlit Pool, 1951; Sym. no.3 'Sinfonia breve', 1952; Concert Piece, tpt, str, 1962; Prelude, 1964

Choral (SATB unless otherwise stated): Sunset in the Alps (Montanye), pf, 1909; The Namin' of Baby O'Toole (Montanye) TTBB/SSA, 1915; We'll Keep Old Glory Flying (Montanye), pf, 1917; From the Sermon on the Mount (Bible), org/pf, 1929; Gardens (G.N. Crowell), SSA, pf 1929; Sunset's Symphony (M.J. Daly), pf, 1935; Oh, Wisest of Men (Daly), pf/orch, 1937; My Creed (E. Lieberman), 1938; Ps xxiii, 1954

Other vocal (1v, pf): Ave Maria, 1904; High Noon (Montanye), song cycle, 1915; A-Gypsying into the Sun (S. Beaumont Kennedy), 1916; Old Songs (Beaumont Kennedy), 1916; Somewhere, Some Day (Beaumont Kennedy), 1916; Will the Rose Forget? (R.W. Kauffman), 1916; We'll Keep Old Glory Flying (Montanye), 1917; Longing (Montanye), 1918; November Sky (Montanye), 1918; La gondola nera (Rubega), 1919; Vecchia canzone (An Old Song) (Rubega), 1919

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HELEN BENHAM

**Scarselli, Rinieri** [Riniero; Raynero de Scarsellis] (*b* Bologna; *d* after 1 Aug 1642). Italian composer. He was a priest and a canon regular of S Salvatore, Bologna. As a musician he was a pupil of Galeazzo Sabbatini, two of whose compositions, one of them a mass, he included in his earliest publication, *Sacrarum modulationum ... liber primus* (Venice, 1637), for two to four voices and organ. By 1640 at the latest he had become a member of the Accademia dei Filomusi in Bologna, as is clear from the title-page of his *Primo libro de' madrigali* op.2, for two to four voices (Venice, 1640; only the bass part survives). His other surviving publication is *Cantate ... commode da cantarsi in diversi strumenti* (Venice, 1642) for accompanied solo voice. This contains three laments, which according to Fortune are on the whole rather dull; the most interesting is a lament of Andromeda, *Ahi! dolore*, which contains some expressive recitative and a triple-time aria section built on a passacaglia bass. The volume also includes 11 strophic arias, some of which, such as *Amo bellezza* and *A gran torto fere amate*, are in a madrigalian style. A further publication, *Il primo libro de' madrigali* (Venice, 1642), for five voices, is cited by Fétis but is otherwise unknown.

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JOHN WHENHAM

**Scastelain, Charles** [Jean]. *See* CHASTELAIN, CHARLES.

**Scatola armonica** (It.). *See* MUSICAL BOX.

**Scat singing.** A technique of jazz singing in which onomatopoeic or nonsense syllables are sung to improvised melodies. Some writers have traced scat singing back to the practice, common in West African musics, of translating percussion patterns into vocal lines by assigning syllables to characteristic rhythms. However, since this allows little scope for melodic improvisation, and since the earliest recorded examples of jazz scat singing involved the free invention of rhythm, melody and syllables, it is more likely that the technique of scat singing originated in the USA as singers imitated the sounds of jazz instrumentalists.

Scat singing was one of the 'novelty' devices of early New Orleans jazz; it can also be heard in undeveloped form on some early blues and washboard-band recordings. The most celebrated early instances are by Louis Armstrong, whose highly successful recording *Heebie Jeebies* (1926, OK) established his reputation as a jazz singer; his early scat solos rival his trumpet improvisations in virtuosity, range of feeling and variety of attacks and timbres (see ex.1, which clearly imitates a trumpet 'rip').

Ex.1 From L. Armstrong: *Hotter than that* (1927, OK); transcr. J.B. Robinson
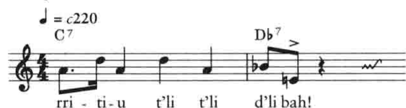
♩ = *c*210 B♭7 E♭

insts *tacent* rip da du da du da du-ya da da dit dip bah!

Armstrong started a vogue for scat singing, which was soon popularized by singers such as Cab Calloway, whose many scat solos in the 1930s served as a model for the 'citified' black music of Sportin' Life in Gershwin's *Porgy and Bess*.

As jazz improvisation grew increasingly complex, scat singing followed suit, with the result that later scat singers could improvise effortlessly in the complex bop idiom. Ella Fitzgerald in particular made a speciality of imitating various jazz instruments and even particular soloists, thereby greatly expanding the range of timbres and attacks in scat singing (ex.2). Other important scat singers

Ex.2 From E. Fitzgerald: *Flying Home* (1945, Decca); transcr. J.B. Robinson




in the bop style included Eddie Jefferson, Betty Carter, Anita O'Day, Joe Carroll, Sarah Vaughan, Carmen McRae, Jon Hendricks, Babs Gonzales and the trumpeter Dizzy Gillespie. Like other jazz musicians, each scat singer adopted a unique, immediately recognizable timbre and delivery, and developed a personal stock of syllables and vocal devices. The trumpeter Clark Terry's distinctive 'mumbling' technique and Gillespie's imitations of trumpet smears are extreme but not untypical examples. Bop scat singing was also vitiated and popularized, mainly by Ward Swingle and the Swingle Singers, whose application of scat techniques to the classical repertory arose originally from a desire to find new solfège exercises for classically trained singers. In addition, the usefulness of bop scat singing for teaching jazz was discovered, notably by Lennie Tristano, and accounts for the relatively large number of scat singing manuals that are in fact primers in jazz improvisation and ear training.

The free-jazz movement of the 1960s saw a vast expansion of the timbres and resources available to scat singers, and the international spread of scat singing to other types of music. The Chicago singer Leon Thomas incorporated pygmy yodelling techniques of Central Africa into his singing, while many scat singers (including Karin Krog from Norway, Urszula Dudziak from Poland and Flora Purim from Brazil) came to jazz from other musical cultures. The extension of vocal improvisation to include sounds formerly regarded as non-musical, such as cries, screams, sobbing and laughter, was one of the principal innovations of this period, and at times brought jazz singing close to avant-garde art music, as is apparent for example in the work of Cleo Laine in Britain or, later, Lauren Newton in Vienna and West Germany. Dudziak in particular explored the possibilities of electronic manipulation and distortion of the voice.

With the bop revival in the mid-1970s there was also a revival of interest in bop scat singing, leading to comebacks for singers such as Betty Carter and Eddie Jefferson who had previously worked in obscurity. Many young scat singers regarded themselves as belonging to the classic bop tradition; among the best of these was Al Jarreau, who is particularly adept at creating vocal equivalents of complex jazz-rock rhythms, and Bobby McFerrin, whose extraordinarily wide range and mobility are evident in his unaccompanied solo performances. Contemporary scat singers have shown that this vocal art can strike out in directions of its own, independent of developments in instrumental jazz or avant-garde music.

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J. BRADFORD ROBINSON

**Sceaux.** Château near Paris, used for court entertainments during the reign of Louis XIV; *see* PARIS, §V, 4.

**Scellery, Pierre Borjon de.** *See* BORJON DE SCELLERY, PIERRE.

**Scelsi, Giacinto** (*b* La Spezia, 8 Jan 1905; *d* Rome, 9 Aug 1988). Italian composer. Scelsi's extraordinary life encompassed many aspects of the intellectual, spiritual, social and musical life of the 20th century. He was born into southern Italian aristocracy, inheriting the title Count D'Alaya Valva, and as a young man travelled extensively, moving within Europe's most elevated social circles. His English wife, Dorothy (whose nickname 'Ty' figures in the titles of two of Scelsi's works) was a distant relative of the British royal family; their wedding reception was held at Buckingham Palace. His music attracted a number of prestigious performances, particularly in Paris where Pierre Monteux conducted the première of *Rotative* in 1930. During World War II he lived in Switzerland; after the war his wife returned to England, never to contact him again. He spent the latter part of his life in Rome, where his apartment overlooked the Forum.

Much of the detail of Scelsi's life is shrouded in mystery, something he himself did much to encourage. It seems, however, that after some initial successes as a composer, he suffered a devastating mental breakdown between the composition of *La nascita del verbo* (1947–8) and the Suite no.8 'Bot-ba' (1952). Scelsi's early compositional career had been a progression through some of the principal aesthetic tendencies of 20th-century music – futurism, neo-classicism, dodecaphony, surrealism – preoccupations fed variously by periods of private study with Respighi and pupils of Skryabin and Schoenberg, and by his friendships with Henri Michaux, Pierre Jean Jouve, Paul Eluard and Salvador Dalí. The later works reveal a new preoccupation with an obsessive reiteration of individual sounds, a legacy of the lengthy period of rehabilitation from his illness. Scelsi described how he would spend days repeatedly playing single notes on the piano, developing a new, intensely focussed mode of listening. The multi-movement form of many subsequent pieces can also be heard as an extension of this reiterative exploration – sequences of movements are intended not to provide contrast but to offer a repeated re-examination of the same sound object.

Although Scelsi's music continued to attract occasional performances in the 1950s and 60s, his career was eclipsed by the emerging Italian composers of the post-war period, and his compositional concerns, as far as they were known, were regarded as of marginal interest. It was not until the 1970s that the significance of his work began to be recognized by a new generation. Younger composers, including the American Alvin Curran, the Prix de Rome guests Grisey and Murail, and the Romanian exile

Radulescu, discovered in Scelsi's work aspects of the musical world which interested them, struck particularly by the concentration on gradual timbral transformations.

At the beginning of the 1960s many avant-garde composers had begun to explore the inner life of sounds, writing music which focussed on small fluctuations within sustained sonic bands. What distinguished Scelsi's work from Ligeti or Cerha's scores of the period was the profound subjectivity of Scelsi's engagement with his material, an engagement in which abstraction seemed to play no part. In his most wholly characteristic works pitch, timbre, register and dynamics are heard as the inherent expressive potentialities of each sound, rather than as separate parameters to be controlled more or less independently. The *Quattro pezzi (su una nota sola)* (1959), for example, use microtonal pitch inflection, timbral transformation and rhythmic reiterations to animate the 'note' on which each movement is based, stretching its identity far beyond that of a mere frequency.

Subsequent works explore this plasticity of sound yet further, drawing a handful of musical strands out of an initial tone and allowing them to diverge. Usually such divergence covers an interval of no more than a third, but it makes possible a beguilingly unpredictable harmonic architecture in works of the mid-1960s such as *Ohoi* (1966) and the Fourth String Quartet (1964), arguably Scelsi's finest music. Inevitably, given his microscopic examination of instrumental sound, intervals derived from the harmonic series predominate. His intuitively composed work can therefore be heard to anticipate later, more systematic developments: not only the 'spectral' music of the Itinéraire group but also the exploration of the pitch-timbre continuum in computer music.

As word about this extraordinary, neglected music spread, performances and then recordings began to multiply. The critic Harry Halbreich was a persuasive advocate; promoters such as Adrian Jack at the Institute of Contemporary Arts in London, Wolfgang Becker at WDR and Ernstalbrecht Stiebler at Hessische Rundfunk organized portrait concerts of Scelsi's work. The Arditti Quartet took up the string quartets, Marianne Schroeder and Yvar Mikhashoff the piano music, and conductors such as Jürg Wyttenbach the orchestral works. This period of rediscovery culminated in the mid-1980s with belated first performances of many of Scelsi's largest scores, and triumphantly acclaimed presentations of Scelsi's work during the 1986 Holland Festival and the 1987 ISCM World Music Days in Cologne.

The spiritual world of Scelsi's mature works is rooted in an exotic mix of pantheism and theosophy, derived from Gurdjieff, Blavatsky and Sri Aurobindo, but also stimulated by Scelsi's own visits to India and Nepal. Scelsi saw his work as straddling the aesthetic worlds of East and West, using the instrumental resources of the West in music whose meditative focus on individual tones has obvious links to both the monastic traditions of Tibetan Buddhism and the ison principle of Byzantine Orthodox worship. Elsewhere, particularly in the works of the late 1950s, there are elements of arabesque reminiscent of the folk music of the eastern Mediterranean. Scelsi claimed that 'Rome is the boundary between East and West. South of Rome the East begins, and north of Rome the West begins. This borderline runs exactly over the Forum Romanum. It runs right here, through my drawing-room'. His titles offer further evidence: *Aiôn* (1961) is subtitled 'Four Episodes in a day of Brahma', *Anahit* (1965) is 'A Lyric Poem dedicated to Venus', *Pwyll* (1954) is a Welsh druidic term, while the title of *Konx-om-pax* (1969) brings together the ancient Assyrian, Sanskrit and Latin words for 'peace'.

Scelsi's approach to composition was itself hybrid: for him music was not a communicative medium but something immanent, revealed through the creative process. His reluctance to describe his working methods as 'composing' stemmed from the belief that music passed through him; it was not something 'put together' by him. Indeed the working method of his mature years was unusual, depending primarily on the selective transcription of improvisations made in a quasi-meditative state. He would perform these improvisations generally at the keyboard, either the piano or, in later years, the Ondiola, a three-octave electronic instrument with a rotary attachment for producing microtonal inflections. Scelsi would also invite performing musicians who showed a particular affinity for his work to improvise for him, painstakingly refining their instrumental resources for the sound-world he wanted, so that works such as the *Canti del capricorno* (1962–72) or the cello *Trilogy* (1956–65) became intimately associated with their first interpreters, the singer Michiko Hirayama and the cellist Frances-Marie Uitti.

Each improvisation was recorded (the process of cataloguing the tapes was begun after Scelsi's death) and the most successful improvisations were then transcribed and realized as instrumental scores. Exceptionally, some improvisations were used more than once: the Fifth String Quartet (1984) and the amplified piano work *Aitsi* (1974) are both transcriptions of the same tape. The actual writing of the scores was undertaken by an assistant, working under Scelsi's direction. After Scelsi's death his most frequent collaborator, Vieri Tosatti, revealed the extent of his involvement in the making of Scelsi's scores, claiming that he had worked with Scelsi since 1947 and had written out all his major works since then. The discovery that Scelsi was not the sole author of his scores has troubled some critics who, associating it with his lack of a conventional compositional apprenticeship, have accused him of dilettantism, even of a sort of artistic fraud. Scelsi's collaborative approach was, however, consistent with his compositional philosophy, as was his reluctance to make public appearances at performances of his work, and his refusal to be photographed. By the time of his death his music had achieved an eminence which its composer resolutely rejected for himself.

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CHRISTOPHER FOX, DAVID OSMOND-SMITH (bibliography)

**Scena** (It.; Fr. *scène*; Ger. *Szene*, formerly *Scene*). The word is derived from the Latin *scaena*, which in turn comes from the Greek *skēnē*, 'tent', 'hut', 'booth' and hence 'stage', 'décor'. It is used in opera, as in drama generally, to mean (1) the stage (e.g. 'sulla scena', on the stage; 'derrière la scène', behind the stage), (2) the scene represented on the stage, (3) a division of an act.

In Italian opera it also has the specific meaning of an episode which has no formal construction but may be made up of diverse elements. The opening of Act 3 of Verdi's *Ernani* (1844) is described as 'Preludio, Scena e Cavatina'. The 'Preludio' is for orchestra. The 'Scena' consists of recitative for the king, with interpolations by his squire. A scena is frequently more extended than this and includes, in addition to recitative, arioso passages and one or more arias, duets, etc. A scena of a particularly dramatic character, often (though not invariably) for a single character, is described as a 'gran scena', e.g. 'Gran scena del sonnambulismo', the sleep-walking scene in Verdi's *Macbeth* (1847, rev. 1865). The word was also used to describe a setting for concert performance of a scene from an opera libretto, e.g. Mozart's *Misera, dove son* K369 (1781), for soprano and orchestra, the text of which is taken from Metastasio's *Ezio*. Spohr's Violin Concerto in A minor op.47 (1816) is subtitled 'In modo di scena cantante'. In French and German opera 'scène' and 'Szene' are used much like 'scena', but generally to describe quite short sections of a work, e.g. no.11 bis in Act 2 of Bizet's *La jolie fille de Perth* (1867), which is an accompanied recitative for the duke and Mab.

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JACK WESTRUP

**Schaal, Richard** (*b* Dortmund, 3 Dec 1922). German musicologist. He studied musicology at Marburg University, where he took the doctorate in 1946 with a dissertation on Hugo Kaun. He supplemented his studies with private tuition in music theory with Hans Gebhard, and conducting with Waltershausen; he also completed an advanced degree in library sciences at the Bayerische Staatsbibliothek institute, Munich, in 1956 . He was the music consultant for the Bavarian radio (1962–86) and editor of the series Quellenkataloge zur Musikgeschichte, the Taschenbücher zur Musikwissenschaft and the Veröffentlichungen zur Musikforschung; he also wrote over 130 articles for *Die Musik in Geschichte und Gegenwart* (1949–68). Schaal specializes in compiling bibliographies of source materials (manuscripts, prints, inventories and archival collections) for localized music research of the 16th to 19th centuries; he also compiles lexicographies and bibliographies designed for library use and he has

written on the life of Mozart and the history of music publishing.

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*Führer durch deutsche Musikbibliotheken* (Wilhelmshaven, 1971)
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ed.: *Die Kataloge des Augsburger Musikalien-Händlers Kaspar Flurschütz, 1613–1628* (Wilhelmshaven, 1974)
'Ein unbekanntes Inventar der Münchner Hofkapelle aus dem Jahre 1753', *Convivium musicorum: Festschrift Wolfgang Boetticher*, ed. H. Hüschen and D.-R. Moser (Berlin, 1974), 309–24
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'Die Briefpartner des Wiener Musikforschers Aloys Fuchs', *MJb 1989*, 149–217

HANS HEINRICH EGGEBRECHT/JUTTA PUMPE

**Schaale, Christian Friedrich.** *See* SCHALE, CHRISTIAN FRIEDRICH.

**Schaathun, Asbjørn** (*b* 22 June 1961). Norwegian composer. He was educated at the Norges Musikkhøgskole in Oslo and the Royal College of Music in London. Early on in his compositional career he tried to redefine modernism through his music by extending traditional, complex 'modern' elements into larger structures, combining them with an active musicianship. He founded the Oslo Sinfonietta to give a platform to performances of contemporary music, and led the ensemble for many years. He also works as a teacher and is a steady contributor to music magazines. He has had a lasting relationship with the IRCAM centre in Paris and has received commissions both from the centre and other important performing institutions; his prizes include the Gaudeamus Foundation's Louis Vuitton prize in 1991.

WORKS

Orch: Musical Grafitti (II), Virtuoso Drawings for Amp Pf, Large Ens and Tape with Cosmic Sounds, 1983, rev. 1984; Wie die Zeit die Matherie verändert, 1st Tempo-Felt (Impulses), 2 amp pf, 1983–4; Virkeliggjørelse (S.J. Shelke, P. Brekke), SATB, perc, fl, 1996; Actions, Interpolations and Analyses, amp b cl, large ens (of rewound insts), elecs, 1987–90; A Tabular System, ob, orch, 1988, rev. 1994; Doubleportrait, vn concertante, 4 inst groups, live elecs, 1991–2; 'S' miniatüre pour ensemble, 1992

Chbr: Stilleben (Nature morte), vc, pf, 1976–8; Utgang, hpd, org, vc, 1979–82; Seagull, conc., db, 8 insts, 1980; Four Sentences, fl, ob, cl, 1982; Physis, amp pf, elecs, 1986; Dualis, Liederbuch (P. Neruda, F. Pessao), Mez, pf, 1987, rev. 1991; Our Whisper Woke No Clocks, fl, b cl, perc, pf, 2 vn, va, vc, db, 1993; Triplis, Mez, chbr ens, 1995–7

Principal publishers: Hansen, NMIC

ARVID O. VOLLSNES

**Schachinger** [Schächinger, Schechinger], **Johann** [Hans] [the elder] (*b* Passau, 1485; *d* ?Munich, ?1558). German organist and composer. He studied with Paul Hofhaimer in Passau from 1502 to 1506, and his contemporaries considered him one of Hofhaimer's most important pupils. In 1506 he took a post as organist in Schwaz in the Tyrol; he was later appointed court organist to Duke Wilhelm IV in Munich, probably through the intercession of Wilhelm's brother, a member of the chapter in Passau. The first reference to him in Munich is in 1531, and by 1557 he was held in such high regard that he had become the highest-paid member of the court chapel. His capabilities as an organ builder were greatly prized. Schachinger (called 'the elder' to distinguish him from his son Hans, organist in Innsbruck 1541–9 and mentioned in the chapel archives from 1551 to 1564) probably died in 1558, because that year a new organist was appointed to the Munich court, and in 1561 Schachinger's widow was granted a pension.

12 four-voice lieder with the initials 'J.S.' in Formschneider's collection of songs by Heinrich Finck (RISM 1536[9]) are undoubtedly Schachinger's. In all except one the cantus firmus appears in the tenor. The works show all the typical formal and melodic characteristics of the 16th-century court song; although their standard varies some are of excellent workmanship, and the discant setting *Ach hülf mich Leid* (ed. in Eitner) is outstanding. The folksong setting *Es wollt ein Maidlein Wasser holn* (ed. in EDM, lx, 1969) was attributed to Schachinger by his contemporaries Egenolff (1535[11]) and Forster (1540[21]), but Johann Ott and several manuscript sources ascribe the work to Ludwig Senfl, whose style of composition it clearly resembles.

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H.J. Moser: *Paul Hofhaimer* (Stuttgart and Berlin, 1929, 2/1966)
W.M. Schmid: 'Zur Passauer Musikgeschichte', *ZMw*, xiii (1930–31), 289–308
W. Senn: 'Zur Lebensgeschichte von Hans Schächinger d.Ä. und Hans Schächinger d.J.', *Acta organologica*, vii (1973), 189–92

KURT GUDEWILL/R

**Schacht, Matthias Henriksen** (*b* Visby, Gotland, 29 April 1660; *d* Kerteminde, Fyn, 8 Aug 1700). Danish scholar, writer on music, musician and composer. Since the Swedish island of Gotland was under Danish occupation when he was ready to begin his university studies in 1678, he went to the University of Copenhagen. He continued his education at various German universities before in 1682 he was given an appointment at his former school at Visby. The following year the famous Danish bishop Thomas Kingo called him to Odense grammar school as Kantor, and in 1686 he was made rector of the school at Kerteminde. There he served also as town musician and carried on scholarly investigations into a wide range of subjects, including castles in Hungary, the topography of Gotland, zoology, botany, mathematics and history. He published papers on learned Danish women and on antiquities on the island of Fyn – in connection with

which he set up a kind of museum – but very little of his work appeared in print. Among the manuscripts that he left at his early death was one on music entitled *Musicus danicus eller Danske sangmester*, completed on 1 January 1687 (in *DK-Kk*; ed. G. Skjerne, Copenhagen, 1928). This work, whose four parts cover singing, theory, composition and playing from thoroughbass respectively, is of particular interest for the fact that it begins with a biographical dictionary of musicians, the first known attempt at such a work. It was known to E.L. Gerber, who used it in the preparation of his own *Tonkünstler-Lexicon* (1790–92), but his theory that Schacht drew on a lost work by Meibom is without foundation. Schacht was also a composer, but none of his music has survived.

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N.M. Jensen: 'Musikalsk retorik i dansk tradition: fra Hans Mikkelsen Ravn til Johann Adolph Scheibe', *Retorisk festskrift: 22 artikler til Prof. dr. phil. Jørgen Fafner*, ed. P. Skyum-Nielsen and L. Rørbech (Copenhagen, 1985), 126–39

JOHN BERGSAGEL

**Schacht, Theodor,** Freiherr von (*b* Strasbourg, 1748; *d* Regensburg, 20 June 1823). German composer. From 1756 to 1766 he studied the piano and theory with J.J. Küffner and Riepel at the Thurn and Taxis court in Regensburg, and from 1766 to 1771 he was a pupil of Jommelli at Stuttgart. In 1771 he became a *Hofkavalier* to Prince Carl Anselm of Thurn and Taxis, who in 1773 appointed him Intendant of the court's music and commissioned him to set up an Italian opera, which flourished from 1774 to 1778. After the building of a German theatre in 1778 Schacht dedicated himself more to the service of the court. Between 1784 and 1786 he again established an Italian opera at the court, and was its leader and Kapellmeister. From 1786 he was the administrator and musical director of the court orchestra. In 1805 he travelled via Salzburg to Vienna, where he won respect as a composer of sacred music. There in 1809 he was asked by Napoleon to compose six solemn masses, and also enjoyed the protection of Archduke Rudolf. He returned to Germany in 1812, lived in the castle at Scheer (near Sigmaringen) until 1819 and spent his last years in Regensburg.

Schacht's output includes about 200 works, the strongest of which are the theatre pieces in which he cultivated the Italian style of opera. Schacht's church music displays the same theatrical energy, with rich coloratura, homophonic choral movements and a sparing use of fugal sections. His instrumental music was notable less for contrapuntal interest than for its wealth of attractive melodies and harmonies. One of his symphonies was formerly attributed to Haydn (H I:Es12).

WORKS

Stage (unless otherwise stated, first performed in Regensburg, Hochfürstliches Thurn und Taxissches Hoftheater; MSS in *D-Rtt*): Il trionfo della virtu (int), 1774; Baccocco e Serpilla (int, A. Salvi), spr. 1775; La semplice (op), 1775; Der Deserteur (ballet), 1778; Rosamunde (ballet), 1778; La rosière de Salency (ballet), arr. pf, 2 vn, 2 hn, vc, op.2 (Regensburg, n.d.); Lausus e Lydia (ballet, Albonico), march arr. pf (Regensburg, 1781); Artaserse (op, 3, P. Metastasio), 1781; Pelée et Thetis (ballet), 1782); Calipso abbandonata (op), 1786; Amalie von Thurn (Spl), 1801; Gagliarda of a Merry Plague (opera-ballet), New York, spr. 1825 [mentioned in Manferrari]; Semiramide riconosciuta (op), 1 aria *Rp*; arr. G. Benda: Romeo und Julie (op), Feb 1779

Other vocal: 6 notturni, S, 2 T, B, hpd/insts, op.1 (Vienna, n.d., 2/1766); 6 terzettini a cantarsi ancora da canoni, hpd/gui (n.p., n.d.); In questa tomba oscura (G. Carpani), arietta, in In questa tomba oscura (Vienna, 1808); Divertimento del bel sesso nel soggiorno di Baden, 84 canons (Baden nr Vienna, 1811); 29 sacred works, incl. 12 masses, Requiem, Deutsche Messe, 2 offs, Stabat mater, 2 TeD, S Elena al Calvario (orat, P. Metastasio), *Rtt*; Mass, *A-Wn*; Mass, off, grad, *I-Fc*; Stabat mater, *A-Wgm*; Die sieben Worte Christi am Kreuze, orat, 1818, *D-Rp*; 30 secular cants., arias etc., *Rtt*

Inst: 25 syms., *D-Rtt*, 2 ed. in The Symphony 1720–1840, ser. C, vii (New York, 1984); 6 syms., *Rp*; 2 syms., *Es*; 2 syms., *I-Fc*; 30 concs., various insts, *D-Rtt*; 9 concs., various insts, *Bsb*, 3 hpd concs., *A-Wgm*; 2 concs., hpd 4 hands, orch, *D-Rp*; cl conc., *Es*; 27 serenades, partitas, divertissements, dances, etc., *Rtt*; 6 marches, insts, *I-Fc*; qnt, vn, ob, hn, va, vc, *D-Rp*; qt, vn, hn, va, vc, *Rtt*, ed. U. Müller (Unna, 1993); 3 str qts, *Rtt*; XII sonates, hpd, vn, vc (Regensburg, ?*c*1780–85); III Märsche, pf/hpd (Vienna, n.d.); arr. works by Haydn, Mozart, orch

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J. LaRue: 'A New Figure in the Haydn Masquerade', *ML*, xl (1959), 132–9

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AUGUST SCHARNAGL/HUGO ANGERER

**Schachtbrett** (Ger.). *See* CHEKKER.

**Schack** [Cziak, Schak, Žák, Ziak], **Benedikt (Emanuel)** (*b* Mirotice, 7 Feb 1758; *d* Munich, 10 Dec 1826). Austrian tenor, composer and flautist of Bohemian origin. He acquired a basic musical and general education from his father, a school teacher, and later studied at Staré Sedlo, Svatá Hora and (from 1773) Prague, where he was a chorister at the cathedral. From 1775 he studied medicine, philosophy and singing (with Karl Frieberth) in Vienna; while a student he wrote some Singspiele and oratorios. In 1780 he was appointed Kapellmeister to Prince Heinrich von Schönaich-Carolath in Silesia. After two years of irregular employment, mostly in Bohemia, he joined Schikaneder's travelling theatre company in 1786. The company toured extensively in southern Germany and Austria before settling in Vienna in 1789, where Schack became the principal tenor at the Freihaus-Theater auf der Wieden (1789). His fame as a composer was based on the series of Schikaneder's seven 'Anton' Singspiele, mostly written in collaboration with F.X. Gerl. He was a close friend of Mozart, who composed (or assisted with) certain numbers for Schack's theatrical scores (notably the duet 'Nun liebes Weibchen' K625/592*a* for *Der Stein der Weisen*). Mozart also wrote piano variations (K613) on Schack's air 'Ein Weib ist das herrlichste Ding auf der Welt' from *Die verdeckten Sachen*. Schack performed a wide variety of roles: the part of Tamino was written for him (it is to be presumed that he also played Tamino's flute solos), and he was the first German-language Don Gonsalvo (Don Ottavio) and Count Almaviva (Vienna, 1792); he also took the soprano

part in an impromptu sing-through of the unfinished Requiem at the composer's bedside on the eve of Mozart's death. His wife Elisabeth (née Weinhold) sang the part of the Third Lady in the première of *Die Zauberflöte*.

In 1793 Schack moved to Graz and in 1796 to Munich, where he was a member of the Hoftheater until about 1813, when he lost his voice and was pensioned. His daughter Antonie (1784–1851) was also a member of the Munich company (1800–06). During his last years he wrote mostly sacred music, including a mass 'with additions by Mozart' (KAnh.C1.02/Anh.235*f*). He died before receiving Constanze Nissen's letter (16 February 1826) asking for help with her husband's biography of Mozart; the letter gives an eloquent if politely exaggerated testimony to the friendship of Schack and Mozart: 'I could think of absolutely no one who knew him better or to whom he was more devoted than you ... Of great and general interest will be what you can instance of Mozart's few compositions in your operas'. F.L. Schröder commented (May 1791) on Schack as a singer in Wranitzky's *Oberon*: 'Hüon, Schack, a good [*braver*] tenor, but with an Austrian accent and suburban declamation'. Leopold Mozart was more appreciative in a letter to his daughter (26 May 1786): 'He sings excellently, has a beautiful voice, easy and flexible throat, and beautiful method ... This man sings really very beautifully'.

The discovery in Hamburg in the mid-1990s of a manuscript score of *Der Stein der Weisen*, with most of the numbers identified with the name of the composer, has led to significant new musical attributions, and to a fine recording of the work (following on from the first performance in modern times, undertaken by Boston Baroque at the IMS conference in 1998).

WORKS

STAGE

All are Singspiele, lost, first performed in Vienna, Freihaus, unless otherwise indicated.

Die Wilden und die Gesitteten (3, Eckartshausen), Vienna, Leopoldstadt, 3 Dec 1784, *D-Mbs*

Don Chisciotto, Vienna, *c*1785, doubtful

Die drei Ringe, oder [Kaspar] Der [lächerliche] Mundkoch (3, E. Schikaneder), ?Salzburg, 1786; Regensburg, 25 March 1788; pubd lib extant

Der Luftballon (operetta, 3, Schikaneder), Kempten, Sept 1786

Lorenz and Suschen (Schikaneder), Regensburg, ? 18 April 1788

Der Krautschneider (4, Schikaneder), Regensburg, ?3 May 1788; ?same as Kaspar der Krautschneider, Vienna, Leopoldstadt, 21 April 1785

Der dumme Gärtner aus dem Gebirge, oder Die zween Anton (2, Schikaneder), collab. F.X. Gerl, 12 July 1789, vs (Bonn, n.d.) [1st 'Anton' Singspiel]

Jakob und Nannerl, oder Der angenehme Traum (opera, 3, Schikaneder), 25 July 1789; also attrib. Pecháček, Gerl

Die verdeckten Sachen (2, Schikaneder), collab. Gerl and Lickl, 26 Sept 1789, vs *I-Fc*, songs *A-Wgm* [2nd 'Anton' Singspiel]

Was macht der Anton im Winter? (2, Schikaneder), 6 Jan 1790, composers uncertain, vs *I-Fc*, songs *A-Wgm* [3rd 'Anton' Singspiel]

Der Fall ist noch weit seltner, oder Die geplagten Ehemänner (2, Schikaneder, sequel to Martín y Soler: Una cosa rara), 10 May 1790; ?same as Lilla, *D-Mbs*

Der Frühling, oder Der Anton ist noch nicht tot (2, Schikaneder), 18 June 1790, composers uncertain, songs *A-Wgm* [4th 'Anton' Singspiel]

Der Stein der Weisen, oder Die Zauberinsel (heroic-comic opera, 2, Schikaneder), collab. Gerl, Mozart, Henneberg, Schikaneder, 11 Sept 1790, *D-Bsb*, *Hs*, vs, *I-Fc*

Die Wiener Zeitung (3, K.L. Gieseke), collab. Gerl, 12 Jan 1791

Anton bei Hofe, oder Das Namensfest (2, Schikaneder), 4 June 1791, composers uncertain [5th 'Anton' Singspiel]

Das Schlaraffenland (2, Gieseke), collab. Gerl, 23 June 1792

Der Renegat, oder Anton in der Türkei (2, Schikaneder), 15 Sept 1792, composers uncertain [6th 'Anton' Singspiel]

Die Antwort auf die Frage: Was begehrt das Frauenzimmer? (comic opera, 3), Vienna, Landstrasse, 16/?18 Dec 1792

Der eifersüchtige Bauer, oder Der Schulmeister im Ofenloch (opera, 2, Korndorfer), Vienna, Landstrasse, 27/28 Jan 1793

Der beiden Lieschen zweiter Teil, oder Der Schulmeister im Ofenloch (opera, 2, Korndorfer), Vienna, Landstrasse, 29 Jan 1793; ?same as Der eifersüchtige Bauer

Der wohltätige Derwisch, oder Die Schellenkappe (3, Schikaneder), collab. Gerl, Henneberg, ?W. Müller, 10 Sept 1793; as Die Zaubertrommel, *D-MH*

Die beiden Nannerln, oder Das chinesische Feuerwerk zu Ehren der Nannerln (2 acts), 26 July 1794

Frage und Antwort, oder Ein altes Haus [Weib] kann auch was Gutes stiften, Graz, 1794

Der Zauberbrief (romantic-comic opera, 3), Vienna, Josefstadt, 1 Jan 1795

Das Häuschen im Walde, oder Antons Reise nach seinem Geburtsort (2, Schikaneder), ?6 Jan 1795, doubtful [7th 'Anton' Singspiel]

OTHER WORKS

Sacred: Missa, 4 male vv, org (Munich, n.d.); Mass, 4vv, orch, ?addns Mozart (London, 1831); [9] Lamentationen für die Karwoche, 3/4vv, *D-Rp*; Wir lagen schaudernd, 4vv chorus, insts, *Rp*; others, incl. 2 requiem settings, cantatas, oratorios, mostly lost

Inst (lost): concs., wind, *c*1780–84; others

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PETER BRANSCOMBE

**Schadaeus** [Schadäus, Schade], **Abraham** (*b* Senftenberg, Lusatia [now Žamberk, Czech Republic], 1566; *d* Finsterwalde, Lusatia, 10 Oct 1626). German music editor. He studied at the university at Frankfurt an der Oder from 1584 and probably received a master's degree there. He was appointed a teacher at the Fürstenschule at Meissen in 1588 but because of his active Calvinist leanings was forced to leave the position in 1592. Later that year he became Kantor at the Gymnasium and church of St Petri at Bautzen. After failing to obtain the position of Konrektor there he became Rektor of the grammar school at Speyer in 1603. He was dismissed in 1611 and returned to Upper Lusatia in 1613. After serving for a year as Kantor at Torgau he returned to Bautzen in 1614, now as Konrektor. In 1615 he became Rektor, but he resigned in 1617 and went into retirement at Finsterwalde.

Schadaeus owes his place in music history entirely to his three-part anthology of motets, *Promptuarium musicum*, intended for school and church use; a fourth part

was edited by CASPAR VINCENTIUS (RISM 1617[1]), who also provided a continuo part for the first three parts and performed other functions in connection with the second and third parts. This anthology differs from the *Florilegium Portense* of Erhard Bodenschatz, and probably influenced the *Promptuarium musicum* of Johann Donfrid, in being ordered according to the liturgical year and in its emphasis on works 'not yet published in Germany': hence the predominance of music by Italian composers. Of the 43 composers represented in the first part, 33 are Italian, and no fewer than 45 of the 51 in the second part and 52 of the 61 in the third are also Italian. Leoni and Bianciardi are among the most popular composers, but Agazzari, Giovanni Gabrieli, Marenzio, Massaino and Benedetto Pallavicino are all well represented. Few German composers appear: eight in the first part, five in the second and nine in the third. In the first part Vincentius with six works and Walliser with three are the best represented; other Germans – Aichinger, Alexius Neander, Hieronymus Praetorius (with two works) and Uffererii – are only represented in the third part. Monte and Luython are the sole representatives of the Dutch school. The anthology comprises works for five to eight voices. It illustrates the then current trend towards block choral writing, involving double chorus or dialogues between upper and lower voices: no fewer than 36 of its composers were leading exponents of the polychoral style in Italy. That the texts are entirely in Latin also reflects the italianate orientation of the anthology: German motets, which have some place in, for example, the enlarged edition of the first part of Bodenschatz's *Florilegium Portense* (1618[1]), are totally absent.

EDITIONS

Promptuarii musici sacras harmonias sive motetas . . . pars prima, quae concentus selectissimos, qui tempore hyemali SS ecclesiae usui esse possunt, comprehendit, 5–8vv, bc (org), 1611[1]

Promptuarii musici . . . pars altera quae aestivi temporis festivitatibus dominicisque diebus selectiores concentus SS ecclesiae usui inservientes continet, 5–8vv, bc (org), 1612[3]

Promptuarii musici . . . pars tertia quae exhibet concentus varios selectioresque, qui solennioribus sc. SS Trinitatis, S Joh. Baptistae, B. Virginis Mariae, SS Apostolorum . . . per totius anni curriculum inserviunt, 5–8vv, bc (org), 1613[2]

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OTTO RIEMER

**Schädlich, David.** *See* SCHEDLICH, DAVID.

**Schaefer, Theodor** (*b* Telč, 23 Jan 1904; *d* Brno, 19 March 1969). Czech composer and teacher. He studied composition with Kvapil and conducting with Neumann at the Brno Conservatory (1922–6), completing his composition studies in Novák's masterclass in Prague (1926–9). He taught at music schools in Kutná Hora (1930–34) and Brno (1934–40) and then theory and composition at the Brno Conservatory; in 1959 he moved to the Academy, where he was later made professor. During the 1930s and 40s he conducted amateur choirs and orchestras in Kutná Hora and Brno; he continued to take an active part in the musical life of Brno, heading the local branch of the Union of Czechoslovak Composers in the 1960s, and directing the newly established International Music Festival in the same city.

His unpublished theoretical studies show that Schaefer thought deeply about composition. He started out from Novák's traditional techniques, but even in the early 1930s he was beginning to broaden his scope under the influence of the western European avant garde, as the stage piece *Julie* (1933–4) demonstrates. The text for this work was used by Martinů four years later. Schaefer extended Novák's tonality by employing modes, and towards the end of his life he began to combine modality with serial principles. In instrumental works he used an original form which he termed 'diathema': subjects are conceived as collections of rearrangeable elements, and recapitulation is replaced by a synthesis of the elements in the subjects exposed. This form is used in the Third String Quartet, *Diathema* for viola and orchestra, *Barbar a růže* ('The Barbarian and the Rose'), the *Rapsodická reportáž* as well as the Symphony, which was Schaefer's principal work.

WORKS
(*selective list*)

Stage: Julie aneb snář [Juliet or The Dreambook] (melodrama, J. Hořejší, after G. Neveux), 1933–4; Legenda o štěstí [Legend of Happiness] (ballet cycle: prologue, 5 dramas, epilogue, A. Kratina after S. Čech), 1949–54

Orch: Vn Conc., op.4, 1932–3; Pf Conc., op.10, 1937–43; Valašská serenada [Wallachian Serenade], sym. poem, op.12, 1939; Baladická předchra k Jánošíkovi [Ballad Ov. to Jánošík], op.15, 1939; Diathema, op.24, va, orch, 1955–6; Barbar a růže [The Barbarian and the Rose], op.27, 1957–8; Sym., op.25, 1959–62; Rapsodická reportáž, op.28, 1960

Chbr and solo inst: Str Qt no.1, 1928–9; Wind Qnt, op.5, 1934–5; Romantické skladby [Romantic Pieces], op.7, pf, 1936; Klavírní etudy, opp.8 and 11, 1936–8; Zastaveníško [Serenade], op.13, pf, 1939; Elegie, op.20, pf, 1944; Str Qt no.2, 1940–41; Str Qt no.3, 1944–5; Cigánovy housle [Gypsy Violin], op.29, vn, pf, 1960; Divertimento mesto, op.22, fl, ob, cl, bn, hn, vn, va, vc, 1945–6

Vocal: Jaro přichdází [Spring is Coming] (M. Kaulfusová, J.V. Sládek, A. Nováková), song cycle, op.1, 1928; Poštovní schránka [Mail Box] (J. Wolker), op.3, chorus, 1932; 3 mužské sbory [3 Male Choruses], op.14, 1939; 3 ženské sbory [3 Female Choruses] (A. Vojkůvka), op.17, 1940; Milostné balady [Love Ballads] (K. Kapoun), 5 songs, op.18, 1v, pf, 1943; Zimní kantáta [Winter Cant.] (K. Bednář), op.19, 1943–5

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A. Linka: 'Theodor Schaefer jako hudební teoretik' [Schaefer as a music theorist], *OM*, xix (1987), 113–17, 145–8; xx/4 (1988), pp.xxiii–xxiv

J. Havlík: *Česká symfonie 1945–1980* (Prague, 1989)

A. Linka: 'Theodor Schaefer, 1904–1969', *HRo*, xlii (1989), 464–7

JIŘÍ FUKAČ (text), KAREL STEINMETZ (work-list, bibliography)

**Schaeffer** [Schäffer], **Bogusław** (*b* Lwów, 6 June 1929). Polish composer, theorist and teacher. In Kraków he read musicology with Jachimecki at the university (1949–53) and concurrently studied composition with Malawski at the State Higher School of Music. He was a music critic between 1953 and 1959, but since then has devoted his time primarily to composition and teaching; he taught at the Kraków academy from 1963, and in 1986 he joined the staff of the Salzburg Mozarteum. With the political thaw in Poland in 1956, Schaeffer took the lead in disseminating information on contemporary music from

the West in a number of analytical and polemical books and articles on style and technique. Later he published *Wstęp do Kompozycji/Introduction to Composition*, a comprehensive compendium of procedures, variational techniques and sample scores, often drawn from his own music. As a composer, he rapidly became the most adventurous, not to say fearless Polish proponent of new technical and aesthetic boundaries, particularly with regard to notation and performance practice. After the mid-1970s, following a crisis in his creativity, he combined several careers: as a composer, visual artist and as a writer of wry, surreal plays which have popularized his name in Poland and abroad. He is the recipient of numerous national and international awards.

Schaeffer's compositional ethos stems from his experience of European and American avant-garde music of the 1950s; consequently, he forms a unique figure in postwar Polish music. A prolific composer with over 400 works to his name, he has a tendency to work on several pieces at once, reportedly finding greater interest in the process of composition than in the finished product (*Tertium datur*, 1958, is even subtitled 'compositional treatise'). His iconoclastic and tenacious experimental style has not always found favour in his native Poland.

Even during his early career there was no consistent stylistic development such as may be observed elsewhere in contemporaneous Polish music. Innovatively abstract and schematic scores like *Extrema* (1957) were succeeded by neo-classicism and serial writing in *Quattro movimenti* (1957), while *Azione a due* (1961), the second string quartet and other works develop a fascinating syntax involving graphic and diagrammatic notation. Best known of the latter group is the single-page score *Non-Stop* for piano (1960). Its realization may last anything between six minutes and eight hours, and the performer, in a typically humorous gesture, is required to utter syllables forming the composer's name. The première of *Non-Stop*, given in Kraków by Zygmunt Krauze on the 27 October 1964, marked the first Polish 'happening'.

Schaeffer's ethos necessitates giving greater freedom to the performer, often through use of 'open material'. This all-embracing approach accounts also for his output's wide range of styles and genres; certain works draw on his fascination with jazz, while the movement of sound masses found in *Scultura* and *Experimenta* achieve contiguity with the textural experiments of his compatriots. Schaeffer has also made a significant contribution to the development of electronic music in Poland.

It is arguably in the sphere of instrumental theatre (anticipating his later career as a playwright) that Schaeffer has made the greatest impact. In works like *TIS MW2* (1963) and the pieces for actors, intuition overrules compositional method, and the hitherto continuous dialectic between idealism and reality reaches a balance that supports improvisational flair as well as existentialist humour. And yet such tensions were the probable cause of the impasse he experienced in 1973. The after-effect of this was mildly old-fashioned, with surprising archaisms in *Missa elettronica* and with dense sonoristic blocks in *Uwertura warszawska* ('Warsaw Overture'); but in *Congruences II* (1980), *Voice, Noise, Beuys, Choice* (1984) and the Sinfonietta (1996) his work regained its experimental impetus, although here the manner of expression is noticeably more relaxed than in the 1960s, partly because of the prominence given to popular music styles and elements of jazz in his eclectic collages.

WORKS

*(selective list)*

STAGE AND VOCAL-INSTRUMENTAL

TIS MW2 (K. Irzykowski), actor, mime, ballerina, S, fl/vn, a sax/vc, 2 pf, 1963; Scenariusz dla nieistniejącego, lecz możliwego aktora instrumentalnego [Scenario for a Non-Existent but Possible Instrumental Actor], 1963; Audiences I–V, actors, 1964; Howl (A. Ginsberg), actor, chbr orch, 1966; Qt, 4 actors, 1966; Fragment, 2 actors, vc/db, 1968; Autogenic Composition, S, fl, vc, pf, 4 actors, 1980; Teatrino fantastico, actor, vn, pf, multimedia, tape, 1983; Miniopera (Schaeffer), 1988; Liebesblicke (op, Schaeffer), 1990; Out of Tune II, S, vc, 1972; Missa sinfonica, S, vn, s sax, orch, 1986; Conc., S, orch, 1988

ORCHESTRAL

Nokturn, str, 1953; 4 movimenti, pf, orch, 1957; Tertium datur, hpd, orch, 1958; Equivalenze sonore, 11 perc, 2 pf, hpd, b cl, bn, dbn, trbn, vc, db, 1959; Monosonata, 6 str qt, 1959; Conc. per 6 e 3, cl, a sax, vn, vc, perc, pf, orch, 1960; Mała symfonia: cultura, 1960; Topofonica, 40 insts, 1960; Kody [Codes], chbr orch, 1961; Course 'j', jazz ens, orch, 1962; Musica ipsa, low insts, 1962; Music for MI, 1v, spkr, vib, jazz ens, orch, 1963; S'alto, after F. Dostoyevsky, a sax, chbr orch, 1963; Collage, 1964; Pf Conc. no.2, 1967; Jazz Conc., 12 jazz pfmrs, orch, 1969; Experimenta, pf, orch, 1971; Tentative Music, 1–159 insts, 1973; Uwertura warszawska [Warsaw Ov.], 1975; Romauld Traugutt, 1976; Gravesono, wind, perc, 1977; Mikrotöne, 2 pf 8 hands, orch, 1985; Conc., fl, hp, orch, 1986; Sax Conc., 1986; Conc., 2 pf 8 hands, 1988; Double Conc., 2 vn, orch, 1988; Kammersymphonie, 1988; Sinfonia, 1988; Vn Conc., no.2, 1989; Pf Conc. no.3, 1990; Kesukaan II, 13 str, 1991; blueS V, pf, 11 insts, 1992; Sym. no.4, 1993; Analogies, 4 hn, 4 tpt, 4 trbn, 4 perc, 1994; Leopolis, vn, orch, 1994; Orchestral and Electronic Changes, amp insts, orch, 1994; Fl Conc., 1996; Sinfonietta, 16 insts, 1996; Conc., vn, pf, orch, 1997; Enigma, 1997; Sym. no.7, 1997; Transparencies, 1998

CHAMBER AND SOLO INSTRUMENTAL

Str qts: no.1, 1957, no.2, 1964, no.3, 1971, no.4, 1973, no.5, 1986, no.6, 1993, no.7, 1997

Other chbr: Permutacje, 6 wind, va, hp, pf, perc, 1956; Extrema, 10 insts, 1957; Montaggio, 4 pf, 2 perc, 1960; Azione a due, pf, ens, 1961; Imago musicae, vn, ens, 1961; 4 utwory [4 Pieces], str trio, 1962; 2 utwory, vn, pf, 1964; Qt 2+2, 2 opt. insts, 2 pf, 1965; Qt, ob, str trio, 1966; Qt SG, 4 insts, 1968; Matan, 3–5 perc, 1978–80; Heideggeriana, ens, 1979; Octet, wind, db, 1980; Delusive Cadences, prep tuba, perc, 1981; Scribal Error Music, ens, 1981; Voice, Noise, Beuys, Choice, ens, 1984; Conc., sax, 5 insts, 1988; Uneinigkeiten, pf, prep pf, 1988; Winter Music, hn, pf, 1988; Yookai, pf 4 hands, 1988; New Way, 7 vn, 1994; Trio, fl, va, gui, 1995; Pf Qt, 1997; Correspondences, cl, accdn, perc, db, 1998

Pf: 2 utwory [2 Pieces], 1949–50; Sonatina, 1952; Composition, 1954; 8 utworów [8 Pieces], 1954–8; Studium w diagramie, 1955; Wariacje, 1955–8; Model nos.1–18 (Images), 1956–98; Kompozycja swobodna [Free Composition], 1958; 3 Studia, 1958–9; Articulacje, 1959; Konstrukcja linearna, 1959; Konfiguracje, 1960; Punkty wyjścia [Points of Departure], 1960; Non-Stop, 1960; Dyspozycje, 5 pieces, 1960–75; Kontury, 1963; 4H/1P, 1966; Kinanda, 1986; Chiaro, Scuro, Seducente, 1992; Megasonata, 1993; Assonances, 1996

Other solo: Sonata, vn, 1955; 5 krótkich utworów [5 Short Pieces], hp, 1964; Solo: conglomerate, perc, 1970; Interview, vn, 1972; aSa, hpd, 1973; Monologue, b cl, 1980; 13 Studien, fl, 1988

ELECTRO-ACOUSTIC

*for tape unless otherwise stated*

Sym. 'Electronic music', 1964–6; Trio, fl, va, hp, tape, 1966; Assemblage, 1966; Muzyka, 1966; Heraklitiana, inst, tape, 1970; Projekt, inst, tape, 1970; Thema, 1970; blueS I, 2 pf, tape, 1972; Synthistory, 1973; Missa elettronica, chorus/children's chorus, tape, 1975; Congruences II, pf, perc, cptr, 1980; Acontecimiento, 3 pf, tape, 1987; blueS IV, 2 pf, tape, 1988; Gracianiana, pf, tape, 1988; Nonplusultra (Space Play), 11 insts, elecs, 1992; Shadows, db, cptr, 1996; Impresiónes líricas, pf, cptr, 1997; Max Ernst Variations, sax, accdn, pf, cptr, 1998

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'Socjologia muzyki współczesnej' [The sociology of contemporary music], *Forum musicum*, no.11 (1971), 18–41
'Super-Parametric Composing: its Communicative and Semiological Consequences', *Sulla problematica dell' attuale grafia musicale: Rome 1972*, 191–8
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ADRIAN THOMAS

**Schaeffer** [Schäffer, Scheffer], **Paul** (*fl* 1617–45). German composer. The title-pages of his surviving prints indicate that between 1617 and 1620 he was an instrumentalist among the municipal musicians at Guhrau, Silesia (now Góra, Poland), and that from 1621 he served the city of Breslau in a similar capacity. A work that he wrote for a wedding on 9 May 1645 shows that he was still working then at Breslau, but no music by him can be dated between 1626 and that year. In 1621 he wrote an *Actus gratulatorius* in honour of the Elector of Saxony, who on 3 November that year, as the emperor's representative, accepted the homage of the Silesian Diet at Breslau, an occasion also celebrated in the *Syncharma musicum* of the elector's Kapellmeister, Schütz.

Schaeffer also wrote a work to mark the wedding, on 5 November 1624, of Duke Georg Rudolph of Liegnitz. In 1619 he published Advent and Christmas hymns for solo voice and continuo. His *Cantiones sacrae* of 1621 also comprises Advent and Christmas music, but in the motet style for eight voices; the 13 pieces in this collection were no doubt prompted by the predilection in Breslau for polyphonic settings. As one might expect of a musician in his position, Schaeffer composed a good deal of instrumental music. His *Pratum musicale*, for example, consists of 58 four-part dances with continuo. Here the established dance pair of pavan and galliard is always separated by a canzona and intrada. They are followed by the courante, ballet, volta and branle, all dances that Arbeau had described in detail. An interesting feature is the addition of 'so-called round dances, especially those of Polish origin' ('choreas quas vocant Polonicas'). The *Promulsis epuli musicalis*, for only three parts with continuo, also includes the allemande.

WORKS

VOCAL

[24] Melodiarum biblicarum ... liber I, 5vv/insts (Breslau, 1617)
[25] Melodiarum biblicarum ... liber II, 6vv/insts (Guhrau, 1618)
De Adventu et Nativitate ... Jesu Christe, 1v, bc (org) (Guhrau, 1619)
[13] Cantiones sacrae ... de Adventu et nativitate, 8vv (Guhrau, 1621)
Actus gratulatorius ... 25 Oct, 8vv (n.p., 1621)
Ego flos campi: Jehova sic disponente ... 25 Nov, 9vv, tpt, timp, bc (n.p., 1624)
Odae spirituales, 3vv, bc (Jena, 1625)
Oda harmonica, 8vv (n.p., n.d.)

11 motets, 8–16vv/insts; 2 wedding motets, 8–20vv/insts: *PL-WRu* (see Bohn, 1890)
Hochzeitliche ... musicalische Concert: Jauchzet dem Herren alle Welt (Ps c), 9 May 1645, 8vv, chorus 16vv, *WRu*

Seelen Lust Gärtlein geistlicher Concerten ... aus den Psalmen Davids und andern biblischen ... Sprüchen, 1–3vv, bc (Leipzig, 1636); authenticity doubtful, attrib. P. Schöffer in A. Göhler: *Verzeichnis der in den Frankfurter und Leipziger Messkatalogen der Jahre 1564 bis 1759 angezeigten Musikalien* (Leipzig, 1902/*R*)

INSTRUMENTAL

Intradae et courants ... cum una canzon, a 6 (Breslau, 1619), ?lost
Pratum musicale ... Padouan.Canzon.Intrad ... et choreas quas vocant Polonicas, a 4, bc (Leipzig, 1622)
Promulsis epuli musicalis continens ... Canzon.Padovan.Intrad ... et Choreae Polonicae, a 3, bc (n.p., 1626), ?lost

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FRITZ FELDMANN/DOROTHEA SCHRÖDER

**Schaeffer, Pierre** (*b* Nancy, 14 Aug 1910; *d* Les Milles, 19 Aug 1995). French composer, theorist, writer and teacher. His tape compositions of 1948 originated *musique concrète*. Although his parents were musicians he embarked on a scientific career, entering the Ecole Polytechnique in 1929. In 1934 he began to work as a telecommunications engineer in Strasbourg and from 1936 he was a technician with Radiodiffusion Française. Soon he discovered that he was more attracted to literature and philosophy than to technology, and he wrote a number of essays and novels. At this time he developed a taste for communal life, first in scouting, later at Georges Gurdjieff's group meetings. In 1940 he founded Jeune France, an interdisciplinary association interested in music, theatre and the visual arts; the following year he joined Copeau and his pupils in the establishment of the Studio d'Essai, which was to become the centre of the Resistance movement in French radio and later the cradle of *musique concrète*. There he started work on a *Symphonie de bruits*, a project which later materialized as the *Symphonie pour un homme seul*, created with the collaboration of Pierre Henry, who joined him in 1949 and with whom he worked as a team until 1958. This work led Schaeffer away from simple tricks with disc recordings and towards systematic techniques, soon to be greatly facilitated by the availability of the tape recorder. A composer despite himself, he attracted enough attention to obtain official status for the Groupe de Recherche de Musique Concrète (GRMC) in 1951.

Two years later Schaeffer left the GRMC in the charge of Henry in order to direct the foundation and management of Radiodiffusion de la France d'Outre-mer (French overseas broadcasting). He returned to the GRMC in 1958 when, together with Ferrari and Mâche, he reformed it as the more ambitious Groupe de Recherches Musicales (GRM). The investigation of sounds and of new techniques progressed to more general research (which also incorporated instrumental resources) on the bases of musical perception. Schaeffer stopped composing and gave his attention to increasingly wide theoretical speculations after the establishment in 1960 of the Service de Recherche de la RTF, within which was set up a Groupe de Recherches sur l'Image complementary to the GRM. In 1968 he was appointed associate professor at the Paris Conservatoire to teach electro-acoustic composition. His teaching, which set out to 'decondition the ear' in order to facilitate a new perception of the world of sound was supplemented and continued by practical work carried out under the supervision of Guy Reibel. These ideas and methods were propounded at length in his fundamental theoretical work, the *Traité des objets musicaux* (Paris, 1966).

A man who had studied science at the Polytechnique and who looked askance at established ideas, a philosopher of art and science, a controversial anti-authoritarian, ever active, quick to question routine practices, Schaeffer was always a disturbing figure. During a sometimes stormy administrative career, he fought many battles and (with varying degrees of success) set up several movements and work groups that made their mark on the cultural life of France. His final administrative act was the foundation in 1974 of the Institut National de l'Audiovisuel (INA), which brought together the bodies responsible for research, professional training, cooperation and conservation (archives). After this last battle Schaeffer, who had reached the age of retirement, continued to teach at the Conservatoire National de Musique until 1980, maintained his connections with the GRM, now part of the INA, and had premises and studios at the Maison de la Radio in Paris, as well as enjoying considerable autonomy.

Although he had stopped composing in 1960, Schaeffer did return to the studio in 1975 at the request of François Bayle (director of the GRM from 1966) and Bernard Durr, to collaborate with the latter on an exclusively electro-acoustic work entitled *Le trièdre fertile*. Subsequently, after a final and ironic musical experiment in 1979, *Bilude*, Schaeffer kept his distance from the *musique concrète* of which, as he had described himself half in jest, half in earnest to Marc Pierret, he was 'the unfortunate inventor' (1969). One may agree with Michel Chion that 'his profound ambivalence towards the new musical genre he invented was to be one of the outstanding features of his work and thought' (1990).

During the years that followed, he received many tributes and distinctions, notably from the University of Tel-Aviv, the César Bastos Foundation of Brazil, the McLuhan Prize of Téléglobe Canada, and in France from the INA, the SACEM, the Ecole Polytechnique and the Cité des Sciences et de l'Industrie. He had already received the Charles Cros Prize and the Grand Prize of the Académie de Disque Français, and Jack Lang, the Minister of Culture, awarded him the insignia of Grand Officier de l'Ordre National du Mérite. *Dix ans d'essais radiophoniques*, *La coquille à planète* and *Pierre Schaeffer: l'oeuvre musicale* were also reissued on disc during this period.

The year before he died, Schaeffer set up a non-profit-making organization, inaugurated in November 1995, under the name of the Centre d'Etudes et de Recherche Pierre Schaeffer. The purpose of this Centre, managed by Sylvie Dallet, was to promote Schaeffer's pioneering work and to perpetuate the spirit of research which had inspired him. It holds a large stock of archives, available to artists, scholars and historians.

There are difficulties in considering Schaeffer separately as a composer, novelist and essayist, for one of his deepest wishes was to build bridges between circumscribed fields of thought. Nonetheless, it is through his musical ideas that he reached a wide public. Schaeffer's musical thought rests on the primacy of the ear over conventional aesthetic considerations. It is his view that recording has placed all sounds – whether music, noises, animal cries or whatever – on an equal footing, since all are experienced in the same manner. They may thus be treated as 'sound objects', distinct from their acoustic and notated sources. Such objects are not categorized in acoustical terms (which are related only complexly to perception) nor for aesthetic qualities, since Schaeffer distrusted both physical measurements without aural relevance and theories of musical structure. He devoted much effort to a classification of sound objects based on disciplined listening, claiming that this process does not depend on using selected listeners, and that it is a necessary preliminary to further creation.

As a teacher of electro-acoustic techniques Schaeffer was tolerant of his pupils' aesthetic views. His teaching method began with ear training through carefully directed listening, then proceeded to the synthesis of sound objects having predetermined qualities. Manipulative techniques were learnt next and finally studies were produced through the linking of objects. Schaeffer himself proceeded in this

way in composing his last works, notably the *Etude aux objets*, which with the original *Etude pathétique* of 1948 was one of his most remarkable compositions, although his earlier pieces had been produced in a more empirical manner. But it is not through his compositions that he exerted most influence: his theories and his development of *musique concrète* were much more significant. Above all, Schaeffer saw from the outset that electro-acoustic techniques would affect many aspects of musical thought and practice, that a revolution comparable with that brought about by photography was taking place. In fact, *musique concrète* has much in common with photography and the cinema, particularly the fact that none of them exists outside the 'concrete' materials on which they are recorded or fixed (disc, tape, film, etc), just as a painter's work is fixed on his canvas. The expression *musique concrète* does not, as is frequently thought, refer to the musical use of noises (any sound is concrete) but to a method which Schaeffer saw as the opposite of *musique habituelle*: 'unlike the traditional procedure, which moves from the score to its execution, the process in *musique concrète* moves from the sounds to their organization . . .' (Pierret, 1969). This idea, based on the phenomenology of perception, gave rise to the magisterial *Traité des objets musicaux*. On its first publication in 1966 it was rather cooly received because of its nonconformity; today, it is regarded as a major advance in musical thinking, and has initiated prolonged theoretical discussion in modern musical studies, offering composers one of the 20th century's most fertile fields for research and innovation. Among the many original concepts propounded by Schaeffer, the idea of the 'reduced hearing' of sound, inspired by Husserl's phenomenological reduction, allowed the development of a generalized method of the classification and description of perceived sounds (sound objects), known as typo-morphology.

WORKS

*all for tape alone*

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*A la recherche d'une musique concrète* (Paris, 1952)
'Lettre à M.A. Richard', *ReM*, no.236 (1957), iii–xvi
'Vers une musique expérimentale', *ReM*, no.236 (1957), 11–27
'Le Groupe de recherches musicales', *ReM*, no.244 (1959), 49–51
'Situation actuelle de la musique expérimentale', *ReM*, no.244 (1959), 10–17
*Traité des objets musicaux* (Paris, 1966)
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'De l'expérience musicale à l'expérience humaine', *ReM*, nos.274–5 (1971) [whole issue]
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*De la musique concrète à la musique même* (Paris, 1977)
*Excusez-moi je meurs et autres fabulations* (Paris, 1981)
*Prélude, choral et fugue* (Paris, 1983)
*Faber et Sapiens* (Paris, 1986)
'Les tropismes de la recherche musicale', *ReM*, nos.394–7 (1986), 34–43
'March of Time', *L'espace du son II* (Ohain, 1991), 51–2

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'Entretien avec Michel Chion', *Cahiers recherche musique*, no.4 (1977), 92–7
*Répertoire acousmatique 1948–1980* (Paris, 1980)
*L'oeuvre musicale*, ed. F. Bayle (Paris, 1990)
S. Dallet and S. Brunet: *Pierre Schaeffer: itinéraires d'un chercheur* (Montreuil, 1997)

FRANCIS DHOMONT

**Schaeffner, André** (*b* Paris, 7 Feb 1895; *d* Paris, 11 Aug 1980). French musicologist and ethnomusicologist. He studied the piano and harmony with A. Philip, composition with d'Indy at the Schola Cantorum (1921–4), ethnology with Marcel Mauss at the Institut d'Ethnologie (1932–3) and at the Ecole Pratique des Hautes Etudes (1934–7, diploma in religious science 1940) and archaeology with S. Reinach at the Ecole du Louvre. His career was mainly based at the department of ethnomusicology in the Musée de l'Homme which he founded in 1929 and directed until 1965. Concurrently he worked on the catalogue of the Paris Conservatoire Library (1932–41), and for 24 years (1941–65) at the CNRS. He was also artistic secretary of the Paris SO (1929–31) and of the Pléiade Concerts (1943–5), and taught at the Institut d'Ethnologie (1936–43).

Schaeffner's interests extended to both Romantic and modern music; he wrote studies of composers (Debussy, Stravinsky), individual works and aesthetics movements (especially music drama) of the 19th and 20th centuries. He also specialized in European and non-European instruments; in its field his work *Origine des instruments de musique* is authoritative. This led him to study the music of Africa in its social and religious context; he organized six expeditions to West Africa between 1931 and 1958. He edited the third French edition of Riemann's *Musik-Lexikon*, and wrote numerous articles in French encyclopedias and in the *Ménestrel, Revue musicale, Contrepoints, Rassegna musicale, Revue de musicologie* and *Journal des africanistes*. He was vice-president (1948–58) and president (1958–61) of the Société Française de Musicologie.

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'Sur quelques caractères de l'influence Franckiste', *ReM*, iv/1 (1922), 142–54
'Richard Wagner et l'opéra français au début du XIXe siècle', *ReM*, iv/11 (1923), 110–31
'Une nouvelle forme dramatique: les chanteurs dans la "fosse"', *ReM*, vi (1924–5), 18–36
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'Wanda Landowska et le retour aux "Humanités" de la musique', *ReM*, viii/8 (1927), 254–78
'Liszt transcripteur d'operas italiens', *ReM*, ix/7 (1928), 89–100
'Storia e significato del "Sacre du printemps" di Stravinsky', *RaM*, ii (1929), 536–53

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'Note sur la filiation des instruments à cordes', *Mélanges de musicologie offerts à M. Lionel de la Laurencie* (Paris, 1933), 287–94
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'Critique et thématique', *ReM*, nos.188–91 (1939), 241–54 [on Stravinsky]
'Sur deux instruments de musique des Bata (Nord-Cameroun)', *Journal de la Société des africanistes*, xiii (1943), 123–51
'Francis Poulenc, musicien français', *Contrepoints*, no.1 (1946), 50–58
'Halifax R. G. 587', *Contrepoints*, no.5 (1946), 45–64
'Une importante découverte archéologique: le lithophone de Ndut Lieng Krak (Vietnam)', *RdM*, xxxiii (1951), 1–19
*Les Kissi: une société noire et ses instruments de musique* (Paris, 1951, 2/1990)
'Musique populaire et art musical', *Journal de psychologie normale et pathologique*, xlviii (1951), 237–58
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'Timbales et longues trompettes', *Bulletin de l'Institut français d'Afrique noire*, xiv (1952), 1466–89
'Debussy et ses rapports avec la musique russe', *Musique russe*, ed. P. Souvtchinsky, i (Paris, 1953), 95–138
'Les rites de circoncision en pays Kissi (Haute-Guinée française)', *Etudes guinéennes*, no.12 (1953), 3–56
'Ethnologie musicale ou musicologie comparée?', *Cercle international d'études ethno-musicologiques: Wégimont I 1954*, 18–32
'L'orgue de Barbarie de Rameau', *Mélanges d'histoire et d'esthétique musicales offerts à Paul-Marie Masson*, ii (Paris, 1955), 135–50
'Situation des musiciens dans trois sociétés africaines', *Ethnomusicologie II: Wégimont III 1956*, 33–49
ed.: F. Nietzsche: *Lettres à Peter Gast* (Monaco, 1958)
'Organologie primitive', *Précis de musicologie*, ed. J. Chailley (Paris, 1958), 53–8
'Genèse des instruments de musique', *Histoire de la musique*, ed. Roland-Manuel, i (Paris, 1960), 76–117
'Le tambour-sur-cadre quadrangulaire chez les Noirs d'Afrique et d'Amérique', *Ethnomusicologie III [and IV]: Wégimont IV [recte V] 1958 and 1960*, 229–48
'Debussy et ses rapports avec la peinture', *Debussy et l'évolution de la musique au XXe siècle: Paris 1962*, 151–62
'Musique et structures sociales (Sociétés d'Afrique noire)', *Revue française de sociologie*, iii/4 (1962), 388–95
ed., with A. Joly-Segalen: *Segalen et Debussy* (Monaco, 1962)
'Claude Debussy', *Histoire de la musique*, ed. Roland-Manuel, ii (Paris, 1963), 909–26
'Claude Debussy et ses projets shakespeariens', *Revue d'histoire du théâtre*, xvi (1964), 446–53
'Rituel et pré-théâtre', *Histoire des spectacles*, ed. G. Dumur (Paris, 1965), 21–54
'Variations sur deux mots: polyphonie, hétérophonie', *RBM*, xx (1966), 43–64
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'Rites agraires, initiatiques et funéraires en Afrique de l'Ouest', *Encyclopédie des musiques sacrées*, ed. J. Porte, i (Paris, 1968), 83–91
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*Essais de musicologie et autres fantaisies* (Paris, 1980)
'Correspondances baudelairiennes', *Arts du spectacle et histoire des idées: recueil offert en hommage à Jean Jacquot* (Tours, 1984), 245–55
'Jacques Rivière et ses études sur la musique', *Bulletin des amis de Jacques Rivière et d'Alain-Fournier*, no.38 (1985), 83–92
*Le sistre et le hochet: musique, théâtre et danses dans les sociétés africaines* (Paris, 1990)
with P. Boulez: *Correspondance: 1954–1970*, ed. R. Pereira de Tugny (Paris, 1998)
*Variations sur la musique* (Paris, 1998)

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*RdM*, lxviii/1–2 (Paris, 1982) [Schaeffner Festschrift issue, ed. J. Gribenski and J.-M. Nectoux; incl. full list of writings, 401–8]

CHRISTIANE SPIETH-WEISSENBACHER/JEAN GRIBENSKI

**Schaeftlein, Jürg** (*b* Graz, 1929; *d* Vienna, 15 Feb 1986). Austrian oboist. At the Graz Landeskonservatorium (1947–51) he studied the oboe with Hans Kamesch and Hadamozsky. From 1952 to 1955 he played with the NHK SO in Tokyo, and on his return to Austria played first oboe with the Vienna Volksoper Orchestra (1955–9). In 1958 he was appointed first oboist in the Vienna SO, and between 1955 and 1960 he appeared with the Camerata Academica at the Salzburg Festival under Paumgartner. Schaeftlein was one of the first 20th-century players to revive performance on the Baroque oboe, a study to which he brought unique insights from his experience as a player of the modern Viennese oboe. He was a founding member of Vienna Concentus Musicus, directed by Nikolaus Harnoncourt, with whom he purchased in 1961 an original Baroque oboe by the 18th-century maker Paulhahn. The following year Schaeftlein played his first concerto using this instrument, and until his premature death from cancer he remained a vital member of Concentus Musicus. From 1970 he taught the oboe, and from 1980 the Baroque oboe, at the Vienna Hochschule für Musik, where David Reichenberg, Marie Wolfe, Paul Hailperin and Paul Goodwin were among his pupils. His recordings include Mozart's Oboe Concerto and all the oboe obbligati in Concentus Musicus's contributions to the Bach cantata cycle.

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GEOFFREY BURGESS

**Schäfer, Christine** (*b* Frankfurt, 3 March 1965). German soprano. She studied at the Berlin Hochschule für Musik with Ingrid Figur and took masterclasses with Arleen Auger, also working with Fischer-Dieskau and Reimann (1986–9). Her recital début was at the Berlin Festival in 1988, singing the première of Reimann's *Nachträume*. Schäfer made her stage début as Papagena at the Monnaie in Brussels in 1991, and in 1993 made her US début as Sophie at San Francisco, leading to concert engagements throughout the USA. She created a sensation at the Salzburg Festival in 1995 as Lulu, a role she also sang at Glyndebourne the following year. Among her other roles are Pamina (Salzburg and Brussels), Gilda (1993, Berne), Lucia di Lammermoor (1994, WNO), Zerbinetta (1996, Munich), Konstanze (1997, Salzburg Festival), Zdenka (1997, Houston) and the title role in *Pierrot lunaire*, which she has sung with Boulez at the Théâtre du Châtelet and recorded. She is equally distinguished as a concert artist, notably in Bach, Haydn, Mozart and Mahler (Fourth Symphony), and recitalist, admired particularly in Schubert, Schumann and Richard Strauss. Her paradoxically cool yet intense voice and style, allied to a natural command of phrasing and verbal enunciation, is

highly individual, as can be judged in her recordings of lieder, and as Lulu on a video from Glyndebourne.

ALAN BLYTH

**Schäfer, Dirk** (*b* Rotterdam, 25 Nov 1873; *d* Amsterdam, 16 Feb 1931). Dutch pianist and composer. He began his piano studies in 1888 at the Rotterdam Music School, and then studied with the support of a government scholarship at the Cologne Conservatory (1891–4) with Pauer (piano) and Wüllner (composition); in 1892 he won the Mendelssohn Prize of Berlin. After his return to Holland he made many concert tours of Germany, France, Austria and Belgium, though his artistic sensitivity kept him from travelling as an international virtuoso. In 1913–15 he gave a series of 11 concerts surveying the keyboard literature from Byrd to Debussy and Schoenberg; later in life he specialized in Chopin. *Het klavier* (Amsterdam, 1942), compiled from his notes by Ida Schäfer-Dumstorff, sets out his ideas on performance. His compositions show discernment and finesse; particularly in smaller forms he was able to express himself to happy effect in a style that, though related to Chopin, Skryabin and, to some extent, Brahms, has its individuality. He was at his best in writing for the piano, but the two short orchestral pieces show great skill in orchestration.

WORKS
(*selective list*)

Orch: Suite pastorale, op.8, 1903; Rhapsodie javanaise, op.7, 1904
Other chbr: 4 sonatas, vn, pf, op.4, 1901, op.6, 1902, op.11/1, 1904, op.11/2, 1909
Pf Qnt, op.5, 1901; Sonata, op.13, vc, pf, 1909; Str Qt, op.14, 1922
Pf: 6 Klavierstukken, op.12, 1893–1915; 4 petits morceaux, 1894–9; 8 Etüden, op.3, pf, 1896; Scherzo, pf, 1897, rev. 1917; Valse di bravura, 1897, rev. 1921; Impromptu, 1899, rev. 1917; 3 Klavierstukken, op.10, 1901; Variationen auf eine Sequenz, 1902; Sonate inaugurale, 1905–11; 8 klavierstukken, op.15, 1921; Interludes, op.17, 1923; Toccata, op.18, 1924; Suite, op.19, 1929; Paraphrase over een wals, 1929
Vocal: 2 Lieder, op.1, chorus, orch, 1894; 4 liederen, op.16, 1894; 2 geistliche Lieder, op.2, chorus, 1895

Principal publishers: Alsbach, Leuckart, Noske

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JOS WOUTERS/LEO SAMAMA

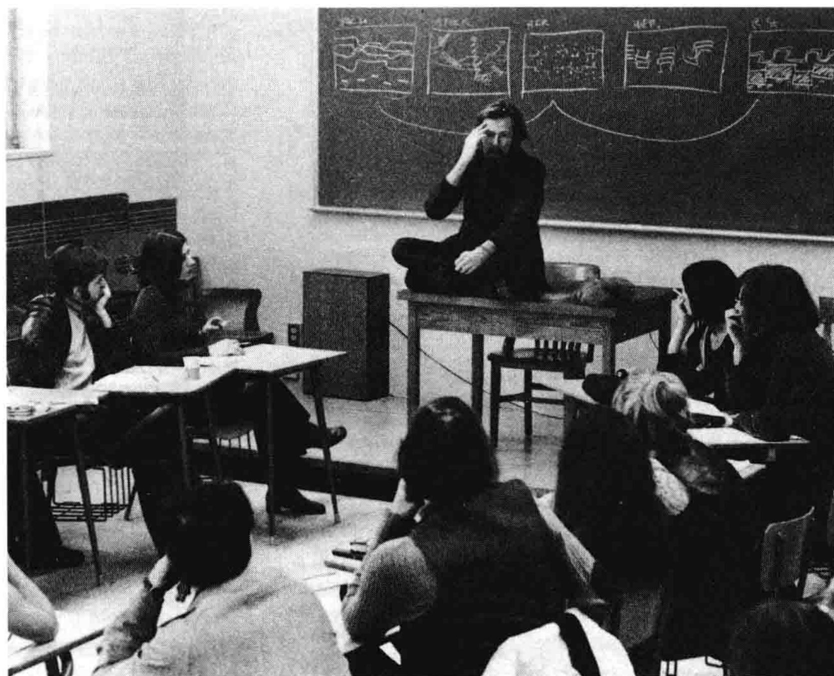
**Schafer, R(aymond) Murray** (*b* Sarnia, ON, 18 July 1933). Canadian composer and writer. He studied briefly at the University of Toronto with John Weinzweig (composition), Alberto Guerrero (piano) and Greta Kraus (harpsichord), and was also exposed to the ideas of Marshall McLuhan before being expelled for rebellious behaviour in his second year. Apart from a few additional lessons with Peter Racine Fricker, he was basically self-taught. From 1956 to 1961 he worked as a freelance journalist and BBC interviewer in Europe, during which time he prepared a BBC performance of Pound's opera *Le testament de François Villon*.

Returning to Canada in 1961, Schafer founded the Ten Centuries Concerts, a Toronto organization for the performance of new and rarely heard music. After a period as artist-in-residence at Memorial University, Newfoundland (1963–5), the first of many such appointments, he joined the music department at Simon Fraser University, British Columbia, where he taught until 1975. His experience there led to a series of innovatory writings on music education, proposing Cage-influenced activities that focus on creative listening and sensory awareness. In 1972, a grant from the Donner Foundation enabled him to undertake research into acoustic ecology, a field that he virtually invented, combining such disciplines as acoustics, geography, psychology, urbanology and aesthetics. This led to his book *The Tuning of the World* (Toronto, 1977) and the founding of the World Soundscape Project (now the World Forum for Acoustic Ecology). Schafer's book on E.T.A. Hoffmann (Toronto, 1975) and his edition of Pound's music criticism (New York, 1977) also constitute substantial contributions to music literature. After retiring from Simon Fraser in 1975, Schafer moved to rural northern Ontario, but continued to travel widely as a guest speaker and visiting professor.

Schafer's music ranges from instrumental and vocal compositions to works for the stage. His concert music tends to be highly theatrical and programmatic, often inspired by literary, philosophical, mythological or other extra-musical sources. His texts frequently feature obscure, ancient or invented languages. The earliest works of the 1950s, most notably the harpsichord concerto (1954) and the vocal cycles *Minnelieder* (1956) and *Kinderlieder* (1958), are neo-classical in style. In 1960 he turned to serialism and experimented with avant-garde approaches in a five-year effort to modernize his work. During this period he became interested in glissandi, extended range and extended vocal techniques, the acoustic exploitation of space, electronic sound, graphic notation and, to a limited degree, indeterminacy. Examples of his compositional exploration include the cantata *Brébeuf* (1961) and the *Canzoni for Prisoners* (1961–2), written on a 76-note cantus firmus to honour the founding of Amnesty International. In 1965, Schafer consolidated his new musical language in the 'fluid audio-visual poem' *Loving* (1963–6), commissioned and broadcast by CBC television.

Many of Schafer's orchestral works reveal an ambivalence towards the orchestra as a social institution. He wistfully parodies its repertory in *Son of Heldenleben* (1968), iconoclastically sabotages its concert conventions in *No Longer Than 10 Minutes* (1970) and introduces a snowmobile onto the stage in *North/White* (1973). In *Lustro* (1969–72) players and solo voices are distributed to all parts of the auditorium. *Cortège* (1977) includes choreography. Works such as *East* (1972), *Dream Rainbow Dream Thunder* (1986) and *Manitou* (1995) draw on the philosophies of Asian and Inuit peoples. Chamber works, including six string quartets (1970–93) and a harp quintet (*Theseus*, 1983), also reflect his philosophical interests. The Second Quartet, based on the rhythms of ocean waves, incorporates staged movement, as does the Third Quartet.

Schafer's compositions for voice include a substantial number of frequently performed choral works, such as *Epitaph for Moonlight* (1968), written primarily in graphic notation. These reach their climax in the dramatic oratorio *Apocalypsis* (1977), a highly charged realization of the Vision of St John followed by a nearly static paradisal *Credo*. Works for solo voice combine vocal romanticism with powerful texts that become arresting dramatic statements. *Requiems for the Party Girl* (1966) depicts suicidal hallucinations. *Adieu, Robert Schumann* (1976), written for Maureen Forrester, sets Clara Schumann's diary account of her husband's last days to music



*R. Murray Schafer teaching a class of students*

that incorporates Schumann's work in collage. *Hymn to the Night* (1976), *Garden of the Heart* (1981) and *Gitanjali* (1991) are all based on mystical texts.

In 1979 Schafer's career took its most dramatic turn. Commissioned to write a work for a trombone society, he created *Music for Wilderness Lake* (1979), a composition for 12 trombones situated around the shore of a small isolated lake at dawn and dusk. 'The big revolutions of musical history', he noted, 'are changes of context more than changes of style'. Thus he created 'environmental music', works that demand special types of attention from their audience. This concept is at the core of the *Patria* cycle (1966– ), a sequence of 12 interrelated works of music theatre. The first two works in the cycle, *Wolfman* and *Requiems for the Party Girl*, use outrageous stagecraft, texts in invented languages and obscure symbolism, and place the audience at odd angles with respect to the action. The *Princess of the Stars* (1981), a prologue to the cycle, begins 90 minutes before dawn at the edge of a wilderness lake; the action is performed by speakers in highly decorated canoes on the water, while the musicians remain invisible around the shore. The music culminates with the sunrise. *The Greatest Show* (1977–87) is music theatre cast in the form of a country fair. The audience wanders from exhibit to exhibit, accosted by strolling performers, and tries to win admission to one of three musical sideshows. *Ra* (1979–80), a musical dramatization of the Egyptian Book of the Dead, lasts through the night, combining music, drama, dance, taste and scent in a ritual that demands the participation of each audience member. *And Wolf Shall Inherit the Moon*, the epilogue to the cycle, is an eight-day wilderness camping trip. The audience prepares props and costumes, learns their parts and gathers on the final day to perform an enormous ritual. Each of these works stands independently, though they are all variants on a common mythology involving a princess, wolf and three-horned enemy, and are musically connected by a common note row. Schafer's occasional works of fiction are commentaries on the *Patria* cycle.

Schafer has received the Fromm Foundation Award (1972), the Jules Léger Prize for chamber music (1977) and the Prix Honegger (1980). In 1987 he became the first recipient of the Glenn Gould Award. Upon the presentation of the award, Menuhin described him as 'a strong, benevolent and highly original imagination and intellect, a dynamic power whose manifold personal expressions and aspirations are in total accord with the needs and dreams of humanity today'.

## WORKS

### MUSIC THEATRE

Loving (Schafer), 1963–6

Patria I: Wolfman (The Characteristics Man) (Schafer), 31 actors and singers, 32vv, orch, tape, 1966–74, rev. 1975

Patria II, 1969–72: Study: Dream Passage, Mez, ens, tape; Requiems for the Party Girl (Schafer), Mez, 12 actors, mixed chorus, orch, tape

Apocalypsis, 1977: John's Vision, soloists, choruses, wind, perc, org; Credo, 12 SATB, tape

Jonah, actors, children, fl, cl, org, perc, n.d.

Patria 3: The Greatest Show (Schafer), *c*150 soloists, actors, carnival people, 1977–87

Patria 6, 1979–82: Ra (Egyptian Book of the Dead), *c*25 singers, actors, dancers, male vv, qanun, ud, darabbukah, vn, hp, perc, tape; Amente nufe, A, perc

Beauty and the Beast (op, Schafer, after L. de Beaumont), A, str qt, 1980

Patria Prologue: The Princess of the Stars (Schafer), S, 4 actors, 6 dancers, 2 SATB qts, fl, cl, brass qt, 4 perc, 1981, rev. 1984

Patria 4: The Black Theatre of Hermes Trismegistos (Schafer), 2 S, Mez, Ct, Tr, T, B, chorus, 11 actors, dancers, 1982; rev. 1988

Patria 5: The Crown of Ariadne (Schafer), mixed chorus, fl, ob, cl, tpt, 2 trbn, tuba, accdn, 4–6 perc, hp, str qt, 1982, rev. 1991

Patria 9: The Enchanted Forest (Schafer), 1994

Patria 10: The Spirit Garden (Schafer), 1996–7

### INSTRUMENTAL

Orch: Conc., hpd, wind, 1954; In memoriam: Alberto Guerrero, str orch, 1959; Canzoni for Prisoners, 1961–2; Partita, str orch, 1961; 2 Untitled Compositions, chbr orch, 1963; Statement in Blue, youth orch, 1964; Son of Heldenleben, orch, tape, 1968; No

Longer Than 10 Minutes, 1970; East, chbr orch, 1972; North/White, 1973; Train, youth orch, 1976; Cortège, 1977; Fl Conc., 1984; Ko wo kiku [Listen to the Incense], 1985; Dream Rainbow Dream Thunder, 1986; Conc., hp, orch, tape, 1987; Conc., gui, chbr orch, 1989; Scorpius, 1990; The Darkly Splendid Earth: the Lonely Traveller, vn, orch, 1991; Accdn Conc., 1993; The Falcon's Tpt, tpt, orch, 1995; Manitou, 1995; Musique pour la parque Fontaine, 4 bands, 1995; Va Conc., 1997

Chbr and solo inst: Polytonality, pf, 1952; Sonatina, fl, hpd/pf, 1958; Minimusic, youth ens, 1969; Str Qt no.1, 1970; Str Qt no.2 'Waves', 1976; The Crown of Ariadne, hp, 1979; Music for Brass Qnt, 1981; Str Qt no.3, 1981; Theseus, hp, str qt, 1983; Buskers (Rounds), fl, vn, va, 1985; Le cri de Merlin, gui, tape, 1987; Str Qt no.4, S, str qt, 1989; Str Qt no.5 'Rosalind', 1989; Str Qt no.6 'Parting the Wild Horse's Mane', 1993; DeLuxe Suite, pf, 1996

VOCAL

Choral: 4 Songs (R. Tagore), S, Mez, A, SA, 1962; Threnody (Jap. children), 5 child spkrs, youth chorus, youth orch, tape, 1966; Gita (B. Gita), SATB, brass, tape, 1967; Epitaph for Moonlight, SATB, bells, 1968; From the Tibetan Book of the Dead (B. Thodol), S, SATB, pic + a fl, cl, tape, 1968; 2 Anthems: Yeow, Pax (Bible: *Isaiah* xiii.6–13, lx.18–20), SATB, org, tape, 1969; In Search of Zoroaster, male vv, SATB, perc, org, 1971; Miniwanka (Moments of Water), youth SA/SATB, 1971; Tehillah (Ps cxlviii), SATB, perc, 1971, rev. 1976 as Psalm; Lustro (Rumi, Tagore), vv, orch, tape, 1969–72; Felix's Girls (H. Felix), SATB, 1979; Gamelan, 4vv, 1979; Snowforms, SATB, 1981, rev. 1983; Sun, SATB, 1982; A Garden of Bells, SATB, 1983; The Star Princess and the Waterlilies (R.M. Schafer), nar, youth chorus, perc, 1984; Fire, SATB, 1986; Magic Songs (Schafer), SATB/TTBB, 1988; The Death of Buddha (M. Sutta), chorus, perc, 1989; Once on a Windy Night, SATB, 1995; A Medieval Bestiary, SATB, 1996; Vox naturae, SATB, 1996; 17 Haiku, SATB, 1997

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ELECTRO-ACOUSTIC AND ENVIRONMENTAL

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STEPHEN ADAMS

**Schaffen** [Scaffen], **Henri** [Henricus, Henrichus, Heinrich Enrico] (*b* early 16th century). French or South Netherlandish composer active in Italy. In his one book of madrigals (1549) he is described as a French nobleman, though the title-page of a collection of his motets refers to his coming from Flanders. His works were issued mainly in Venice from the late 1540s on. They include the above-mentioned book of madrigals, all for four voices under the *note nere* mensuration, and described on the title-page as being 'as new and ravishing a work as any other printed up to now' (although in the dedication the composer admitted that they were 'the first fruits' of his early efforts); 12 madrigals (ten, of which three were in the earlier print, for four voices, all ed. in CMM, lxxiii/3–4, 1980, and two for five) in five anthologies and collections published between 1547 and 1569; two books of motets for five voices (both 1564); and five motets (two for four voices, three for five) in collections from the years 1549–56, two of which were published in Nuremberg.

DON HARRÁN

**Schäffer, Johann Wilhelm.** *See* SCHEFFER, JOHANN WILHELM.

**Schäffer, Michael** (*b* Cologne, 11 Nov 1937; *d* Cologne, 7 Sept 1978). German lutenist. He studied with Walter Gerwig at the Staatliche Hochschule für Musik, Cologne, and made his début in Cologne in 1960. His repertory consisted mainly of Baroque music, particularly of the French school, and he made a special study of continuo playing. His performances were firmly based on first-hand knowledge of original and restored 18th-century instruments and of contemporary playing techniques, and his influence as a soloist and a teacher (notably at Queekhoven, the Netherlands) was considerable.

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DAVID SCOTT/R

**Schäffer, Paul.** *See* SCHAEFFER, PAUL.

**Schäfferpfeife** (Ger.: 'shepherd's pipe'). A German bagpipe described by Praetorius (*PraetoriusTI*). *See* BAGPIPE, §7(ii).

**Schaffrath** [Schafrath, Schafrat], **Christoph** (*b* Hohenstein, nr Chemnitz, 1709; *d* Berlin, 17 Feb 1763). German harpsichordist, composer and teacher. One of the earliest references to him was in 1733, when he applied for the position of organist at the Sophienkirche, Dresden. In his application he stated that for the past three years he had

been 'harpsichordist to the king' and the Polish Prince Sangusko. Although one of three candidates short-listed, Schaffrath was unsuccessful and the post went to Wilhelm Friedemann Bach. By the following year, however, he was in the service of Crown Prince Frederick (later Frederick the Great). He was among those who moved with the prince's establishment from Ruppin to Rheinsberg in 1736, and on Frederick's accession in 1740 was installed as harpsichordist in the court Kapelle at Berlin. In 1741 he was appointed musician to the king's sister, Princess Amalia, a title which appears on contemporary publications of his music and which he was still using in the 1760s. Although he remained at Berlin until his death his name is not included in Marpurg's register of the Kapelle (1754); this implies that he left the orchestra at some point, possibly after the 1741 appointment.

As a composer Schaffrath restricted himself to instrumental music, producing a wide range of chamber and orchestral works. His main interest lay in keyboard music, and various collections of his sonatas (for keyboard alone and keyboard with melody instrument) were published during his lifetime. Almost all the harpsichord sonatas are in three movements with the standard fast–slow–fast arrangement. The first Allegro is usually in sonata form, but the opening part of the exposition is frequently omitted from the recapitulation, and when Schaffrath wrote a full recapitulation he often varied the exposition material by condensing or expanding certain sections. Schaffrath's keyboard writing in these sonatas is idiomatic yet simple: scale passages and broken-chord figures are employed with good effect but the texture is thin – seldom more than two parts – and the left hand plays a subordinate role. The concertos show the same approach to keyboard writing. Here Schaffrath followed Vivaldian formal methods, using ritornello structure in all three movements and distinguishing clearly between tutti and solo sections.

Stylistically, Schaffrath's music belongs to the transitional era. His works display characteristic *galant* features: tuneful melodies, short phrases, thin texture, slow harmonic rhythm and ubiquitous triplet figures. However, he also had a marked talent for counterpoint, a skill apparent not only in the occasional fugal movement (e.g. op.2 no.6, second movement) but also in the disciplined part-writing of orchestral works and in his frequent use of imitation. Although active in Berlin, Schaffrath was not particularly affected by the 'sensitive' north German style. Exceptional works reveal the influence of C.P.E. Bach in their wide-ranging themes and harmonic asperities, but Schaffrath generally preferred a less emotional style, more in keeping with Hasse's music than with the *Empfindsamkeit*.

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6 duetti, vn/fl, hpd obbl, op.1 (Nuremberg, 1746)
6 sonates, hpd, op.2 (Nuremberg, 1749)
6 sonate o trii, 2 fl, b (Leipzig, before 1763), only no.1 extant
1 sonata, kbd, in XX sonate per cembalo composte da vari autori, ed. G.B. Venier, op.2 no.10 (Paris, 1760); another in Oeuvres mêlées, vii/5 (Nuremberg, 1761)

1 conc., B♭, hpd, str, ed. K. Louwenaar (Madison, WI, 1977); 13 syms. (see Flueler); at least 6 ovs.; fl conc.; 2 vn concs.; at least 13 kbd concs.; 2 concs., 2 kbd, str (see Uldall); 22 duets, vn/ob/b viol/fl/lute, kbd; duet, 2 b viols; solo, vc, bc; 2 duets, 2 kbd, *c*1750 (see Newman), ed. H. Ruf (Wilhelmshaven, 1982); 17 kbd sonatas (see Stilz); 4 pièces, vn/fl, kbd; 1 sonate, 2 fl/vn, bc, *D-Bsb*, ed. G. Zahn (Mainz, 1993); many other chamber works for various insts: principal sources *B-Bc*, *D-Bsb*, *DS*, *KA*, *SWl*, *F-Pn* (for details see Stilz and Flueler)

Lost: 5 kbd sonatas, ob conc., 2 bn concs., advertised by Breitkopf, 1763; other works, possibly identical to the above, listed in Breitkopf catalogues

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PIPPA DRUMMOND

**Schafhäutl, Carl Emil von** (*b* Ingolstadt, 16 Feb 1803; *d* Munich, 25 Feb 1890). German scientist, acoustician, inventor and writer on music. He moved to Munich in 1827 where he met the flute virtuoso and maker Theobald Boehm, with whom he shared a life-long friendship; Schafhäutl's studies of theoretical and practical acoustics informed many of Boehm's improvements to musical instruments, including the cylindrical metal flute (1846) and, later, the oboe and bassoon. In about 1833 their first invention, the *Teliophon* (a pianoforte with a rounded belly) was stolen and shortly afterwards patented in London; the ensuing lawsuit brought them to England in early 1834. While there Schafhäutl began to work on metallurgical experiments; meanwhile he corresponded for the *Allgemeine musikalische Zeitung*, writing accounts of English organ making, church music and the 1835 York festival.

After his return to Bavaria in 1841, Schafhäutl became professor of geology, mining and metallurgy at Munich university. With Caspar Ett he engaged in the debate about the reform of Catholic church music, gradually shifting his support from the cause of musical historicism, based on the traditions of unaccompanied vocal polyphony, to become a passionate defender of Classical orchestral masses against the polemical attacks of F.X. Witt.

From 1849 to 1887 Schafhäutl was an official organ examiner, reporting on more than 500 organ building projects. Schafhäutl's reports on musical instruments at the trade exhibitions in Mainz (1842), Leipzig (1850), London (1851) and Munich (1854) demonstrate his impartiality, long experience and unusual depth of knowledge. After 1853 he subsidized and participated in the musical education of the young Joseph Rheinberger. Besides his works on theoretical and practical acoustics his most important writings on musical theory and history are his still-valuable biographies and obituaries of instrument makers (including Boehm, V.F. Červený and Aloys Biber) and composers (including Ett, Gluck, G.J. Vogler and Michael Haydn) that he published during his last years.

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ERICH TREMMEL

**Schak, Benedikt.** *See* SCHACK, BENEDIKT.

**Schale** [Schaale, Schall], **Christian Friedrich** (*b* Brandenburg, 10 March 1713; *d* Berlin, 2 March 1800). German composer. He was a pupil of the organist Christian Rolle, then studied law for a brief period at Halle University (*c*1732). From 1735 he was a member of the orchestra of Prince Heinrich of Prussia until he was appointed to the royal Kapelle of Frederick the Great in Berlin as cellist and chamber musician (1741). He was also second organist (to Johann Philipp Sack) at Berlin Cathedral, and became cathedral organist when Sack died in 1763. He was one of the first members of Sack's Musikübende Gesellschaft, the earliest amateur concert society in Berlin (founded in 1749), and also conducted another group called the Musikalische Assemblee (made up of members of the royal Kapelle). Following Sack's death, he merged the two groups; in 1781 Schale and the singer G.C. Concialini used this orchestra to present a series of amateur concerts in Berlin.

Schale composed in a variety of genres, but few of his works were published. His music is often contrapuntal, and his keyboard works are occasionally quite virtuoso. His lieder are in the folklike style of the first Berlin lied school.

WORKS

Orch: 8 syms., *D-DS*; 4 syms., *Bsb*; 1 sym., *B-Bc*, attrib. Schaffrath; 1 ov., 7 kbd concs., *D-Bsb*; 1 kbd conc., *B-Bc*; 3 fl concs., cited in Biehle

Other inst: [18] Brevi sonate, hpd (Nuremberg, *c*1755–60), ed. L. Cerutti (Padua, 1994); Allegretto, kbd, 1757, *D-Bsb*; Leichte Vorspiele, org/pf (Berlin, 1794–6); Leichte Nachspiele, org (Berlin, 1795); Sonata, kbd, *B-Bc*; 2 sonatas and 1 trio, kbd, vn, cited in Biehle; solo, fl, bc, *D-SWl*; other kbd pieces, *Bsb*; several inst and kbd pieces in contemporary anthologies

Vocal: 3 cants., 1763–75, cited in Ledebur; Neue Melodien zu G.W. Burmanns [24] kleinen Liedern für kleine Mägdchen (Berlin, 1774); many other lieder in contemporary anthologies

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RAYMOND A. BARR

**Schalk, Franz** (*b* Vienna, 27 May 1863; *d* Edlach, 3 Sept 1931). Austrian conductor. A pupil of Bruckner at the Musikverein Konservatorium, he became first conductor at the Vienna Hofoper in 1900, under Mahler's directorship; he conducted the first performances of Korngold's *Der Schneeman* (1910) and the revised version of *Ariadne auf Naxos* (1916). In 1918 he became director of the Hofoper, jointly with Richard Strauss, of whose *Die Frau ohne Schatten* he conducted the first performance in 1919; and on Strauss's resignation in 1924, he was in sole control until 1929. He conducted at the Metropolitan Opera during the 1898–9 season, and at Covent Garden in 1898, 1907 and, when his *Ring* cycles were particularly admired, in 1911. In 1924 he conducted the first performance of movements from Mahler's Tenth Symphony (in Krenek's edition). Schalk and his elder brother Josef, who had also studied under Bruckner, were among the earliest champions of their master's symphonies, though they presented them in unauthentic versions prepared by themselves and others. Franz's influence is manifest in the first edition of the revised version of no.3 (1890), and Josef's in the first edition of no.8 (1892); Franz collaborated with Ferdinand Löwe in the spurious first edition of no.4 (1890), and was solely responsible for the equally spurious first edition of no.5 (1896).

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DERYCK COOKE/R

**Schall, Claus Nielsen** (*b* Copenhagen, 28 April 1757; *d* Copenhagen, 9 Aug 1835). Danish composer, dancer and violinist. In 1772 he joined the Royal Theatre in Copenhagen as a dancer, and in 1775 became a member of the court chapel. The dancer and choreographer Vincenzo Galeotti, recognizing Schall's ability, appointed him répétiteur and director of ballet at the Royal Theatre in 1776; he also engaged Schall to compose music for many of his ballets. After travelling in the late 1780s to Paris, Dresden, Berlin and Prague (where he met Mozart), Schall returned to Copenhagen in 1792 to take Hartmann's place as Konzertmeister at the Opera, working successively under J.A.P. Schulz and F.L.A. Kunzen. In 1795 Schall became composer to the Royal Ballet and in 1818 music director at the Opera, where he remained until 1834; he conducted the première of Weber's *Freischütz* overture there in 1820.

Though self-taught as a composer, Schall was rated highly by his contemporaries, and his experience as a violinist (he played in the court chapel from 1779) and in the theatre gave him an unusually wide scope. His chief importance lies in his collaboration with Galeotti, for whom he wrote about 20 ballets ranging from light divertimentos to full-length tragedies (occasionally with chorus). His models were Gluck and Mozart, but his style is also perceptibly indebted to that of French dramatic music. His other music includes Singspiele, songs and instrumental pieces, of which his chamber works are particularly important, being among the first by a Danish composer.

Schall's brother, Peder Schall (bap. Copenhagen, 30 Dec 1762; *d* Copenhagen, 1 Feb 1820), was a cellist in the court chapel, a guitarist and composer of vocal works with guitar accompaniment.

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(*selective list*)

*published in Copenhagen unless otherwise stated*

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*unless otherwise stated, all ballets, with librettos and choreography by V. Galeotti, and all first performed at the Royal Theatre.*

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NILS SCHIØRRING

**Schalloch** (Ger.). *See* SOUNDHOLE.

**Schallstück** (Ger.). *See* BELL (ii).

**Schalmei (i)** (Ger.). (1) A SHAWM. *See* TRISTAN SCHALMEI. (2) *See* MARTINSTROMPETE.

**Schalmei (ii)** (Ger.). *See under* ORGAN STOP.

**Schamotulinus, Venceslaus.** *See* SZAMOTUŁ, WACŁAW Z.

**Schannis** [Schennis], **Johannes von** (*d* Zürich, 1587). Swiss burgomaster and musician. He is listed as a citizen of Zürich in 1558, a guild master (*Zunftmeister*) of Meisen between 1574 and 1583, a head governor (*Obervogt*) to the villages of Wettswil and Bonstetten during the period 1575–82, and a provincial governor (*Landvogt*) in Andelfingen between 1583 and 1587. Johannes is the first member of this prominent Zürich family for whom an interest in music can be documented. His musical activities, when taken together with other members of the Schannis family, reveal the types of music that were collected, copied, sung and played by several generations of this family between 1578 and 1630.

On 12 November 1578 in Speyer, Johannes purchased for 14 batzen a second edition copy of Georg Forster's *Frische teutsche Liedlein* (RISM 1549[35]). To this collection of German Tenorlied (*CH-Zz* T410–13) he added a manuscript appendix, in which he copied songs and motets by Clemens non Papa, Jean Mouton, Stephan Zirler, Nikolaus Selnecker, and Cosmas Alder. The partbooks remained in the possession of the Schannis family until 14 April 1629, when they were donated to the Zürich Public Library. Among the other family names that appear in the partbooks, Johannes's grandson, the Hebrew scholar Caspar von Schannis (1600–34) seems to have had the strongest interest in music. As well as owning his grandfather's music book, he also possessed a collection of tablature for lute and double cittern (lost), as well as a set of printed music for three lutes by Giovanni Pacolini, also lost (see *BrownI*).

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JOHN KMETZ

**Schanppecher, Melchior** [Malcior de Wormatia] (*b* Worms, *c*1480). German theorist. He studied at Cologne University from 1496 to 1497, and was a member of the 'bursa montana', where later the theorists Cochlaeus, Glarean and Bogentantz also studied. Schanppecher taught Wollick and wrote the third and fourth parts of the latter's treatise, *Opus aurem musicae* (Cologne, 1501).

In 1502 Schanppecher studied in Leipzig, but by 1505 he was back in Cologne, where he obtained the degree of Master of Arts and where, in 1506, he published an elementary treatise on astronomy. Schanppecher's section of Wollick's treatise shows the influence of humanism, which caused practical music to become a subject for university study instead of medieval speculative theory. He discussed the notation of mensural music, and provided rules for composition. This became the first of many textbooks on composition in Germany. The treatise is based on counterpoint, and distinguishes between 'compositio' and 'sortisatio'. 'Compositio' meant the act of musical composition, which is then fixed in musical notation. 'Sortisatio' meant the improvisation of several parts to a plainchant cantus firmus. According to other sources of about 1500, Schanppecher gathered up contemporary expressions like 'ad sortem cantare' and 'sortisieren' and created out of them a theoretical term used in German theory until well into the 17th century.

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KLAUS WOLFGANG NIEMÖLLER

**Schantz** [Tschantz]. American firm of organ builders. It was founded in Kidron, Ohio, in 1873 by Abraham J. Tschantz (*b* Kidron, 7 March 1849; *d* Orrville, Ohio, 14 Sept 1921), a cabinet maker of Swiss descent. Abraham (who dropped the T from his name in 1899) at first built only reed organs, and was so successful that he moved to

a larger factory in Orrville in 1875. His first pipe organ was built in 1890 for the First United Brethren Church of Canton, Ohio, and not long afterwards he developed and produced the Zephyr electric fan blower. Shortly after the turn of the century Abraham's sons Edison (1878–1974), Oliver (1882–1938) and Victor (i) (1885–1973) joined the firm, followed in the 1930s and 40s by his grandsons John, Paul and Bruce, later the principals of the company with Victor Schantz (ii) and Jack Sievert. The Schantz Organ Co. grew considerably during the 20th century, and between World War II and 1970 produced over 1000 instruments. The firm's notable large instruments include those in Sacred Heart Cathedral, Newark, New Jersey (1956), the First Baptist Church, Nashville, Tennessee (1973), and Westwood United Methodist Church, Los Angeles (1994).

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BARBARA OWEN

**Schantz, (Johan) Filip von** (*b* Ulvila, 17 Jan 1835; *d* Helsinki, 24 July 1865). Finnish conductor and composer. He studied law at Helsinki University from 1853, but during the Crimean War in 1855 he became involved in a political student demonstration and was expelled for one term. He abandoned law school in favour of musical studies, first in Sweden (1856–7) and subsequently at the Leipzig Conservatory (1857–60).

In 1860 Schantz became conductor of the New Theatre in Helsinki, but he resigned in 1863 following an altercation with the theatre administration. He took his musicians to Stockholm, Göteborg and Copenhagen, where they earned their living by playing light music until financial troubles forced them to close down in 1864. Schantz returned home in poor health and died the following year at the age of 30.

His compositions are representative of the national romantic movement. He collected and published folk music, and drew on subjects from the national heritage in several works, such as the *Kullervo-alkusoitto* ('Kullervo Overture'), based on a motif from the *Kalevala*, which he wrote for the inaugural ceremony of the New Theatre's new building in 1860. He also wrote many choral and solo songs.

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TOIVO HAAPANEN/ILKKA ORAMO

**Schantz** [Schanz], **Johann** (*b* Kladrob, Bohemia, *c*1762; *d* Vienna, 26 April 1828). Austrian piano maker. Of the instruments his firm made between around 1790 and 1825, two square pianos and about 35 grands survive; many of them were originally exported to what is now Italy. G.A. Griesinger, Haydn's biographer, related that Schantz had made 130 instruments in one year, a figure then not unusual for a Viennese workshop. The pianos built by Schantz before about 1815 show individuality and fine workmanship. He was probably the first Viennese builder to equalize the string lengths for each choir, to divide the bridge at the change-over from brass to steel strings and to introduce individual hammer back-checks. The rival English tradition of the period probably inspired these innovations.

Johann's brother Wenzl (*b* Bohemia, *c*1750; *d* Vienna, before 17 Sept 1790) also made pianos, including one for Haydn in 1788, but none survive. Haydn's letters of June 1790 recommending Schantz probably refer to Johann, not Wenzl, and later sources refer exclusively to Johann. Haydn also owned instruments by other makers; his recommendations may have been influenced by the commission offered to him by Schantz. Beethoven denied accepting such a commission but nonetheless also recommended Schantz, acted as intermediary for him and wrote in a letter that he owned a Schantz piano. On the other hand, he returned a piano to Schantz because of its bad quality.

The reputation of the Schantz firm trailed after those of Streicher and Anton Walter in their day; Griesinger expressed an equivocal attitude in a letter to G.C. Härtel of 1803, saying that Schantz subcontracted to former apprentices, something that Streicher never did. Contemporary opinions of his instruments are not, however, entirely borne out by the pianos that survive: their touch is no lighter than that of Walter's instruments, contradicting Haydn, and Schantz's pianos imitate not Stein's but Walter's, contadicting J.F. von Schönfeld (*Jahrbuch der Tonkunst von Wien und Prag*, Vienna, 1796, p.88).

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MICHAEL LATCHAM

**Schanzlin, Hans Peter** (*b* Basle, 2 Aug 1916; *d* Basle, May 1991). Swiss musicologist. He studied school music at the Basle Conservatory and musicology with Handschin at Basle University, where he took the doctorate in 1949 with a dissertation on Gletle's motets. He taught music in various schools in Basle (1941–65), and held posts as organist of the French church (1940–50), and as choirmaster at St Matthäus (1949–61). He was responsible for the first cataloguing in Swiss libraries for RISM (1956–65) and worked at the Schola Cantorum Basiliensis (1959–70). In 1965 he took charge of the music section of the Basle University library. He was general secretary of the Schweizerische Musikforschende Gesellschaft (1959–72) and was president of the Basle chapter (1959–71). Schanzlin wrote a wide range of publications on Swiss music history, particularly the history of its church music in the 17th century, of which he made a fundamental study in his doctoral dissertation. In 1957 he succeeded Edgar Refardt in collecting the bibliography of 20th-century writings on Swiss music history.

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'Briefe des Haydn-Schülers Neukomm an den Schweizer Komponisten Schnyder von Wartensee', *Anthony van Hoboken: Festschrift*, ed. J. Schmidt-Görg (Mainz, 1962), 131–6
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*Johann Melchoir Gletle: Ausgewählte Kirchenmusik*, SMd, ii (1959)

JÜRG STENZL

**Scharf** (Ger.). An ORGAN STOP.

**Scharpfenberg, Maciej.** *See* SZARFENBERG, MACIEJ.

**Scharre** (Ger.). *See* RATTLE.

**Scharrer, Irene** (*b* London, 2 Feb 1888; *d* London, 11 Jan 1971). English pianist. She studied at the RAM and with Tobias Matthay. She made her London début at the age of 16 and thereafter appeared regularly before the public until 12 June 1958, when, at a concert at the RAM to commemorate the centenary of Matthay's birth, she played Mozart's two-piano sonata with her cousin Myra Hess, also a pupil of Matthay. She toured Europe and the USA, and in the earlier part of her career played under such distinguished conductors as Richter and Nikisch. A sensitive rather than a powerful pianist, possessed of a beautifully even touch and capable of great refinement of phrasing, she was most happy when playing Romantic music of the 19th century, especially the smaller, more intimate compositions of Chopin.

FRANK DAWES

**Scharwenka, (Ludwig) Philipp** (*b* Samter [now Szamotuły], 16 Feb 1847; *d* Bad Nauheim, 16 July 1917). Polish-German composer and teacher, brother of XAVER SCHARWENKA. His early musical training was at the secondary school in Posen. In 1865 his family moved to Berlin, where he studied composition with Richard Wüerst and Heinrich Dorn at Kullak's Neue Akademie der Tonkunst. In 1868 he began his long teaching career as an instructor at the academy. Six years later, his orchestral works began to be performed, and in 1880 he married the violinist Marianne Stresow (*b* 25 Feb 1856; *d* 24 Oct 1918). When his younger brother Xaver founded the Scharwenka Conservatory in Berlin (1881) he joined its staff, teaching theory and composition. He became its co-director, with Hugo Goldschmidt, in 1891, when Xaver emigrated temporarily to the USA. Philipp was a competent, dedicated composer and teacher; his own career, however, was overshadowed by that of his forceful, energetic brother.

WORKS
(*selective list from 123 opus numbers*)

*printed works published in Leipzig unless otherwise stated*

VOCAL

Roland (op), *c*1915, unperf.
Sakuntala (dramatic cant., C. Witkowsky), solo vv, chorus, orch, vs (*c*1884)
Other choral: Dörpertanzweise (V. von Scheffel), chorus, op.35 (Bremen, 1880); Herbstfeier (F. Timpe), solo vv, chorus, orch/pf, op.44, vs (Bremen, 1883); Abendfeier in Venedig (E. Geibel), S, female vv, hmn, pf, op.89 (1893); 3 Gesänge, male vv, op.90 (1893)
Songs, incl. op.28 (Berlin, 1878), op.62 (1886)

INSTRUMENTAL

Orch: Serenade, op.19 (Bremen, 1881), arr. pf 4 hands (Bremen, 1877); 2 polnische Volkstänze, op.20 (Offenbach, 1877); Wald- und Berggeister, intermezzo, op.37 (1881); Liebesnacht, fantasy piece, op.40 (Bremen, 1882); Festouvertüre, op.43, arr. pf 4 hands (Bremen, 1883); Arkadische Suite, op.76 (1887); Frühlingswogen, sym. poem, op.87 (Berlin, 1891); Traum und Wirklichkeit, sym. poem, op.92, ?pubd; Vn Conc., op.95 (1895); 2 syms., opp.96, 115, ?pubd; Dramatische Phantasie, op.108 (1900)
Chbr: Suite, vn, pf, op.99 (n.d.); Pf Trio, op.100 (1897); Duo, vn, va, pf acc., op.105 (1898); Sonata, va, pf, op.106 (n.d.); Sonata, vn, pf, op.110 (n.d.); Pf Trio, op.112 (1902); Sonata, vn, pf, op.114 (1904); Sonata, vc, pf, op.116 (n.d.); Str Qt, op.117 (1910); Pf Qnt, op.118 (1910); Str Qt, op.120 (Berlin, n.d.); Pf Trio, op.121 (n.d.)
Pf 2 hands: 2 Notturnos, op.16 (*c*1877); 5 Phantasiestücke, op.26 (Bremen, 1878); [5] Albumblätter, op.27 (1878); In bunter Reihe, op.32 (1879); Album polonais, op.33 (Berlin, 1880); 3 Sonatas, op.61 (1886); Romantische Episoden, op.65 (Bremen, 1886); Tonbilder, op.69 (Bremen, 1887); 2 Rhapsodien, op.85 (*c*1890)
Pf 4 hands: Tanzsuite, op.21 (1887); Hochzeitsmarsch, op.23 (Bremen, 1878); All'ongarese, op.30 (1879); Polnische Tanzweisen, op.38 (Bremen, 1881), orch version (Bremen, 1882); Intermezzi, op.48 (Berlin, 1883); Lieder und Tanzweisen, op.54 (Berlin, 1884); Stimmungsbilder, op.57 (Bremen, 1885); Herbstbilder, op.59 (1885); 5 Tanzszenen, op.75 (Breslau, 1887)

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H. Wetzel: 'Philipp Scharwenkas Klaviermusik', *Kunstwart und Kulturwart*, xxvii/19–24 (1913–14), 376–8
P. Scharwenka: 'Autobiographische Skizze', *Neue Musik-Zeitung*, xxxviii (1917), 168–9
H. Leichtentritt: *Das Konservatorium Klindworth-Scharwenka* (Berlin, 1931)

CHARLES SUTTONI

**Scharwenka, (Franz) Xaver** (*b* Samter [now Szamotuły], 6 Jan 1850; *d* Berlin, 8 Dec 1924). Polish-German pianist, composer, teacher and educationist, brother of PHILIPP SCHARWENKA. Like his elder brother he received little formal musical training until he was enrolled in the Neue Akademie der Tonkunst in Berlin in 1865 where, under Kullak's tutelage, his skill as a pianist developed rapidly. He made his début at the Singakademie, in 1869. He then taught at the academy until his military service (1873–4). In December 1874 he began the first of many concert tours that were to take him all over Europe and eventually to the USA and Canada. In 1877 he married Zenaide Gousseff and in the same year gave the first performance of the Piano Concerto in B♭ minor, his most successful and popular work apart from the Polish Dance (op.3 no.1) of 1869.

In the 1880s Scharwenka expanded his activities beyond those of a composer and pianist. In 1881 with Gustav Holländer and Heinrich Grünfeld he organized a very successful annual series of concerts of chamber and solo works at the Singakademie, and in October of the same year he opened his own conservatory in Berlin. In 1886 he conducted the first of a series of orchestral concerts devoted chiefly to major works by Liszt, Beethoven and Berlioz; meanwhile he continued to tour extensively and play his works under such men as Richter and Joachim. These multiple activities as a pianist, composer and



*Xaver Scharwenka: engraving by Auguste and Th. Weger*

educator-organizer occupied him for the rest of his long career.

In 1891 Scharwenka made his first tour of the USA. He decided to emigrate and opened a New York branch of his conservatory in October 1891. Seven years later, however, he moved back to Berlin. His conservatory there had merged with that of Karl Klindworth in 1893 but when Scharwenka returned the two men disagreed about policy, and Klindworth withdrew. Scharwenka continued to tour the USA and Canada and by 1914 had crossed the Atlantic 26 times. In Germany Scharwenka took part in founding the Music Teachers' Federation (1900), and was instrumental in establishing the Federation of German Performing Artists (1912). In 1914 he founded yet another music school in Berlin. He published a *Methodik des Klavierspiels* (Leipzig, 1907). He was also one of the foremost pianists of his generation, renowned for his beautiful, sonorous, singing tone and as an interpreter of Chopin's music. He made seven acoustical recordings for Columbia and many piano rolls. His compositions generally have melodic charm and graceful dance-like rhythms.

WORKS
(*selective list*)

STAGE

Mataswintha (op, 3, E. Koppel, after F. Dahn: *Ein Kampf um Rom*), Weimar, 4 Oct 1896, vs (Leipzig, 1893)

ORCHESTRAL AND CHAMBER

Symphony, c, op.60 (Leipzig, 1885)
4 pf concs.: no.1, b♭, op.32 (Bremen, 1876); no.2, c, op.56 (Leipzig, 1881); no.3, c♯, op.80; no.4, f, op.82, pf score (Leipzig, 1908)
Piano Quartet, op.37 (Bremen, 1877)
2 pf trios, opp.1, 45; Sonata, vn, pf, op.2 (Leipzig, 1872); Sonata, vc, pf, op.46

PIANO

2 sonatas: no.1, c♯, op.6 (Leipzig, 1872); no.2, E♭, op.36 (Bremen, 1878)
25 Polish dances, opp.3, 9, 29, 34, 40, 47, 58, 61, 66
Pieces, pf 4 hands, opp.21, 24, 39, 44
Technical studies: Beiträge zur Fingerbildung, op.77; Studien im Oktavenspiel, op.78; Meisterschule des Klavier-Spiels
Editions: collected pf works of Schumann and Chopin, 1881–1903

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CHARLES SUTTONI

**Schastelain, Charles** [Jean]. *See* CHASTELAIN, CHARLES.

**Schat, Peter** (*b* Utrecht, 5 June 1935). Dutch composer and writer on music. He studied composition with van Baaren at the conservatories of Utrecht and The Hague (1952–8), with Seiber in London (1959) and with Boulez in Basle (1960–61). Between 1974 and 1983 he taught composition at the Royal Conservatory in The Hague. In 1967 he co-founded STEIM (Studio voor Elektro-Instrumentale Muziek). His awards include the Matthijs Vermeulenprize (1973, for *To You*) and the Joost van den Vondelprize of the Westfälische Wilhelmsuniversität of Münster (1990).

Schat's training was as a serial composer. His first compositions, such as the *Introductie en adagio in oude stijl* (1954) and the Septet (1957), combine traditional forms, including sonata form, with dodecaphony. But his lessons with Boulez led him to a more radical, strict form of serial thought, and even before that he was regarded in the Netherlands as one of the leading members of the avant garde of his generation. In the fourth part of the Octet (1958), dedicated to van Baaren, it is the players who determine the order of its 12 segments, while in the final part there is occasion for individual improvisation. In *Improvisations and Symphonies* (1960) free performer invention becomes the central component. The work also reveals Schat's inclination towards the theatrical, with spatial movement prescribed in the form of performer-directed 'promenades'. Of his Boulez-influenced pieces, *Entelechie I* displays structures with fixed properties and less fixed 'commentaries' upon them in the form of retrospective and anticipatory 'shadows'; the work also involves complex textures in its accumulated heterophonies. However, as Schat subsequently became involved with socio-political issues, he came to associate the static qualities of this piece and its successor, *Entelechie II*, with what he saw as the immobility of western social institutions serving a cold war mentality; Boulez himself was described as a 'premature specialization', a biological concept relating to a species without a chance to develop.

Ideas concerning the overthrow of established order marked a number of Schat's works of the 1960s. *Labyrint*, 'a kind of opera', first performed at the 1966 Holland Festival, also expands upon the idea of theatre, containing independently functioning layers of instrumental music, singing, mime, stage action, plastic arts, film, dance and set design. One of the work's aims is a disorientation of the spectator, aided by the choir – split into five separate groups spread among the audience – which passes comments in different languages, thereby discouraging

any single interpretation of the spectacle. Nevertheless a plot is discernible, in which a female character, Noéma, succeeds in forcing the (unspecified) ideology of the Paradise bird on her people. The people, represented by the choir, are thus able to give meaning to what takes place, which they express by destroying the sets of the labyrinth.

*On Escalation*, dedicated to the memory of 'Che' Guevara and first performed at a 1968 political demonstration concert in Amsterdam, exhibits in its 'combative' design two simultaneous levels, described as 'within' and 'outside'. The former relates initially to the whole body of musicians and is supervised by the conductor, while the latter is directed by six solo percussionists, each of whom progressively guides a small group of players out of the main ensemble. Since the music 'within' is fixed and the 'outside' music consists of controlled improvisation, the players are gradually drawn out from under the conductor's authority.
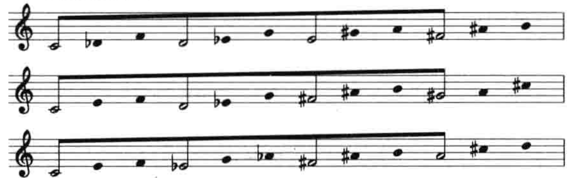
In 1969, Schat was one of the leading figures in another demonstration event – the notorious 'notenkrakersactie' in which a group of activists disturbed a concert by the Concertgebouw Orchestra, demanding an open discussion of music policy. In the same year, alongside the composers Reinbert de Leeuw, Louis Andriessen, Jan van Vlijmen and Misha Mengelberg, and the writers Harry Mulisch and Hugo Claus, Schat was also involved in *Reconstructie*, a 'morality' theatre work, again a homage to 'Che' Guevara, about the conflict between imperialism and liberation. The symbolic central character is a US imperialist Don Giovanni, who seduces and rapes the ladies Bolivia and Cuba; his opponent is the Commendatore 'Che'.

*Reconstructie* marked a turning point in Schat's career. During the 1960s his anxieties about modernism's fracture with the past had grown; he also became convinced that the shift from diatonicism to chromaticism had been the most traumatic event in western music history. In what followed, Schat involved himself with trying to develop new forms of tonal coherence. At first he experimented with relating avant-garde music to the past in the form of style quotations, in for example *Clockwise and Anti-Clockwise* (1967) and *Anathema* (1969), which questions the avant garde's antipathy towards melody. *Thema* (1970) explored melodic relationships more systematically, while also attempting to integrate the tonal and non-tonal, the diatonic and chromatic, the avant garde, jazz and popular music. Similarly the successful *To You* (1972) – the beginning of a long-term collaboration with a kindred anti-imperialist spirit, the writer Adrian Mitchell – links contemporary art music to popular music, the latter conceived as the new western international folk music: the piece, while completely electronic, ends in C major.

Most significantly, Schat undertook a detailed investigation of abstract pitch relationships in what he termed 'permuteration', essentially the exploration of multiple melodic permutations, no new note being introduced until all possible orderings of the existing ones are exhausted. First employed in *Anathema*, this procedure is especially clear in *Canto general* (1974) and was also applied to intervals in the opera *Houdini* (1974–6). Both these last two works have overtly political messages. The opera is a metaphorical call to subjugated peoples to free themselves from their chains; *Canto general*, to a text by Pablo Neruda, was written in memory of the Chilean president, Salvador Allende.

In 1973 Schat co-established, with the designer Floris Guntenaar, the Amsterdam Electric Circus to 'serve the people' by giving open-air rather than standard indoor performances (involving, for instance, the projection of slides and films in a large balloon). Specific moments of history and politics continued also to give rise to or become associated with his music. For example, *The Fall* (1960) was eventually performed in 1974, the same year as President Nixon's demise; the *Polonaise* of 1981 came out of the protests at the Lenin shipyards in Gdańsk; while *De hemel* ('The Heavens', 1990) is dedicated to 'the martyrs of democracy at the Square of Heavenly Peace in Beijing'. But during the 1970s, Schat also further developed a musical system analogous to his democratic political ideals, which he has continued to use ever since: 'De toonklok' ('The Tone Clock'). Schat had come to the conclusion that a musical language based on the exclusion of melody and consonance could only lead to mannerism and incomprehensibility. His design for a chromatic harmonic-melodic tonality embracing both chromaticism and pure triads was eventually published in a Dutch newspaper, *NRC Handelsblad*, on 24 December 1982. Broadly speaking, the system is based on the 12 possible 'triads' of pitches (in other words, three-note sets under transposition and inversion) which may be found in the chromatic total. A 'tonality' or 'hour' results from the four-fold projection of such a 'triad' onto the chromatic octave to make up all 12 notes. The four notes by which the triads are transposed are referred to as a 'steering' (see ex.1). The chromatic total may also be broken up into

**Ex.1** Three 'steerings' of the fourth 'hour'(1+4, 4+1), from Schat's Tone Clock, by the sixth, eighth and tenth 'hours' (2+2, 2+4/4+2, and 3+3, respectively). Between brackets the intervals are specified in terms of the number of minor seconds.



groups of four notes, or 'tetrads', which are themselves 'steered' by the triadic formations. In such a way smooth transitions and 'modulations' can be made between the different 'tonalities'. Schat has gone on to make the system more flexible by mixing tonalities, as well as by preserving the free ordering of pitches within each triad or tetrad, as well as the free ordering of triads or tetrads within a tonality. The concept of the Tone Clock emerged during the composition of works such as *Houdini*, the Symphony no.1 (1978, rev. 1979) and the cartoon opera *Aap verslaat de knekelgeest* (1980). The Second Symphony (1983, rev. 1984) is a preliminary study for the opera *Symposion* (1982–9), in which each of the protagonists is characterized by their own Tone Clock tonality; the libretto by Gerrit Komrij interweaves Plato's text with the story of Tchaikovsky's forced suicide, as reconstructed by the musicologist Alexandra Orlova. Among the larger works of the 1990s which employ the method are the 12 symphonic variations of *Die hemel* and *Een Indisch Requiem* (1993–5).

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STAGE

Labyrint (a kind of op, L. de Boer, after L.P. Boon: *De Paradijsvogel*), 1964

Reconstructie (morality, H. Claus, H. Mulisch), op.18, 1969, collab. L. Andriessen, R. de Leeuw, M. Mengelberg and J. van Vlijmen
Houdini (circus op, A. Mitchell), op.25, 1974–6, Amsterdam, 29 Sept 1977
Aap verslaat de knekelgeest [Monkey Subdues the White-Bone Demon] (cartoon op, Schat, Eng. trans. W. Boeke), op.28, 1980
Symposion [Symposium] (op, 2, G. Komrij), op. 33, 1982–9, rev. 1994, Amsterdam, 29 April 1994

VOCAL

Vocal-orch: Cryptogamen (5 songs, G. Achterberg: *Stof*), op.8, Bar, orch, 1959; Koren uit het Labyrint [Choruses from Labyrinth] (L. de Boer), op.15b, mixed choir, orch, 1962–3; Stemmen uit het Labyrint [Voices from Labyrinth], op.15f, A, T, B, orch, 1963; Scènes uit het Labyrint [Scenes from Labyrinth] (de Boer), op.15c, nar, A, T, B, mixed choir, orch, 1964; Mei '75, een lied van bevrijding [May '75, a Song of Liberation] (A. Mitchell), op.25a, Mez, Bar, mixed choir, 6 perc, 2 hp, str, 1975 [scene 9 of op Houdini]; Houdini Sym. (Mitchell), op.25b, S, Mez, T, Bar, mixed choir, 4 perc, steel band (4 players), 2 hp, str, 1976; The Food of Love (I. Gerhardt, Lucebert, W. Shakespeare), op.43 Mez, T, chbr orch, 1997

Other choral: I am Houdini (a ballet to sing, A. Mitchell), op.25c, T, mixed choir, 2 pf, 1976 [arr. of scene 7 from op Houdini]; Adem [Breath] (song for chbr choir, inscription from Egyptian king's tomb), op.32, 8-part mixed choir, 1984; Een Indisch Requiem [An Indian Requiem] (P. Malakka, J. Eijkelboom, R. Kousbroek), op.41, T, mixed choir, 2 Wagner tuba, 5 perc, 2 hp, pf, str, 1993–5

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INSTRUMENTAL

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Chbr and solo inst: Passacaglia and Fugue, op.1, org, 1954; Introductie en adagio in oude stijl, op.2, str qt, 1954; Septet, op.3, fl, ob, b cl, hn, pf, perc, vc, 1957; Octet, op.4, wind qnt, 2 tpt, trbn, 1958; Inscripties, op.6, pf, 1959; 2 stukken [2 Pieces], op.7, fl, tpt, perc, vn, 1959; Improvisations and Symphonies, op.11, wind qnt, 1960; Signalement, op.14, 6 perc, 3 db, 1961; Banden uit het Labyrint [Tapes from Labyrinth], 4 sound tracks, elecs, op.5e, 1965, collab. F. Weiland; First Essay on Electrocution, vn, gui, metal perc, elec, 1966; The Aleph, op. 15, elecs [from Banden uit het Labyrint]; Anathema, op.19, pf, 1969; Hypothema, op.20, t rec, tape, 1969; Polonaise, op. 29, pf, 1981

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Principal publisher: Donemus

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(*selective list*)

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ROKUS DE GROOT

**Schattenberg, Thomas** (*b* Flensburg, *c*1580; *d* ?Copenhagen, after 1623). Danish composer and organist. After studying in Hamburg he was appointed organist at St Nikolai, Copenhagen, in 1604. He published *Jubilus S Bernhardi de nomine Jesu Christi Salvaloris nostri* (Copenhagen, 1620; ed. E. Barfod and others, Copenhagen, 1988), consisting of 39 four-part motets, and *Flores amoris* (Copenhagen, 1622), a collection of 24 three-part pieces, mainly to German secular texts, of which only the bassus part survives. Schattenberg's life, work and milieu have been summarized in E. Barfod and others: 'Thomas Schattenberg, en dansk komponist fra Chr. IV's tid: hans liv, hans vaerk og hans miljø', *Musik & Forskning*, xiii (1987–8), 5–36.

ESTHER BARFOD

**Schebor, Carl.** *See* ŠEBOR, KAREL.

**Schechinger, Johann** [Hans]. *See* SCHACHINGER, JOHANN.

**Schechner** [Schechner-Waagen], **Nanette** [Anna] (*b* Munich, 1806; *d* 29 April 1860). German soprano. She studied with an actor named Weber, and first sang in the chorus of the Munich Opera when she was 15. Chosen from the singing school by Giuseppina Grassini, on a Munich visit, to second her in excerpts from Cimarosa's *Gli Orazi ed i Curiazi*, she made a great impression, and won the patronage of the Queen of Bavaria. After being sent to study in Italy from 1822, she reappeared in Munich as a principal, at first in Italian opera (including the role of Mozart's Countess). Moving to Vienna, she made her dêbut as Emmeline in Weigl's *Die Schweizerfamilie* on 22 May 1826. Schubert wrote: 'Mlle Schechner ... pleased exceedingly. As she looks very much like Milder, she might be good enough for us' (letter of May 1826). In December 1826 she visited Beethoven with the tenor Ludwig Cramolini, to whom she was then engaged, and sang Fidelio to the deaf composer. She turned to German opera conclusively in 1827 on accepting an engagement at Berlin. Fétis recounted how she began her opening performance, as Emmeline, to an almost empty theatre on a fine summer Sunday, but her performance aroused such admiration that word spread in the interval to the neighbouring cafés, and she completed the performance to a full and enthusiastic house. She sang at the Theater an der Wien in 1829, and returning to Munich in 1832 she married the painter Karl Waagen. Her career was interrupted by a chest disease (of nervous origin, according to Fétis) that led to a serious decline and forced her to retire in 1835. When Mendelssohn heard her in Munich in 1830 he wrote: 'Schechner has indeed lost much; the quality of the voice is husky; she often sang out of tune, and yet at times her inner warmth was so touchingly revealed that I was moved to tears' (letter of 6 June 1830). She was described as possessing in her prime an exceptionally rich and full-toned voice, and a natural, unpretentious dramatic talent. Her most successful roles were Fidelio, Donna Anna, Euryanthe, Reiza, the *Tauris* Iphigenia and Spontini's Vestal.

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JOHN WARRACK

**Schede, Paul Melissus** (*b* Mellrichstadt, Hessen, 20 Dec 1539; *d* Heidelberg, 3 Feb 1602). German musician and poet. Prompted by his mother's name, Ottilie Melisse, he added to his name the symbolic 'Melissus' from Greek mythology. After studying at Würzburg, Erfurt, Zwickau and Jena he became Kantor at Königsberg, Franconia. He was crowned poet in Vienna in 1561, raised to the rank of hereditary nobleman in 1564 and given the titles 'Comes Palatinus', 'Eques Auratus' and 'Civis Romanus' in Italy in October 1579. Meanwhile he went to France in 1567 but had to flee Paris a few years later during the persecution of the Huguenots; he got to know Goudimel at Besançon and became a follower of Calvin at Geneva, and the Elector Friedrich III of Speyer commissioned from him a version of the psalms for the Reformed Church, *Di Psalmen Davids in teutische Gesangreimen nach französischer Melodeien unt sylben Art* (Heidelberg, 1572; ed. in Jellinek). He travelled in Germany, Italy and France and in 1585 and 1586 was in England, where Elizabeth I, impressed by him as musician and poet, tried to persuade him to stay. But he returned to Germany and lived at Heidelberg until his death.

Schede wrote the poems, in German, Latin and Greek, that he set to music. Two volumes of poetry were published in Frankfurt in 1574 and 1575. His settings scrupulously follow the metrical structures of the verses, which are further enhanced by the carefully conceived melodies. They are thus typical of humanist music of the period.

WORKS

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Cantionum musicarum, 4–5vv (Wittenberg, 1566)
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FERDINAND HABERL/CLYTUS GOTTWALD

**Schedel Liederbuch** (*D-Mbs* Cgm 810). *See* SOURCES, MS, §IX, 7.

**Schedl, Gerhard** (*b* Vienna, 5 Aug 1957). Austrian composer. He studied at the Vienna Hochschule für Musik und Darstellende Kunst (1976–80) where his teachers included Urbanner and at the University of Vienna (1976–80). In 1981 he was appointed to the Hoch Conservatory, Frankfurt. He has also taught at the University of Mainz (1982–6) and served as composer-in-residence at the Salzburg Landestheater (1990–97). His music has been performed at the Graz 'musikprotokoll' festival, the Dresden festival, the Wiesbaden May festival and many other similar events. Composition is for him both an intellectual and a dramatic act governed by dramatic rules newly formulated for each piece. He sees his music as a simultaneous coexistence and breach with tradition, a combination of the extant and the invented, a kind of musical disobedience inspired by a love of music.

Especially notable in his oeuvre is the Third Symphony, a work commissioned by the Vienna Musikverein and given its première by the Vienna SO under Horst Stein in 1992. (*LZMÖ*)

WORKS
*(selective list)*

Stage: Der Grossinquisitor (szenisches Oratorium, A. Böcs, after F.M. Dostoyevsky), spkr, B, SATB, vc, org, chbr orch, 1979–80, Vienna, 10 Nov 1989; Der Schweinehirt (Kinderoper, Böcs, after H.C. Andersen), 1980, Dresden, 25 May 1981; Triptychon, 1982–9: I Pierre et Luce (lyrische Kammeroper, Böcs, after R. Roland), Salzburg, 28 Nov 1990; II Kontrabass (chbr op, Böcs, after S. Pietschmann), Dresden, 8 Feb 1984; III S.C.H.A.S. (skurriles Musiktheater, H.C. Artmann), Vienna, 6 March 1989; Schall und Rauch (Das Leben ist hart genug) (3 Parodien), actor, chbr ens, 1983, Vienna, 9 April 1984; Glaube Liebe Hoffnung (op, Böcs, after O. von Horváth), 1991–2, Salzburg, 20 Nov 1993; … fremd bin ich eingezogen … (Tans- und Musiktheater, H. Qualtinger, E. Jandl, Artmann and others), 1995–6, Salzburg, 10 May 1997

Orch: Sym. no.1, 1982; Conc., gui, jazz ens, 1983; Kontrapunkt IV, orch, tape, 1984; Double Conc., vn, vc, 10 str, hpd, 1987; Sym. no.2, 1987; Sym. no.3 (F. Hölderlin), Bar, orch, 1987; Va Conc., 1988; Concerto da camera, chbr orch, 1991; Vn Conc., 1994–5

Vocal: Zaubersprüche, SATB, db, perc, 1980; Magnificat, SATB, 1982; Pater Noster, 16vv, 1983; Te Deum, solo vv, chorus, orch, org, 1984–5; … so zu Licht und Lust geboren … (F. Hölderlin), Bar, orch, 1986; Böse Sprüche (F. Herrmann), chbr chorus, a sax, tpt, trbn, 1988; Concerto da camera II (V. Blecher), high v, 10 insts, 1994; see also ORCH

Chbr and solo inst: Der Totentanz von Anno Neun, fl, ob, cl, b cl, vn, vc, db, 1980; Sonata, fl, 1981; Nachtstück, wind qnt, 1982; à tre, vn, cl, pf, 1984; Str Qt no.2, 1986; Quasi una fantasia, lute, 1990; Der, welcher wandert diese Strasse voll veschwerden, pf trio, 1991; Str Trio, 1991; Divertimento, 2 vn, db, 1992; a cinque, cl, pf qt, 1996–7; Str Qt no.3, 1996; org works, solo pf works, gui pieces

MSS in *A-Wn*

Principal publisher: Doblinger

RAINER BONELLI

**Schedlich** [Schädlich], **David** (*b* St Joachimsthal, Bohemia, 1607; *d* Nuremberg, bur. 11 Nov 1687). German organist and composer of Bohemian origin. He received his first musical training from his elder brother Jakob, who had studied with Hans Leo Hassler (the Hassler and Schedlich families were related). When Schedlich settled in Nuremberg, probably in the 1620s, the only Hassler musician whom he could have met was Johann Benedikt Hassler, the organist of the Frauenkirche. The first record of Schedlich in Nuremberg is his marriage in 1631 to a daughter of Johann Staden. He thus entered Nuremberg's most influential circle of musicians and was assured of a secure position in the city's musical life. In 1632 he became second organist of the Frauenkirche, and he was organist of the Spitalkirche from 1634 to 1655. His final promotion came in the latter year when he succeeded his brother-in-law S.T. Staden as organist of St Lorenz. His reputation appears to have been purely local, though when in 1653 he and Staden were invited to test a new organ at Bayreuth they were referred to there as 'the famous Nurembergers'. Had it not been for two printed collections of instrumental music, *Musikalisches Kleeblatt* and *Musicalisches Stamm-Büchlein*, Schedlich would probably have been ignored by historians; unfortunately neither has survived. His extant music is of little significance. The instrumental works lack technical skill and artistic finesse, though they are really too few for a fair judgment to be made. As with his Nuremberg colleagues, most of his output consists of strophic songs, which as an organist he was often commissioned to write for funerals. His major extant works are the chorale cantata *Nun lob mein Seel den Herren* and his ten settings of *Domine ad adjuvandum* and the *Teutsche Magnificat*. While the chief feature of these works is their concertato style, a striking characteristic is the instrumental nature of the vocal parts. This reflects Schedlich's preoccupation with organ playing, and it is probably as an organist that he chiefly deserves to be remembered.

WORKS
*printed works published in Nuremberg*

VOCAL

Psalmus LI, 1–10vv, bc (1640); lost (see *SIMG*, vii, 1905–6, p.143)
Die mit Threnen säen (Ps cxxvi), funeral motet, 3vv, 2 vn, bc (1656)
Nun lob mein Seel den Herren (Ps ciii), funeral cant, 3vv, 4 str, bc (1658); ed. in MAM, iii (1955)
15 funeral lieder, 1–4vv, some with 1, 2 vn, bc (1640–77); 3 ed. in MAM, iii (1955)
5 lieder, 1v, bc, in J.C. Arnschwanger: Neue geistliche Lieder (1659)
2 lieder, 1v, bc, in J. Saubert: Nürnbergischer Gesang-Buch (1677); ed. in *ZahnM* i, ii

10 Domine ad adjuvandum, 10 Teutsche Magnificat, 5vv, 1, 2 vn, 1, 2 va, bn, bc, 1681: *D-Nst*
13 liturgical responses, 4, 5vv, *Nla*
Herr Gott dich loben wir, 23vv, perf. 1649; lost (see *SIMG*, vii, 1905–6, p.113)

INSTRUMENTAL

Musikalisches Kleeblatt . . . Balletten, Courenten und Sarabanden, 2 vn, violetta (1665); lost, cited in *WaltherML*
Musicalisches Stamm-Büchlein, 2 vn, viol (1667); lost, cited in *GöhlerV*, probably same work as listed in C. à Beughem: Bibliographia mathematica et artificiosa (Amsterdam, 1688), 365
2 ballette, 2 vn, bc, in J.E. Kindermann: Deliciae studiosorum, i (1640)

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1 suite movt, kbd, *D-Mbs* 4485

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HAROLD E. SAMUEL

**Scheerer, Theophil.** *See* SCHERER, NICOLAS.

**Scheffer** [Schäffer], **Johann Wilhelm** (*fl* 1676–94). German composer of Swiss origin. In his publication of 1676 he stated that his family came from Koblenz in the Swiss canton of Aargau and that at the time he was a prefect at Illertissen, Bavaria. By 1694 he was an actuary in the service of Count Fürstenberg at Mösskirch, Swabia. His *Missae concertatae duabus et tribus vocibus absque instrumentis* (Ulm, 1676) contains typical concertato works for a few voices only. He is also known by *Chorus Marianus, das ist: Die Melodyen oder Weisen über den Marianischen Reyen sambt beygefügten Ritornellen a 2 Violinen* (Überlingen, 1694), which consists of sacred songs characteristic of those written in south Germany at the time; the words are by Theobaldus. (*GerberL*)

AUGUST SCHARNAGL/RAYMOND DITTRICH

**Scheffer, Paul.** *See* SCHAEFFER, PAUL.

**Scheffler, Johannes.** *See* ANGELUS SILESIUS.

**Scheibe, Johann** (*b* Zschortau, *c*1680; *d* Leipzig, 3 Sept 1748). German organ builder, father of JOHANN ADOLF SCHEIBE. He probably trained with Christoph Donati the elder. He was in Leipzig from 1705, and in 1713 he succeeded Christoph Donati the younger as 'Universitätsorgelmacher'. His duties included the care of all the city's

organs. From 1726 he worked outside Saxony, but he returned to Leipzig in 1730. In the same year he examined the organ built by David Apitsch in Leutzsch near Leipzig. J.S. Bach, together with the organ builder Zacharias Hildebrandt, enthusiastically approved Scheibe's organ in the Johanniskirche, Leipzig (built in 1742–3). After the inauguration of this instrument Scheibe was involved in a legal dispute with the city of Leipzig, from 1743 to 1745, over payment for his work. It is hard to determine just how far Scheibe's specifications were influenced by Bach. The composer also appraised the Scheibe instruments in the Paulinerkirche, Leipzig (1711–16) and in Zschortau (1745–6; restored 1999). The Breslau organ builder Adam Orazio Casparini worked with Scheibe as adviser on the Paulinerkirche organ.

An interesting feature of Scheibe's specifications is the full Principal chorus. He made reed stops from 16′ through to 2′; 8′ foundation stops are not so numerous. The large instrument in the Paulinerkirche had stops transmitted from the *Hauptwerk* to the weaker Pedal division. Scheibe's contemporaries described him as a 'celebrated' organ builder. He probably also made pianos.

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FELIX FRIEDRICH

**Scheibe, Johann Adolph** (*b* Leipzig, 5 May 1708; *d* Copenhagen, 22 April 1776). German composer and theorist, son of JOHANN SCHEIBE. Johann Adolph contributed an autobiography to Mattheson's *Grundlage einer Ehren-Pforte* in which he reported the loss of his right eye at the age of six in an accident in his father's shop. At 11 he entered the school at the Nikolaikirche where his education conformed to his father's hopes for him of a career in law. In 1725 he entered Leipzig University to continue studies in jurisprudence, and at this time heard lectures by and became acquainted with Johann Christoph Gottsched, professor of poetry and rhetoric, whose works on the reform of drama and poetry deeply influenced Scheibe's own writings on music theory and aesthetics. However, his university education was abandoned when a family financial crisis forced him to remain at home. Although he said that he had begun to study keyboard instruments at the age of six, it was only at this time that he gave serious thought to music as a career. He read everything he could find about music, and began to practise the organ with the hope of becoming a professional, to compose music and to study philosophy. Scheibe was therefore largely self-taught as a musician and scholar; his own writings were to reveal his remarkable command of musical knowledge.

In 1729 Scheibe applied for the organ position open at the Nikolaikirche, where Bach was one of the examiners; but Johann Schneider secured the post. He also failed in his attempts to gain organ appointments at Prague and Gotha in 1735 as well as Sondershausen and Wolfenbüttel in 1736. In the latter year he moved to Hamburg where he established himself as a music critic and composer, and could count Telemann among his influential friends. In 1737 he initiated the publication, fortnightly throughout 1738 (26 issues), of his *Critische Musikus* (title adapted after Gottsched's *Versuch einer critischen Dichtkunst*), which after a one-year pause was continued as a weekly in 1739–40 (in 78 issues). In addition, according to his autobiography, he composed large quantities of music, now largely lost, including over 150 church pieces, 150 flute concertos, more than 30 violin concertos, and numerous sinfonias, trios, solos, German and Italian cantatas, serenades, Passion oratorios and one opera, *Artaban*. The opera was intended for performance in Hamburg, but could not be produced when the opera company closed in 1738. A second opera, *Thusnelde* (1744), was also never performed. In 1739 Scheibe was named Kapellmeister to Margrave Friedrich Ernst of Brandenburg-Culmbach, the governor of Holstein. In 1740 he went to Christian VI's court in Denmark to direct one of his cantatas at the dedication of the Slotskirke in the Christiansborg Palace. After other 'test' performances before the Danish king, Scheibe was made Kapellmeister to the Danish court on 1 December, a position he retained until the death of Christian VI in 1747. The new king, Frederik V, retired Scheibe with a meagre pension of 400 talers, replacing him with Paolo Scalabrini, composer with the visiting Mingotti opera troupe. Scheibe moved to Sønderborg (on Als island), where he opened a music school for children, worked on German translations of several Danish classics, wrote a biography of Holberg and continued to compose. Later, he often returned to Copenhagen for performances of his music, and after 1766 resumed a role as a composer for the Danish court.

As a composer Scheibe is unknown. Much of his music has been lost, but the remainder has not received the study it surely merits, particularly in view of its potential importance in Danish music history in the critical years of style change between the Baroque and Classical periods.

Most of Scheibe's critical writings are extant, but these too have not received the attention they deserve considering that Scheibe was a major German music theorist and an influential critic during the first half of the 18th century. He has been neglected largely because of his famous criticism of J.S. Bach's musical style in the *Critische Musikus* (no.6). From its publication in 1737, this passage entangled Scheibe in a verbal war with writers who vehemently protested against his attack on Bach. Although Bach himself never responded, he was defended by J.A. Birnbaum, a teacher of rhetoric in Leipzig, as well as by Lorenz Mizler, C.G. Schröter and others. Almost every Bach scholar since Spitta has disparaged Scheibe's remarks about Bach, and Scheibe's credibility as a music critic and theorist has in effect been greatly diminished, and his major theoretical statements, including the bulk of the *Critische Musikus*, consequently neglected. In an anonymous letter Scheibe said of Bach (although without actually naming him) that 'this great man would be the admiration of whole nations if he had more amenity, if he did not take away the natural element in his pieces by giving them a bombastic [*schwülstig*] and confused style, and if he did not darken their beauty by an excess of art' (see David and Mendel). He continued by suggesting that Bach's instrumental and vocal style posed exceedingly difficult problems of performance because Bach wrote his music as if it were all meant to be played on the keyboard. He chided him for writing out all the ornamentation (often left by other composers to realization in performance), which Scheibe thought took

away from the beauty of the harmony and obscured the melody. Finally, Bach's bombast, he said, brought his labour into conflict with nature. In the Bach literature Scheibe has been accused of writing with rancour because Bach had prevented his appointment as organist at the Nikolaikirche; there is no evidence to support such a petty view, and it is clear elsewhere in the *Critische Musikus* that Scheibe had a genuine admiration and respect for Bach. If Scheibe's critics had examined the rest of his theoretical works, they would have found that his negative reaction to Bach's style was not heretical, but rather a natural and predictable conclusion in the light of his own carefully developed concepts about the nature of musical style. Scheibe believed the best music of his day was represented by the works of Telemann, Hasse and Graun. As a critic in the forefront of the Enlightenment, who argued for a return to simplicity, to an imitation of nature and to an emphasis on persuasive melody, Scheibe could not but find Bach's music open to some mild criticism.

A fresh evaluation of Scheibe's ideas is now needed. Beginning with his youthful treatise in manuscript, *Compendium musices theoretico-practicum* (published as a supplement to Benary), and throughout several other publications, there is consistent evidence of his originality and progressiveness as a music theorist. In the *Critische Musikus* particularly, the major thrust of his musical criticism is to prove that Italian music must not serve as a basis for German composers, and that musical styles are to be conceived in rational concepts based largely on a close analogy to rhetorical principles of style. These views, as well as numerous others, were undoubtedly the result of Gottsched's persuasive influence, as was Scheibe's search for a new rationalism in music generally. He developed at considerable length concepts such as 'good taste', melodic composition, musical invention (which he believed was inborn, not learnt) and the imitation of nature 'which is the true essence of music as well as of rhetoric and poetry'. The *Critische Musikus*, like his other theoretical documents, is infused with principles of musical thought characteristic of the developing Classical style in music. With a grasp of Scheibe's total musical philosophy, one can understand why the music of Bach, in 1737, was open to criticism for being 'bombastic and confused', and why these remarks accurately symbolize the end of the Baroque age in German music.

WORKS

3 Sonate, hpd, vn, op.1 (Nuremberg, n.d.)
Neue Freymäurer-Lieder mit bequemen Melodien (Copenhagen, 1749)
Kleine Lieder fürs Klavier (Flensburg, 1766)
Vollständiges Liederbuch der Freymaurer (Copenhagen, 1776)
2 sonatas, kbd, in J.U. Haffner, Oeuvres mêlées, iii (Nuremberg, 1757)

Songs pubd in 18th-century anthologies
Die Auferstehung und Himmelfahrt Jesu (cant., C.W. Ramler), 4vv, insts; Der wundervolle Tod des Welt-Erlösers (orat, Scheibe); 2 Mag, Ps cxvii, 4vv, insts; Die Patrioten (Cramer): all formerly *D-Bsb*, according to *EitnerQ*
Several masses, *A-KR*; 2 cants. [Wer sich rühmen will; Der Engel des Herrn], *D-LEm*; Sinfonia à 16, 2 tpt, 2 hn, timp, 2 fl, 2 ob, 2 vn, va, bc, hpd, *SWl*; Fl Conc., B♭, *B-Bc*: all according to *EitnerQ*
3 trios; 3 sonatas, hpd, vn; 6 pieces, hpd; Partie, D, hpd; *Bc*

LOST WORKS

*c*150 church works, 150 fl concs., *c*30 vn concs., numerous sinfonias, trios, German and Italian cants., serenades, Passion orats: all cited in Scheibe's autobiography
Artaban (Spl), unperf., lib pubd (Hamburg, 1738)
Thusnelde (Spl, ?Scheibe), unperf., lib pubd (Leipzig and Copenhagen, 1749)
[2] Tragische Kantaten, 1/2vv, kbd [Ariadne auf Naxos (Gerstenberg), Prokris und Cephalus (J. E. Schlegel)], lib pubd (Copenhagen and Leipzig, 1765, 2/1779)

THEORETICAL WORKS

*Compendium musices theoretico-practicum, das ist Kurzer Begriff derer nötigsten Compositions-Regeln* (MS, *D-LEm*, *c*1730); pubd as suppl. to Benary (1961)
*Der critische Musikus*, i (Hamburg, 1738), ii (Hamburg, 1740) [complete, Leipzig, 1745/*R*]
*Beantwortung der unparteiischen Anmerkungen über eine bedenkliche Stelle in dem sechsten Stücke des critischen Musicus* (Hamburg, 1738); repr. with commentary in *Der critische Musikus* (Leipzig, 1745)
'Sendschreibung', in J. Mattheson: *Gültige Zeugnisse über die jüngste Matthesonisch-musicalische Kern-Schrifft* (Hamburg, 1738)
*Eine Abhandlung von den musicalischen Intervallen und Geschlechtern* (Hamburg, 1739)
'Lebenslauf, von ihm selbst entworfen', in *MatthesonGEP*
*Abhandlung vom Ursprunge und Alter der Musik, insonderheit der Vokalmusik* (Altona and Flensburg, 1754/*R*)
'Abhandlung über das Rezitativ', *Bibliothek der schönen Wissenschaften und freien Künste*, xi (1764), 209ff; xii (1765), 217ff
'Sendschreiben, worinnen vom Recitativ überhaupt und von diesen Kantaten insonderheit geredet wird', *Tragische Kantaten für eine oder zwo Singestimmen und das Clavier* (Copenhagen and Leipzig, 1765, 2/1779)
*Über die musikalische Composition, erster Theil: Die Theorie der Melodie und Harmonie* (Leipzig, 1773); Zweyter Theil: Die Harmonie, oder Die Zusammensetzung der Töne an und für sich selbst, MS, *DK-Kk*

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H.J. Marx and D. Schröder: *Die Hamburger Gänsemarkt-Oper: Katalog der Textbucher* (Laaber, 1995)

GEORGE J. BUELOW

**Scheibel, Gottfried Ephraim** (*b* Breslau, 1696; *d* Breslau, 1759). German theologian. According to Eitner, he studied theology in Leipzig and became a teacher at the Elisabeth-Gymnasium, Breslau, in 1736. He had previously lived in Oels (now Oleśnica), Silesia, where he wrote

his most important music treatise, *Zufällige Gedancken von der Kirchenmusic* (1721). This significant book presents a clear statement on the value of music in the Protestant church service at that time, particularly its role in moving the emotions of the congregation in harmony with the word of God. Scheibel defended the place of music in the church against the attacks of those he called 'Zwingelianer'. He was one of the first to suggest that women deserved admission to church choirs, and that the ever-growing scarcity of good boy sopranos made the need for women critical. He also supported the parody practice, giving examples showing the substitution of sacred texts for secular ones used in opera arias by G.P. Telemann. He urged that the theatrical style be used to enliven church music, adding: 'I do not understand why the opera alone should have the privilege to move us to tears, and why this is also not appropriate to the church'. Scheibel's work was warmly praised by Mattheson in *Critica musica* (Hamburg, 1722), and there seems to have been a close professional relationship between the two. Scheibel dedicated his *Musicalisch-poetische andächtige Betrachtungen* to Mattheson, and the latter reciprocated by dedicating *Der neue Göttingische ... Ephorus* (Hamburg, 1727) to Scheibel. (*EitnerQ*)

THEORETICAL WORKS

*Zufällige Gedancken von der Kirchenmusic, wie sie heutiges Tages beschaffen ist* (Frankfurt and Leipzig, 1721)
*Musicalisch-poetische andächtige Betrachtungen über alle Sonn- und Fest-Tags Evangelien durchs gantze Jahr* (Breslau, 1726, 2/1738)
*Die Geschichte der Kirchen-Music alter und neuer Zeiten* (Breslau, 1738)

GEORGE J. BUELOW

**Scheibler, Johann Heinrich** (*b* Montjoie [now Monschau], 11 Nov 1777; *d* Krefeld, 20 Nov 1837). German acoustician. He was a silk manufacturer in Krefeld, and had a lifelong interest in acoustics. He is best known for his proposal to the Stuttgart Congress of Physicists in 1834 that the pitch *a′* have a standard frequency of 440 Hz (this being the mean of contemporary Viennese pianos); *a′* 440 has consequently been called 'the Stuttgart pitch'. Scheibler also developed a 'tonometer' consisting of 52 tuning-forks, each tuned to beat about four times a second with its higher and lower neighbours (beat frequencies were first treated systematically by Sauveur in 1701); this apparatus, now lost, is described in his *Der physikalische und musikalische Tonmesser* (Essen, 1834). A 56-fork tonometer spanning the octave *a*=220 to *a′*=440 did survive and was described by Ellis (Helmholtz/Ellis, 1885).

Using the tonometer, Scheibler was able to manufacture tuning-forks for all 13 pitches in the equal tempered octave *a*=220 to *a′*= 440; with these forks he experimented with different methods of equal temperament. First, he tried matching the pitches in the octave *a–a′* to those of the tuning-forks. When this was done (when there was no perceptible beating), the rest of the instrument was tuned in octaves to the reference pitches; the results were imprecise enough for Scheibler to manufacture another set of forks, each one tuned four Hz lower than the required pitch. He then proceeded to sharpen each pitch of the reference set, relative to the 'flattened' tuning-forks, until he counted four beats per second. Tuning by beat frequency gave better results than tuning by unisons, but both methods were laborious and inefficient (as was a third method that made use of no tuning-forks at all), and did not become widely accepted. However, Scheibler's researches represented a significant advance for German musicians, most of whom, according to Loehr (*Über die Scheibler'sche Erfindung*, 1836), had never heard equal temperament before 1834. The theoretical issues were well known, but Scheibler's tonometer and tuning-forks gave a practical means for obtaining a decent equality of temperament. His achievement was all the more remarkable given the informal nature of his scientific background. As he himself stated in the preface to *Der physikalische und musikalische Tonmesser*: 'to write clearly and briefly on a scientific subject is a skill I do not possess, and have never attempted' (Helmholtz/Ellis, 1885).

Scheibler also invented the AURA, an instrument assembled from several heteroglot jew's harps and described by him in a short treatise of 1816. The aura and jew's harp enjoyed a brief vogue in the first decades of the 19th century and fell out of favour thereafter. Scheibler was one of its foremost performers.

WRITINGS

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*Der physikalische und musikalische Tonmesser* (Essen, 1834)
*Ueber mathematische Stimmung, Temperaturen und Orgelstimmung nach Vibrations-Differenzen oder Stössen* (Krefeld, 1835)
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J.J. Loehr: *Über die Scheibler'sche Erfindung überhaupt und dessen Pianoforte- und Orgel-Stimmung insbesondere* (Krefeld, 1836)
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KEVIN MOONEY

**Scheidemann** [Scheideman, Schideman], **David** (*d* Hamburg, *c*1629). German organist. Early in 1595 he was appointed organist in Wöhrden, in the Dithmarschen region of Schleswig-Holstein, where his two sons, Heinrich and the painter Philipp, may have been born. It is uncertain whether he had another post before he moved to the Catharinenkirche in Hamburg in 1604. In that year the *Melodeyen Gesangbuch*, which contains Scheidemann's only extant compositions, was published. Shortly after his appointment, he initiated an extensive rebuilding of the organ in the Catharinenkirche, undertaken in 1605–6 by Hans Scherer the elder. Scheidemann's organ compositions, like those of many of his colleagues, do not survive. The 14 cantional settings in the *Melodeyen Gesangbuch* (Hamburg, 1604; ed. K. Ladda and K. Beckmann (Singen, 1995)), despite the limited stylistic range imposed by the publisher, show some lively and rhythmically interesting part-writing, particularly in the lower voices.

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ULF GRAPENTHIN

**Scheidemann, Heinrich** (*b* Wöhrden, Holstein, *c*1595; *d* Hamburg, 26 Sept 1663). German composer, organist and teacher. A founder of the north German organ school, he was one of the leading organ composers of the 17th century, notable above all for his chorale-based works.

1. LIFE. Scheidemann's father, David Scheidemann, organist at Wöhrden from 1594, moved to a similar post at St Katharinen, Hamburg, by 1604, when, like Hieronymus Praetorius, Jacob Praetorius (ii) and Joachim Decker, he contributed some pieces to the Hamburg *Melodeyen Gesangbuch*. From November 1611 to November 1614 Heinrich Scheidemann studied at Amsterdam with Sweelinck who dedicated to him, when he left, a canon 'Ter eeren des vromen Jonghmans Henderich Scheijtman, van Hamborgh' (facs. in *J.P. Sweelinck: Werken*, ix, Leipzig, 1901, no.14, p.77). The next surviving contemporary notice of him records him as occupying his father's former position as organist at St Katharinen, Hamburg, in 1629; according to Gerber he took up the post in 1625, but this cannot now be substantiated. He retained it until his death and was also clerk of the church from 1633. He died of the plague.

As organist of St Katharinen, Scheidemann not only held an important and remunerative position but was working in a city that enjoyed a flourishing musical life and offered many opportunities for fruitful friendship and collaboration with musicians and other artists, for instance with the Kantor Thomas Selle, with organist colleagues such as Jacob Praetorius (ii) and later Matthias Weckmann, with the leader of the Hamburg city musicians, Johann Schop (i), and with the poet Johann Rist. The organ at St Katharinen was an excellent instrument, which Scheidemann had enlarged by Gottfried Fritzsche in the mid-1630s to 56 stops (four manuals and pedals). He was highly esteemed as an organist, organ expert, composer and teacher. Apart from J.A. Reincken – his assistant from 1658 and successor after his death, who married his daughter in 1665 – his pupils included Werner Fabricius, Wolfgang Wessnitzer of Celle and Wolfgang Druckenmüller of Schwäbisch Hall. As both organist and organ composer Scheidemann exerted an influence on Weckmann, who had been a pupil of Jacob Praetorius (ii) and according to Mattheson strove 'to temper the gravity of Praetorius with the sweetness of Scheidemann'.

2. WORKS. Of Sweelinck's many well-known north German pupils, it is Scheidemann whose organ music survives in the largest number of sources. This is due not only to the chance survival of manuscripts but also to the fact that contemporary north German organists esteemed and disseminated his works. He concentrated almost exclusively on the single genre of organ music, where he was an important innovator. His organ works date from the early years of the north German organ school and represent its first peak; most of them came to light only when Gustav Fock discovered the organ tablatures at Clausthal-Zellerfeld in 1955 and 1960. Scheidemann's harpsichord works, though much less numerous and ambitious than his organ music, were apparently widely disseminated as well. He also published several continuo songs to texts by Rist, less, no doubt, from a love of the genre than from his friendship with the poet.

Scheidemann's style was forged in the first instance through his response to the keyboard works of his teacher Sweelinck, which are a blend of the style of the English virginalists – essentially conceived for the keyboard, with virtuoso figuration – and classical Italian and Spanish vocal and instrumental polyphony of the second half of the 16th century. His most important achievement as a composer lies largely in his extension of Sweelinck's keyboard style into a specifically organ idiom by harnessing the musical and technical resources of the north German Baroque organ. His finest and most important works are his chorale arrangements, and a series of four-movement *Magnificat* settings, which form a unified group by virtue of his complete exploration of the eight *Magnificat* tones and the use in each setting of a cyclic construction. Though Sweelinck's influence can be seen in all his instrumental writing, it is nowhere more apparent than in the technique of his organ chorale arrangements. Many of Sweelinck's arrangements involve a single, continuous, almost unembellished presentation of the cantus firmus in one part, and it was natural for Scheidemann to follow him in this procedure. But Samuel Scheidt, a somewhat older pupil of Sweelinck, seems also to have inspired him through his *Tabulatura nova* (Hamburg, 1624), especially its *Magnificat* arrangements, which adopt the form of the chorale ricercare frequently found in the third part of the volume. To these borrowed techniques Scheidemann added two forms that he himself helped to develop: the monodic organ chorale – embellished cantus firmus in the descant on the *Rückpositiv*, harmonically complementary inner parts on an accompanying manual, bass in the pedals – which can be seen as a transcription for organ of the solo song with continuo; and the virtuoso, musically sophisticated chorale fantasia either on two manuals or on two manuals and pedals. The latter, in which the north German organ motet appears enriched with elements of Sweelinck's style (notably the echo technique), became the north German chorale form *par excellence*, and Scheidemann sometimes extended it to over 200 bars. With 16 chorale fantasias, he can be considered both the actual creator and the main exponent of the genre. His influence on the younger composers of the north German organ school rested largely on these two modern forms conceived specifically in terms of the organ.

In his organ music without cantus firmus Scheidemann, unlike Scheidt in his *Tabulatura nova*, did not develop Sweelinck's form of the grand fantasia but cultivated instead the more modest form of the 'praeambulum', which developed from the short improvised introit. His praeambula are historically important. Their fugal middle sections, in which he sometimes referred to Sweelinck's echo fantasias and toccatas, are sometimes so long that they become the main part of the work, and since the final section is occasionally much curtailed, these works seem to approach the two-movement form of prelude and fugue. Of his other freely structured organ compositions the largest and most important is the Toccata in G (for

manuals), in which he combined Sweelinck's formal ideas with up-to-date, typically north German treatment of the organ with more than one manual. Besides his original organ works he left arrangements of 12 embellished motets, almost all of them by Lassus or H.L. Hassler, in which he sometimes used musical and technical methods similar to those found in the chorale fantasias. These pieces probably replaced choral performances: it is known from the trial recital Weckmann had to give at the Jacobikirche, Hamburg, in 1655 that extemporization of such works was still part of an organist's duties after the middle of the century.

Scheidemann's harpsichord music can be divided into two styles. One has strong associations with the (dance) variations of Sweelinck, and the English virginalist tradition. It is characterized by a contrapuntal bias and by florid, virtuoso writing. The other style is more forward-looking, using modern dance forms with a lighter, more homophonic texture. Some allemande-courante pairs can be seen as early manifestations of the keyboard suite.

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KEYBOARD

Chorale arrs. (org): Allein zu dir, Herr Jesu Christ; Ein feste Burg ist unser Gott: ed. K. Beckmann, *Zwei Choralfantasien* (Wiesbaden, 1992); A solus ortus cardine; Aus tiefer Not schrei ich zu dir; Christ lag in Todesbanden; Erbarm dich mein, o Herre Gott; Es spricht der unweisen Mund wohl; Gott sei gelobet und gebenedeiet; Herr Christ, der einig Gottes Sohn; 2 In dich hab ich gehoffet, Herr; Jesus Christus, unser Heiland; Komm heiliger Geist, Herre Gott; Lobet den Herren, denn er ist sehr freundlich; Mensch, willst du leben seliglich; Nun bitten wir den heiligen Geist; O Gott, wir danken deiner Güt; 3 Vater unser im Himmelreich; Wir glauben all an einen Gott; 2 Ky; O lux beata Trinitas: all O i; 7 Mag, I–VI, VIII toni, O ii; O lux beata Trinitas, *D-CZ* (frag.); Te Deum laudamus, *CZ* (frag.)
Motet arrs. (org): Alleluja, Lauden dicite Deo nostro; Angelus ad pastores ait; 2 Benedicam Dominum; Confitemini Domino; De ore prudentis procedit mel; Dic nobis Maria; Dixit Maria ad angelum; Ego sum panis vivus; Omnia quae fecisti nobis Domine; Surrexit pastor bonus; Verbum caro factum est: all J and B; Jesu, wollst uns weisen, O i
12 praeambula, C, 6 in d, 2 in e, 2 in F, g: O iii, 1 in H; 2 canzonas, F, G: O iii; Fuga, d, O iii; 2 toccatas, C, G: O iii, 1 in H; Fantasia, G, O iii, H
Secular variations and dances (hpd), all H: 5 allemandes, 2 with courantes, 1 with variation, 3 in d, c, G; 2 ballett, d, F; 12 courantes, 7 with variations, 7 in d, 2 in F, 2 in a, g; galliard with variation, d; 2 mascheratas, C, g; Betrübet ist zu dieser Frist; Mio cor se vera sei Salamanca, Madrigal

*anon., probably by Scheidemann*

Durch Adams Fall ist ganz verderbt; Es ist das Heil uns kommen her; Herr Christ, der einig Gottes Sohn: O i; Nun freut euch lieben Christen gmein, R; Nun freut euch lieben Christen gmein, ed. P. Dirksen, *Eight Chorales from Jan P. Sweelinck and his School* (Utrecht, 1991); Vater unser im Himmelreich, ed. in *J.P. Sweelinck: opera omnia, editio altera*, i/2 (Amsterdam, 1968); 2 Mag, VII–VIII toni, O ii
2 praeambula, C, G, O iii; canzona, G, O iii; fuga, C, ed. in *J.P Sweelinck: Werken*, i (Amsterdam, 2/1943)
3 toccatas, G, d, a, R; Pavane lachrymae, H

*doubtful*

Gott der Vater; Jesus Christus: ed. in CEKM, x (1965–7); 2 fantasias, C, d, O iii; fuga, e, O iii; allemande, c, H

SACRED SONGS

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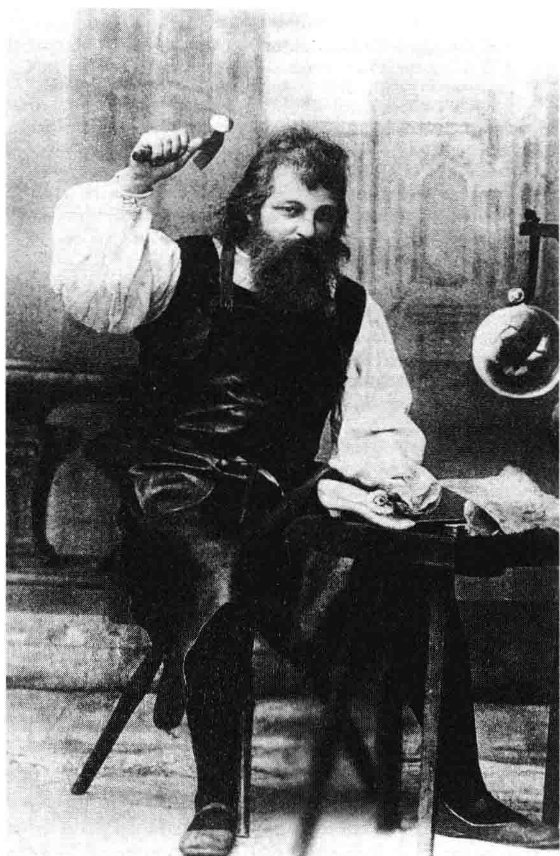
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WERNER BREIG (with PIETER DIRKSEN)

**Scheidemantel, Johann Christian.** *See* MANTEL, JOHN CHRISTIAN.

**Scheidemantel, Karl** (*b* Weimar, 21 Jan 1859; *d* Weimar, 26 June 1923). German baritone. He studied with B. Borchers and Julius Stockhausen, making his début in 1878 as Wolfram in *Tannhäuser* at Weimar, where he was engaged until 1886. He then sang at Dresden until 1911. After a guest appearance in Munich (1882) as Wolfram, he made his London début at Covent Garden in the same role (1884), and that season also sang Pizarro in *Fidelio*, Telramund in *Lohengrin*, Kurwenal in *Tristan und Isolde* and Rucello in Stanford's *Savonarola*; he returned in 1899 to sing Hans Sachs. He appeared at every Bayreuth festival from 1886 to 1892, alternating as Klingsor and Amfortas in *Parsifal*, and singing Kurwenal, Hans Sachs and Wolfram, a part he also sang in Vienna (1899) and at La Scala, Milan (1892). A stylish singer with a fine, well placed voice, he was as successful in Italian as in German roles; at Dresden, he sang Alfio in *Cavalleria rusticana* (1891), David in *L'amico Fritz* (1892) and Scarpia in *Tosca* (1902), all first local performances. He created two Richard Strauss roles, Kunrad in *Feuersnot* (1901) and Faninal in *Der Rosenkavalier*. After his retirement he taught at the Musikhochschule in Weimar until 1920, and then directed the Landesbühnen Sachsen, Dresden-Radebeul, for two years.



*Karl Scheidemantel as Hans Sachs in Wagner's 'Die Meistersinger von Nürnberg', Act 2*

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ELIZABETH FORBES

**Scheidler, Johann David** (*b* 1748; *d* Gotha, 20 Oct 1802). German cellist and composer. He was possibly brought to the Gotha Kapelle by theatre co-director Konrad Ekhof, and was employed as a chamber musician and orchestral member. Studying cello with the court virtuoso, H.B. Preysing, Scheidler became a member of this well-respected musical family by marrying his teacher's daughter Sophie Elisabeth Preysing, herself a distinguished singer. Their daughter Dorette, a noted harpist, married Louis Spohr in 1806. The Scheidler family, including sons violinist Friedrich Wilhelm and cellist Julius Carl, were active in the humanistic movement which surrounded the court. Scheidler took an active interest in the philanthropic school founded by C.G. Salzmann in nearby Schnepferthal, and often performed there with the students. For his own work as a teacher he published in Gotha a *Sammlung kleiner Klavierstücke für Liebhaber* (1779, 2/1781) and a second collection of *Kleine Klavier- und Singstücke* (1787), as well as a song *Die Hand der Geliebten* (1783), all in a Classical style approaching the Rococo. Some works by him also appeared in anthologies, and Eitner listed several in manuscript.

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G. KRAFT/VALERIE WALDEN

**Scheidt, Gottfried** (*b* Halle, 20 Sept 1593; *d* Altenburg, bur. 3 June 1661). German composer and organist, younger brother of SAMUEL SCHEIDT. He studied with Sweelinck in Amsterdam from 1611 to 1615. He continued to study on returning to Halle, where his brother was among his teachers. In 1617 he became organist to the ducal court at Altenburg. In 1622 he applied – at the instance of his brother, who had refused it – for the post of principal organist at the Marienkirche, Danzig; he had to remain there until 1623 for the applicants' tests, in which he was passed over in favour of Paul Siefert. He thereupon resumed his position at Altenburg and held it until he retired, because of increasing age and infirmity, on 5 May 1658. He was much respected as an organist and was on excellent terms with the ruling family, who encouraged music even during the Thirty Years War; they gradually built up a small Hofkapelle, which he directed. Apart from his contributions to the set of variations on *Allein Gott in der Höh sei Ehr* composed jointly by Sweelinck and others in 1614, no organ music by him is known. His other known works are all vocal and probably all occasional pieces.

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NIGEL FORTUNE

**Scheidt, Samuel** (*b* Halle, bap. 3 Nov 1587; *d* Halle, 24 March 1654). German composer and organist. An

important member of the first generation of Baroque composers in Germany, he distinguished himself in both keyboard and sacred vocal music, combining traditional counterpoint with the new Italian concerto style.

1. Life. 2. Instrumental works: (i) Keyboard music (ii) Ensemble music. 3. Canons. 4. Vocal works. 5. Conclusion.

1. LIFE. Scheidt was the eldest surviving son of Konrad Scheidt, municipal beer and wine steward and later superintendent of water for the city of Halle, and his wife Anna, daughter of Simon Achtmann, a baker. Although there were no known musicians among his forebears, the family counted the organists Wolff Eisentraut and Salomon Kramer and the organ builder Heinrich Compenius the younger as close friends. Two younger sons also became organists, Gottfried (*see* SCHEIDT, GOTTFRIED) and Christian (born in 1600 and who worked at Eisleben, Alsleben and Frankenhausen).

Scheidt attended the local Gymnasium, where he was probably instructed in music by the Kantor, Matthäus Birkner, and his successor, Georg Schetz. By December 1604 – quite possibly by 1603 – he had become organist at the Moritzkirche, one of the three city churches; his tenure of this post is documented up to April 1607 and may have extended to 1608. It must have been about this time that he went to Amsterdam for a period of study with Sweelinck, which is mentioned by Mattheson and attested to by many similarities in keyboard style as well as by Scheidt's announcement in 1630 of a forthcoming edition by him of Sweelinck fantasias. He had returned to Halle by the end of 1609 as court organist to the new administrator, Margrave Christian Wilhelm of Brandenburg. His duties included playing the organ for services at the castle chapel or the cathedral as well as providing secular keyboard music. Among the other court musicians were the lutenist Valentin Strobel (i) and the English violist William Brade, who was briefly Kapellmeister. The Kapellmeister *in absentia* was Michael Praetorius, who himself directed the festive music for the baptism of Christian Wilhelm's first child in April 1616. In 1618 Scheidt again had the opportunity to work with Praetorius, and also with Schütz, since all three were asked to provide special music in the concerted style for Magdeburg Cathedral. Both Praetorius and Schütz were present, together with Johann Staden, when Scheidt gave the dedicatory recital for the new organ at the Stadtkirche, Bayreuth, on 15 August 1619. With Brade's departure, Scheidt was appointed court Kapellmeister in late 1619 or early 1620; he retained his post as organist. The years 1620–25 were extremely productive and probably the happiest of his career. He built up the court musical establishment so that in 1621 it numbered ten instrumentalists and five vocal soloists. He published in quick succession a collection of motets (*Cantiones sacrae*, 1620), three volumes of instrumental ensemble music (*Ludi musici*, 1621, 1622, 1624), a volume of large-scale vocal concertos (*Concertus sacri*, 1622) and his three-volume magnum opus of organ music, the *Tabulatura nova* (1624). In 1624 he also supervised the rebuilding by his friend Johann Heinrich Compenius of the Moritzkirche organ; he himself drew up the specifications (listed in *Werke*, vii, 25). He was recognized as an expert in organ construction and was called upon throughout his life to inspect new organs.

Scheidt's flourishing life at court came to an abrupt end in 1625, when Christian Wilhelm left to join King Christian IV of Denmark to do battle on the Protestant side in the Thirty Years War. Although Scheidt retained his title he received no salary, and most of his musicians obtained employment elsewhere. Halle suffered severely during the war; it changed hands several times and by the end had lost fully half of its population. Yet through the trials of war and the great decline in his professional prestige, Scheidt remained remarkably loyal to Halle, and on 15 April 1627 he married, even though he was unemployed. He was paid that year for some compositions that he had sent to the Stuttgart court, and then and later he must also have derived income from his teaching. Of his many pupils the most famous was Adam Krieger. In 1628 the city created a new post for him, *director musices*, with responsibility for the music in the most important church, the Marktkirche. He immediately set to work purchasing new music, supervising the rebuilding of the organ, strengthening the city's instrumental ensemble and composing many large vocal works in the concerted style. But this second flourishing period also came to an abrupt end, because of a dispute between him and Christian Gueinz, Rektor of the Gymnasium. Both claimed jurisdiction over the choirboys, all of whom were also pupils at the Gymnasium. The situation came to a total impasse on Easter Sunday 1630, when there was no vocal music at all in the church. Gueinz proved the more eloquent, and Scheidt was forced to give up his position. He continued to provide music on commission for weddings, however, and this led to a complaint in 1634 by the Marktkirche organist, Johannes Zahn, that he was impinging on his prerogatives. A compromise was found whereby Scheidt could continue but would have to give part of his income to Zahn. The low point in his life was reached in 1636, when the plague hit Halle, carrying away all four of his surviving children within a month. During these years he nevertheless continued to publish music. The final volume of the *Ludi musici* appeared in 1627, and between 1631 and 1640 he published four volumes of *Geistliche Concerte*, which were probably reduced versions of larger works he had composed earlier for the court and the Marktkirche. Two further volumes were projected but did not appear.

In 1638 peace returned to Halle; the new administrator, Duke August of Saxony, was able to move there, and Scheidt could once again enjoy his position as court Kapellmeister in fact as well as in name. The duke's arrival was celebrated by a service at the cathedral for which Scheidt composed the music, including a polychoral *Te Deum* (lost). He and his wife also began a new family. Although the music at court did not regain its pre-war level during his lifetime, he continued to compose and publish music. In 1642 he offered to Duke August of Brunswick a set of over 100 sacred madrigals for five voices and a set of instrumental sinfonias for use as preludes to vocal music. The madrigals are lost, but the sinfonias appeared in print two years later, dedicated to his own duke and thanking him for listening to his music 'with particularly diligent attention and most gracious approval'. (The duke was probably more interested in opera, however, and he built an opera house at Halle soon after Scheidt's death.) Scheidt's final publication was the so-called Görlitzer Tabulatur-Buch of 1650, a collection of 100 chorales for organ, harmonized in four parts. In 1647 he was conveyed in great honour and style to Gera by their town council to inspect a new organ, but

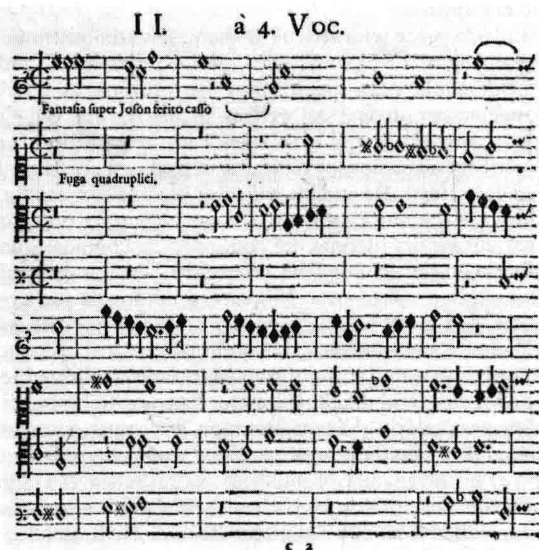
his last surviving letters, from 1652, show him ignored by the burgomaster of Bittersfeld, who was a former pupil. His wife died on 5 May 1652; a second edition of the Görlitzer Tabulatur-Buch planned for 1653 did not appear, and he died on Good Friday 1654.

Printz singled out Schütz, Schein and Scheidt as the three best German composers of their time. They were all born between 1585 and 1587, worked in close geographical proximity and knew one another; Schein chose Scheidt as godfather to his daughter Susanna in 1623. Of the three, Scheidt was the only one to distinguish himself as an instrumental performer and the only one whose fame now rests on his instrumental music. He was also the one most devoted to the German chorale and the least adventurous, both in his personal life and in his compositional style.

2. Instrumental works

*(i) Keyboard music.* The most important source for Scheidt's keyboard music is the three-volume *Tabulatura nova* (1624). Its title signifies that it was the first German publication of keyboard music to appear in open score (fig.1) rather than in the letter notation of German organ tablature or the two six-line staves used in England and the Netherlands. This format emphasizes the contrapuntal and pedagogical nature of the music, beginning a tradition that persisted up to Bach's *Art of Fugue*. Far from being simply an intellectual exercise, however, this mostly unsystematic assortment of sacred and secular music clearly originated in the practical demands of Scheidt's work as court organist, and he expected organists to copy it back into tablature for use in performance.

In each of the first two volumes variation sets predominate; the tunes on which they are based are almost equally divided between sacred and secular. Scheidt's variation technique is somewhat different for the two types. The eight sacred sets are all based on 16th-century Lutheran chorales, with the cantus firmus set apart in one voice, usually unornamented. Scheidt specified that on an organ with two manuals and pedal this voice should be played on the Rückpositiv, 'with a piercing sound, so that the chorale can be heard more distinctly', or on the pedal, using a 4′ stop if the chorale is in the alto. Within each set of variations there is great variety in the number of voices (from two to four), placing of the cantus firmus and treatment of the other voices. These are in free counterpoint, sometimes related to the chorale, and use many types of idiomatic keyboard figuration, often subjecting short motifs to extensive sequential repetition. There is always a fine sense of structure, sometimes resulting in a symmetrical arrangement of the individual variations. The seven secular variation sets are based on dances and songs from the Netherlands, France and England. Here the cantus firmus is more often decorated, and even when it is not it is absorbed into the surrounding texture, suitable for performance on a one-manual instrument, such as a positive organ, harpsichord or clavichord. The melody is more often in the upper voice, the texture more often homophonic, and while the types of figuration are similar to those in the sacred variations there is a greater use of small note values. The remaining pieces in these two volumes are for the most part freely contrapuntal.




1. *Fantasia 'Io son ferito lasso' from Scheidt's 'Tabulatura nova', i (Hamburg: Michael Hering, 1624)*

The third volume differs from the other two both in its systematic organization and in its total exclusion of secular music. It contains precisely those parts of the liturgy that an organist in Halle was required to play, either throughout the year or for a liturgical season, namely the Kyrie, Gloria, Credo and communion hymn (*Jesus Christus unser Heiland*) for Mass and the seasonal Latin hymns, *Magnificat* and *Benedicamus* for Vespers. The hymn settings are variation sets similar to those in the preceding volumes, with the addition of another method of cantus firmus treatment, in which each phrase of the chorale is treated imitatively in all voices. Scheidt used this method systematically for the first variation, and it is the vehicle for some of his best chorale settings. Canonic counterpoint in the free voices also appears only in the third volume. Although all of these techniques appear in the *Magnificat* settings (one for each of the nine tones), they are not strictly speaking variation sets but alternatim settings of the even verses. The Kyrie, Gloria and Credo are settings of an entire cantus firmus, while the *Benedicamus* and a similar piece, *Modus ludendi*, are short pieces designed to end the service with the full organ in six parts with double pedal. Scheidt also specified double pedal as one method of playing the tenor and bass voices of a sacred variation with cantus firmus in the alto, an indication of his own high skill as a performer.

The first volume of the *Tabulatura nova* was dedicated to Duke Johann Georg of Saxony, and the other two to the councils of several cities; Schütz at Dresden was consulted as to its value, as was Johann Staden at Nuremberg, and both commended it. Widespread manuscript copies, particularly in southern Germany, further attest to its good reception, yet Scheidt published no further organ music until 1650. The *Tabulatur-Buch hundert geistlicher Lieder und Psalmen* published at Görlitz is also in open score but is entirely different in that it comprises quite simple four-part settings of German chorales. These settings are clearly related to the four-part vocal harmonizations found in hymnals of the time, especially Schein's *Cantional* of 1627. All but 13 of Scheidt's chorales are found in Schein's collection in much the same order, arranged according to the church year and Luther's catechism. But Scheidt's settings were explicitly for organ; they are more contrapuntal, and he

stated in the foreword that they were 'for organists to play with Christian congregations' (in alternation, according to Mahrenholz, and not as accompaniment). The organ pieces by Scheidt surviving in manuscript do not add substantially to his published work.

Scheidt inherited many of his stylistic traits from Sweelinck, especially his cultivation of variation form, his preference for contrapuntal writing and many of the motifs in his keyboard figuration. He has often been grouped (most recently by Apel) with Sweelinck's other German pupils, such as Andreas Düben, Jacob Praetorius (ii), Scheidemann and their followers, as a member of the so-called north German school of organ composition. But this is to overlook the fact that some striking features of their music – expressively ornamented chorale melodies, strong textural contrasts, cultivation of virtuosity in the toccata and prelude and above all a love of fantasy that is bold and often daring – are conspicuously absent from Scheidt's much more rationally conceived keyboard music. His great strength lay in the contrapuntal treatment of the chorale, and his music is much more akin to the chorale fugue cultivated in central Germany and ultimately to Bach's canonic variations on *Vom Himmel hoch*. *See also* CHORALE SETTINGS, §II, 2.

*(ii) Ensemble music.* Little of Scheidt's music for instrumental ensemble is extant. Of the four volumes of *Ludi musici*, only the first (1621) survives complete; two partbooks of Part ii (1622) and one of Part iv (1627) are extant, while Part iii has disappeared completely, its title known only from the Fair catalogues of 1625. These subsequent volumes seem to be similar in content to the first, which contains a varied assortment of pavanes, galliards, allemandes, courantes and canzonas and one intrada, all scored for four or five instruments with a continuo part extracted from the instrumental bass. Scheidt indicated that they were composed for viols but allowed the use of other instruments; at least one canzona (no.18) is scored for cornetts, and the Galliard battaglia is dedicated to the court cornettist. The presence of a continuo part makes them more forward-looking than Schein's *Banchetto musicale* (1617); they are not, however, arranged in suites like Schein's collection, and the keys of the individual dances allow for only occasional pairing. The texture is more often homophonic than contrapuntal, although there is a high degree of motivic interplay between the parts; the five-part pieces often approximate to a polychoral texture through alternation of the top two parts. Six canzonas based on secular tunes are of particular interest, for they show a different aspect of Scheidt's variation technique whereby he used the theme as a point of departure rather than as a cantus firmus. He obviously composed the *Ludi musici* as dinner music and light entertainment in his capacity as court Kapellmeister. His only other instrumental publication, *LXX Symphonien* (1644), is also incomplete; the second cantus part is missing, and the one appearing in *Werke*, xiii, was written by the editors. Scheidt did not intend these short pieces in trio texture to be performed as independent instrumental music but offered them instead as introductions or ritornellos for vocal concertos; he had probably composed them as part of his unpublished large vocal concertos.

3. CANONS. Scheidt's canons are on the borderline between instrumental and vocal music. The 12 canons in the first part of the *Tabulatura nova* were probably included more for pedagogical purposes than as pieces for performance; all but one are based on sacred tunes, and some seem intended for voices rather than organ. No.10 was also printed at the beginning, beneath Scheidt's portrait, with the text 'In te Domine speravi, non confundar in aeternum' (fig.2). This must have been a personal motto, for he set it several times. Other canons by him survive in manuscript sources, including one, *Laudate Dominum in chordis et organo*, which formed part of the decoration of the rebuilt Moritzkirche organ. Scheidt is one of a long tradition of German composers, among them Schlick, Buxtehude, Theile and Bach, who cultivated these musical-intellectual puzzles. His favourite canonic techniques are contrary motion and close canon against a cantus firmus; the latter type is also integrated into his organ and vocal music.

4. VOCAL WORKS. Scheidt published seven collections of vocal music between 1620 and 1640, all of it sacred. Three different genres are represented: the motet, the large polychoral concerto with instruments and the small concerto for a few voices and continuo. The concerto principle pervades even the motets, and there is a remarkable similarity of compositional technique in all three types.

Scheidt's first publication of any kind was the *Cantiones sacrae* (1620), a collection of motets for eight voices. As with Schein's *Cymbalum Sionium* (1615), this collection appeared at the time of his appointment as court Kapellmeister; the dedication to Christian Wilhelm of Brandenburg and the title-pages of the soprano and bass parts describe Scheidt only as court organist, while the other parts include his position as Kapellmeister. Again like *Cymbalum Sionium* it is a collection of polychoral




2. *Samuel Scheidt, with the canon 'In te Domine speravi': woodcut from 'Tabulatura nova', i (Hamburg: Michael Hering, 1624)*

motets without continuo, with both Latin and German texts, and, as first publications of sacred music, both probably contain works composed over a number of years. In Scheidt's case all but one of the motets are scored for a double choir, either two groups of soprano, alto, tenor and bass or two sopranos, alto and tenor, and alto, tenor and two basses. While only one motet specifies instruments (two clarinos in *In dulci jubilo*) and all eight voices are texted, it does not necessarily follow that Scheidt intended these pieces for purely vocal performance. Some of the bass parts lie too low for the human voice (e.g. in *Surrexit pastor bonus*), and it is quite likely that Scheidt envisaged further instrumental participation in the form both of an organ accompaniment derived from the lowest voice of each choir and of substitution or doubling by instruments.

The style of Scheidt's motets is a lively mixture of traditional German elements, the Dutch influence of his teacher Sweelinck (whose own *Cantiones sacrae* had appeared in 1619), and the Italian concerto style as mediated by Michael Praetorius, with whom he had worked in 1616 and 1618. Nearly half of the collection is devoted to settings of German chorales. These are typically restricted to one stanza, beginning with two motet-style expositions of the first phrase, one for each choir, and proceeding to a much closer interchange between choirs, often echoing very short motifs. Two settings *per omnes versus* (*Christe, der du bist Tag und Licht* and *Vater unser im Himmelreich*) are similar for the first stanza but continue through the following verses in the manner of the organ variations: two to four voices, strictly contrapuntal, with the cantus firmus in long notes restricted to one voice. There are clear similarities between these two motets and Scheidt's organ settings of the same chorales in the *Tabulatura nova*. The fact that the organ pieces were published four years later does not necessarily mean that they were also composed later; the reverse is perhaps more likely. The final stanza in each motet restores all eight voices, homophonically and in triple time, a practice reminiscent of the final section of the keyboard variations on secular tunes.

The texts of the other German motets are all taken from Luther's translation of the Bible and include five complete psalms. The style is similar to that of the single-verse chorale settings, but without a cantus firmus Scheidt was able to give greater attention to details of text-setting; he used both word-painting and sectional contrast of metre and texture to express the meaning of the text. He wrote *Zion spricht* for the funeral of his father, who died on 15 August 1618 (his brother Gottfried's setting of the same text is also included in this collection as no.35). One third of the collection is devoted to settings of Latin texts, all liturgical antiphons and responsories with the exception of *O Domine Jesu Christe*, a devotional text taken from Andreas Musculus's *Precationes* that had also been set by Giovanni Gabrieli (1597) and H.L. Hassler (1601); Erhard Bodenschatz had included Gabrieli's motet in his *Florilegium Portense* (1603), and Scheidt was undoubtedly familiar with both earlier settings. The other Latin pieces include many concerto-like elements, especially *Quaerite primum regnum Dei*, where the same verse (*Luke* xii.31) is stated five times, the second half as a refrain, homophonic and in triple time, the first half different each time in a highly contrasting florid and contrapuntal style.

The possibilities for concerto-style performance latent in the *Cantiones sacrae* are made explicit and expanded in Scheidt's next publication, *Pars prima concertuum sacrorum* (1622). Two of the 12 concertos are in fact reworkings of motets from the *Cantiones sacrae*, and the revisions are not extensive: addition of a continuo and instrumental sinfonias at the beginning and in the middle and instrumental doublings specified for the tutti passages. In the newly composed concertos the duet and trio writing, already present in the *Cantiones sacrae*, increases in both extent and virtuosity, and the instrumental participation includes obbligato parts as well as sinfonias and doublings. There is a marked shift in content compared with the *Cantiones sacrae*: there are no chorale settings, and the only German text is the psalm *Herr unser Herrscher*, which is the model for the *Missa brevis* that follows it.

Scheidt intended to publish further volumes of large concertos, but he apparently never found a publisher for them. The four volumes entitled *Geistliche Concerte* that he did publish (between 1631 and 1640) are all scored for a few voices (mostly three) and accompanied only by continuo. They also differ in content from the 1622 volume, with only a handful of Latin texts and the chief emphasis on the German chorale. Even so their compositional technique is similar to that of the large concertos. Once again there are two arrangements of works published in the earlier collection, *Herr unser Herrscher* and *Hodie completi sunt*. The reduction is one of length as well as of number of voices, and instrumental sinfonias and doublings are omitted. The solo section of the large concerto can be taken over virtually intact, sometimes with a slight reduction in virtuosity, but the tutti sections are cut extensively. The solo–tutti effect is nevertheless maintained by the contrast between counterpoint and homophony that appears in many of the small concertos.

In the second part (1634) Scheidt published an index of all six projected volumes of small concertos, at the end of which he said:

> The above sacred concertos, which can be performed thus with a few vocal parts, have also been composed by me in other volumes, namely with eight and 12 voices, two, three and four choruses, with symphonies and all sorts of instruments. ... Whoever would like to publish and print them, to the glory of God, can get them from me at any time.

Mahrenholz interpreted this to mean that the original form of all the small concertos was a large concerto, a theory disputed by Gessner (pp.80ff). While there are some small concertos that do suggest that they are in their original form, reduction seems more likely in most of them, and five of the titles listed for Part v are also in the 1622 volume of large concertos.

A number of the small concertos are based on the same chorales as appeared in the *Cantiones sacrae*, but there is very little similarity between the two settings. This can be explained by the fact that it is the tutti sections of the large concertos that the motets most closely resemble – precisely those sections that must be cut to form the small concertos. Moreover, the eight voices of the motets most often form only two distinct bodies of sound, whereas the small concertos usually work with three bodies of sound (each a solo voice), supported by continuo; they are much more contrapuntal and tightly constructed. The texts of Parts i–ii and iv of the *Geistliche Concerte* are a mixture of chorales and biblical passages, most of them rather general in nature. By contrast, Part iii is made up almost

entirely of chorale settings, arranged systematically according to the church year. There are also *Magnificat* settings for Christmas, Easter and Pentecost, with German interpolations appropriate to the season between the even verses. Braun has shown that some of these interpolations, as well as other concertos here, are parodies of older motets by other composers. Many of the chorale concertos are settings of more than one stanza of the chorale and are divided into two or three parts, with individual stanzas distinguished by scoring and compositional technique (e.g. *Nun komm der Heiden Heiland*). They are thus reminiscent of the variation cycles in the *Tabulatura nova*, with the cantus firmus treated less rigidly, but they also look ahead to the later chorale cantata.

The *Liebliche Krafft-Blümlein* (1635) is an early example of the numerous 17th-century prints bearing flowery titles. All 12 concertos are scored for two voices and continuo; they are mostly shorter and more intimate than those in the *Geistliche Concerte*. All but one are based on short Old Testament texts; the exception is the chorale *Herzlich tut mich erfreuen*. This, together with the setting in Part iv of the *Geistliche Concerte*, may be a reduction from a lost large concerto, but the others appear to be in their original form. *See also* CHORALE SETTINGS, §I, 3.

5. CONCLUSION. Scheidt shared with Handel a propensity to rework musical material, both his own and that of other composers. No genre of his compositions is totally independent: dances from the *Ludi musici* turn up in the *Tabulatura nova*, similar chorale settings and canons are found in both the organ and vocal music, and the distinctions between motet, large concerto and small concerto are blurred. He wrote idiomatically for both voices and instruments, however, a feature particularly evident in his keyboard music. Nevertheless certain stylistic elements unify the entire corpus of his music: a love of variation, particularly of the German chorale, a strong sense of structure, his skilful cultivation of counterpoint, especially in sacred music, and above all the interchange of short motifs, derived from the concerto, which pervades all his music, whether contrapuntal or homophonic, instrumental or vocal.

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VOCAL

SSWV

Cantiones sacrae, 8vv (Hamburg, 1620)

1 Herr, wie lang wiltu so gar vergessen (Ps xiii.2–3), 8vv; S iv, 14
2 2p: Wie lang soll sich mein Feind erheben (Ps xiii.3–5), 8vv; S iv, 16
3 3p: Ich hoffe aber darauf (Ps xiii.6), 8vv; S iv, 19
4 Ich hebe meine Augen auf (Ps cxxi, 1–3), 8vv; S iv, 23
5 2p: Siehe, der Hüter Israels, 8vv; S iv, 27
6 O Domine Jesu Christe, adoro te, SSAT, ATBB; S iv, 32
7 Veni, Sancte Spiritus (ant), SATB, SATB; S iv, 35
8 Komm, Heiliger Geist, Herre Gott (ant), SATB, SATB; S iv, 39
9 Ascendo ad patrem meum (ant), SATB, SATB; S iv, 43
10 Duo seraphim clamabant (resp), SSAT, ATBB; S iv, 47
11 Gelobet seys tu, Jesu Christ (chorale), SATB, SATB; S iv, 52
12 Nun komm der Heiden Heiland (chorale), SATB, SATB; S iv, 56
13 Angelus ad pastores ait (ant), SATB, SATB; S iv, 60
14 Das alte Jahr vergangen ist (chorale), SATB, SATB; S iv, 65
15 In dulci jubilo (chorale) 8vv, 2 clarinos; S iv, 70
16 Ein feste Burg ist unser Gott (chorale), SATB, SATB; S iv, 76
17 Gott, der Vater, wohn uns bei, SATB, SATB; S iv, 81
18 Puer natus in Bethlehem/Surrexit Christus hodie (chorale), SATB, SATB; S iv, 86
19 Christe, der du bist Tag und Licht (chorale), 8vv; S iv, 87
20 Tulerunt Dominum meum (resp), SATB, SATB; S iv, 96
21 2p: Cum ergo fleret (resp), SATB, SATB; S iv, 100
22 Christ lag in Todesbanden (chorale), SATB, SATB; S iv, 103
23 Surrexit pastor bonus (resp), 8vv; S iv, 107
24 Richte mich, Gott, und führe meine Suche (Ps xliii.1–2), 8vv; S iv, 112
25 2p: Sende dein Licht und deine Wahrheit (Ps xliii.3–5), 8vv; S iv, 115
26 Sic Deus dilexit mundum (John iii.16), SSAT, TBB; S iv, 122
27 Lobet den Herren, denn er ist sehr freundlich (chorale) SSAT, ATBB; S iv, 126
28 Hertzlich lieb hab ich dich, o Herr (chorale), SATB, SATB; S iv, 131
29 2p: Und wenn mir gleich mein Hertz zerbricht (chorale) SATB, SATB; S iv, 134
30 Nun danket alle Gott (Ecclesiasticus 1.24), SATB, ATBB; S iv, 137
31 2p: Er gebe uns ein fröhliches Hertz (Ecclesiasticus 1.25–6), SSAT, ATBB; S iv, 140
32 Vater unser im Himmelreich (chorale), 8vv; S iv, 144
33 Zion spricht, der Herr hat mich verlassen (Isaiah xlix.14–16), SSAT, ATBB; S iv, 158
34 Quaerite primum regnum Dei (ant), 8vv; S iv, 164
35 Lobet ihr Himmel den Herren (Ps cxlviii.1–6), SATB, SATB; S iv, 177
36 2p: Lobet den Herren auf Erden (Ps cxlviii.7–14), SATB, SATB; S iv, 181
37 Lobet den Herren in seinem Heiligtum (Ps cl), SATB, SATB; S iv, 187
38 Komm, Heiliger Geist, Herre Gott (ant), SS, 2 insts; S iv, 195

Pars prima concertuum sacrorum ... adiectis symphoniis et choris instrumentalibus (Hamburg, 1622)

71 Laudate Dominum in sanctis eius (Ps cl.1–6), TT, chorus, insts, bc; S xiz, 3
72 Laudate Dominum in sanctis eius (Ps cl.1–6), 6vv, insts, bc; S xiv, 15
73 Cantate Domino canticum novum (Ps xlvi.1–6), SATTB, insts, bc; S xiv, 37
74 Magnificat (Tone 9), STB, chorus, insts, bc; S xiv, 51
75 Hodie completi sung (ant), 8vv, insts, bc; S xiv, 61
76 2p: Misit eos in universum mundum (ant), 8vv, insts, bc; S xiv, 69
77 Angelus ad pastores ait (ant), 8vv, insts, bc; S xiv, 83
78 Tulerunt Dominum meum (resp), 8vv, insts, bc; S xv, 3
79 Tulerunt Dominum meum (resp), SATB, SATB, bc; S xv, 19
80 2p: Cum ergo fleret (resp), SATB, SATB, bc; S xv, 27
81 Magnificat (Tone 8), SATB, SATB, insts, bc; S xv, 37
82 Herr unser Herrscher (Ps viii.2–10), 8vv, insts, bc; S xv, 63
83 Missa super 'Herr unser Herrscher', 8vv, insts, bc; S xv, 79
84 Magnificat, T, SATB, T, insts, bc; S xv, 97

181 Freue dich des Weibes deiner Jungend (wedding piece), STB, chorus, insts (Leipzig, 1628); S xvi, 103

Newe geistliche Concerten ... prima pars (Halle, 1631)

182 Wir glauben all an einen Gott (chorale), STB, bc; S viii, 1
183 Vater unser im Himmelreich (chorale) STB, bc; S viii, 5
184 Vater unser im Himmelreich/Christ unser Herr/Ich ruf zu dir (chorale) STB, bc; S viii, 8
185 Wie schön leuchtet der Morgenstern (chorale), STB, bc; S viii, 10
186 2p: ei, ei mein Perle (chorale), TTB, bc; S viii, 13

187 3p: Geuss sehr tief in mein Herz hinein (chorale), TT/SS, bc; S viii, 14
188 Wies Gott gefällt mirs auch (chorale), STB, bc; S viii, 16
189 2p: Wies Gott gefällt, so gefällt wirs wohl (chorale), STB, bc; S viii, 18
190 3p: Wies Gott gefällt, so solls ergahn (chorale), STB, bc; S viii, 20
191 Von Gott will ich nicht lassen (chorale), STB, bc; S viii, 26
192 2p: Wenn sich der Menschen Hulde (chorale), TT/SS, bc; S viii, 28
193 Durch Wortes Kraft in aller Welt (chorale, Ps viii), SSB, bc; S viii, 30
194 2p: Wie gross ist deine Gnade (chorael, Ps viii), STB, bc; 2 viii, 32
195 In meinem Herzen (chorael, pS xxxix), STB, bc; S viii, 36
196 Danket dem Herren, denn er ist freundlich (chorale, Ps cxxxvi), STB, bc; S viii, 40
197 Nun lob, mein Seel, den Herren (chorale), STB, bc; S viii, 46
198 Warum betrübst du dich, mein Herz (chorale), STB, bc; S viii, 52
199 2p: Weil du mein Gott und Vater bist (chorale), TT/SS, bc; S viii, 56
200 Ich ruf zu dir, Herr Jesu Christ (chorale), STB, bc; S viii, 57
201 Erhalt uns, Herr, bei deinem Wort (chorale), STB, bc; S viii, 61
202 2p: Ihr Anschläg, Herr, zunichte mach (chorale), STB, bc; S viii, 64
203 An Wasserflüssen Babylon (chorale, Ps cxxxvii), STB, bc; S viii, 66
204 Lobet den Herrn, denn er ist sehr freundlich (chorale, Ps cxlvi), SS/TT, bc; S viii, 71
205 2p: Singt gegneinander dem Herren (chorale, PS cxlvi), STB, bc; S viii, 72
206 Ein feste Burg ist unser Gott (chorale, Ps xlvi), STB, bc; S viii, 75
207 2p: Mit unser Macht ist nichts getan (chorale, Ps xlvi), TT/SS, bc; S viii, 77
208 In dich hab ich gehoffet, Herr (chorale, Ps xxxi), STB, bc; S viii, 79
209 Ich hab mein Sach Gott heimgestellt (chorale), STT, bc; S viii, 82
210 2p: Mein Zeit und Stund ist (chorale), SS/TT, B, bc; S viii, 84
211 Singen wir aus Herzensgrund (chorale), STB, bc; S viii, 88
212 Danket dem Herrn, denn er ist freundlich (chorale, Ps cxxxvi), ATB, bc; S viii, 90

Geistlicher Concerten ... ander Theil (Halle, 1634)
213 Auf meinen lieben Gott (chorale), STB, bc; S ix, 1
214 2p: Ob mich mein Sünd anficht (chorale), STB, bc; S ix, 2
215 3p: Ob mich der Tod nimmt hin (chorale), STB, bc; S ix, 4
216 4p: O mein Herr Jesu Christ (chorale), STB, bc; S ix, 5
217 Herr, unser Herrscher (Ps viii.2–4), SSTB, bc; S ix, 7
218 2p: Was ist der Mensch (Ps viii.5–10), SSTB, bc; S ix, 10
219 Allein nach dir, Herr Jesu Christ (chorale), STB, bc; S ix, 15
220 Kommt her, ihr Gesegneten (Matthew xxv.34–6), SATTB, bc; S ix, 20
221 Herzlich lieb hab ich dich, o Herr (chorale), STB, bc; S ix, 25
222 2p: Est ist ja, Herr (chorale), SS/TT, bc, S ix, 28
223 Miserere mei Deus (Ps l.3), ST, 4 str, bc; S ix, 30
224 Zion spricht, der Herr hat mich verlassen (Isaiah xlix, 14–15), STB, bc; S ix, 33
225 Lobet, ihr Himmel, den Herren (Ps xlviii.1–6), SSATTB, bc; S ix, 37
226 2p: Lobet den Herren auf Erden (Ps xlviii.7–10), TT, bc; S ix, 43
227 3p: Alleluja! Ihr Könige auf Erden (Ps xlviii, 11–14), SSATTB, bc; S ix, 44
228 Wenn wir in höchsten Nöten sein (chorale), STB, bc; S ix, 49
229 2p: Die du verheissest gnädiglich (chorale), STB, bc; S ix, 52
230 Allein zu dir, Herr Jesu Christ (chorale), STB, bc; S ix, 55
231 2p: Mein Sünd sind schwer (chorale), STB, bc; S ix, 58
232 Erbarm dich mein, o Herre Gott (chorale, Ps li), STB, bc; S ix, 61
233 Aus tiefer Not schrei ich zu dir (chorale, Ps cxxx), STB, bc; S ix, 64
234 Christe, der du bist Tag und Licht (chorale), STB, bc; S ix, 67
235 2p: So unser Augen schlafen ein (chorale), STB, bc; S ix, 70
236 Ach Gott und Herr, wie gross und schwer (chorale), STB, bc; S ix, 74
237 2p: Solls ja so sein (chorale), STB, bc; S ix, 78
238 Da Jesus am dem Kreuze stund (chorale), STB, bc; S ix, 81
239 Christus, der uns selig macht (chorale), STB, bc; S ix, 83
240 O Lamm Gottes unschuldig (chorale), SS/TT, bc; S ix, 86
241 Herr Jesu Christ, wahr Mensch und Gott (chorale), STB, bc; S ix, 88
242 2p: Wenn ich nun komm in Sterbens Not (chorale), STB, bc; S ix, 89
243 3p: Wenn mein Verstand sich nicht besinnt (chorale), STB, bc; S ix, 91
244 Wendet euch um, ihr Äderlein, SATB, bc; S ix, 94
245 Christ, der du bist der helle Tag (chorale), SATB, bc; S ix, 96
246 2p: Ach, lieber Herr, behüt uns heint (chorale), SATB, bc; S ix, 98
247 3p: Ob schon die Augen schlafen ein (chorale), SATB, bc; S ix 100
248 4p: Wir bitten dich, Herr Jesu Christ (chorale), SATB, bc; S, ix, 103
249 Jauchzet Gott, alle Land (ps lxvi.1–9), SSATB, bc; S ix, 107
250 Wo Gott, der Herr, nicht bei uns hält (chorale, Ps cxxiv), STB, bc; S ix, 116
251 2p: Was Menschen Kraft und Witz anficht (chorale), SS/TT, bc; S ix, 119
252 Mag ich Unglück nicht widerstahn (chorale), STB, bc; S ix, 121
253 2p: Richt wie ich will (chorale), SS/TT, bc; S ix, 124
254 3p: All Ding ein Weil! (chorale), STB, bc; S ix, 125
255 Ist nicht Ephraim mein teurer Sohn (Jeremiah xxxi.20), TTB, bc; S ix, 127
256 Siehe, wie fein und lieblich ist's (Ps cxxxiii), TTB, bc; S ix, 130
257 Herr, wer wird wohnen in deiner Hütten (Ps xv), STB, bc; S ix, 132
258 Nun danket alle Gott (Ecclesiasticus1: 24–6) STB, bc; S ix, 135
259 Benedicamus Domino, SSATB, bc; S ix, 138
260 Aller Augen warten auf dich (Ps cxlv.15–16, Matthew vi.9–13), ATB, bc; S ix, 141
261 Nun lasst uns Gott dem Herren Dank segen (chorale), STB, bc; S ix, 142
262 2p: Den Leib, die Seel, das Leben (chorale), STB, bc; S ix, 145

263 Der Gerechte, ob er gleich zu zeitlich stirbt (funeral piece; Wisdom iv, vii.14), SSB; S xvi, 95

Liebliche Krafft-Blümlein aus des Heyligen Geistes Lustgarten abgebrochen und zum Vorschmack des ewigen Lebens im zweystimmichten Himmels-Chor versetzet (Halle, 1635)
264 Herr, wenn ich nur dich habe (Ps lxxiii.25–6), ST, bc; S xvi, 3
265 Wirf dein Anliegen auf den Herren (Pss lv.23, xxxvii.4–5, 37), ST, bc; S xvi, 5
266 Herr, lehre uns bedenken (Ps xc.12, 10), ST, bc; S xvi, 8
267 Die Güte des Herrn ist (Lamentations iii.22–3, 31–3, Joel ii.13, Ps xxx.6), ST, bc; S xvi, 10
268 Schaff in mir, Gott, ein rein Herz (ps li.12–14), ST, bc; S xvi, 13
269 Singet dem Herren ein neues Lied (Ps xcvi.1–4), ST, bc; S xvi, 15
270 Ich freue mich über deinem Wort (Ps cxix.162, 14, 111, 98), ST, bc; S xvi, 18
271 Lobe den Herren, meine Seele (Ps ciii.1–2, 8, 10, 13), ST, bc; S xvi, 23
272 Herr, wo dein Wort nicht mein Trost gewest wäre (Ps cxix.92, Tobit iii.22–3), ST, bc; S xvi, 26
273 Herzlich tut mich erfreuen (chorale), S, S/T, bc; S xvi, 29
274 2p: Da wird man figurieren (chorale, ST, bc; S xvi, 31

275 Machet die Tore weit (Ps xxiv.7–10), ST, bc; S xvi, 34
276 Rufe getrost, schone nicht (Isaiah lviii.1, Daniel xii.3, II Timothy iv.2), ST, bc; S xvi, 36

Geistlicher Concerten … dritter Theil (Halle, 1635)
277 Hosianna filio David (Matthew xxi.9), SSATB, bc; S x, 1
278 2p: Hosiana dem Sohne David (Matthew xxi.9), SSATB, bc; S x, 4
279 Nun komm, der Heiden Heiland (chorale), STB, bc; S x, 8
280 2p: Der Jungfrau Lieb schwanger ward (chorale), STB, bc; S x, 10
281 3p: Der du bist dem Vater gleich (chorale), STB, bc; S x, 13
282 Gelobet seist du, Jesu Christ (chorale), SATB, bc; S x, 16
283 2p: Des ewgen Vater einig Kind (chorale), ST, bc; S x, 18
284 3p: Das ewig Licht geht da herein (chorale), SATB, bc; S x, 20
285 Ach mein herzliebes Jesulein (chorale), SATB, bc; S x, 24
286 Resonet in laudibus (chorale), SSTB, bc; S x, 29
287 2p: Sunt impleta, quae praedixit Gabriel (chorale), SSTB, bc; S x, 33
288 Dank sagen wir alle (chorale), STB, bc; S x, 36
289 Christum wir sollen loben schon (chorale), STB, bc; S x, 40
290 Vom Himmel hoch da komm ich her (chorale), STB, bc; S x, 43
291 2p: Euch ist ein Kindlein heut geborn (chorale), SSTB, bc; S x, 45
292 Ein Kind geborn zu Bethlehem (chorale), SSATTB, bc; S x, 49
293 In duci jubilo (chorale), SATB, bc; S x, 59
294 2p: O Jesu parvule (chorale), SS, bc; S x, 62
295 2p: O patris charitas (chorale), TTB, bc; S x, 63
296 4p: Ubi sunt gaudia (chorale), SSATTB, bc; S x, 65
297 Ein Kindelein so löblich (chorale), SATB, bc; S x, 69
298 Nun ist es Zeit, zu singen hell (chorale), STB, bc; S x, 74
299 Magnificat, SSTT, bc [with Ger. interpolations for Christmas]; S x, 78
300 Helft mir Gotts Güte preisen (chorale), STB, bc; S x, 99
301 Das alte Jahr vergangen ist (chorale), SATB, bc; S x, 102
302 Mit Fried und Freud ich fahr dahin (chorale, Luke ii.29–32), STB, bc; S x, 107
303 Christ lag in Todensbanden (chorale), STB, bc; S xi, 1
304 Also heilig ist der Tag (chorale), STB, bc; S xi, 4
305 Ich weiss, dass mein Erlöser lebt (chorale), SATB, bc; xi, 7
306 2p: Er wind hernach mich aus der Erd (chorale), SATB, bc; S xi, 11
307 Es gingen drei heilige Frauen (chorale), SATB, bc; S xi, 14
308 Christ ist erstanden von der Marter (chorale), STB, bc; S xi, 21
309 Magnificat, SSATB, bc [with Ger. interpolations for Easter]; S xi, 24
310 Gen Himmel zu dem Vater mein (chorale), STB, bc; S xi, 43
311 Komm, Heiliger Geist (chorale), STB, bc; S xi, 46
312 Komm, Heiliger Geist (chorale), SS, 2 insts, bc; S xi, 50
313 Magnificat, SSATB, bc [with Ger. interpolations for Whitsun]; S xi, 55
314 Hodie completi sunt (ant) SATB, bc; S xi, 70
315 2p: Misit eos in universum mundum (ant) SATB, bc; S xi, 73
316 Gott, der Vater, wohn uns bei, STB, bc; S xi, 75
317 Allein Gott in der Höh (chorale), STB, bc; S xi, 80
318 O lux beata Trinitas (hymn), STB, bc; S xi, 83
319 2p: Te mane laudum carmine (hymn), SATB, bc; S xi, 85
320 Christ, unser Herr, zum Jordan kam (chorale), STB, bc; S xi, 87
321 Herr Gott, dich loben alle wir (chorale), STB, bc; S xi, 90
322 2p: Sie glänzen hell und leuchten klar (chorale), STB, bc; S xi, 91
323 Mein Hüter und mein Hirt (chorale, Ps xxiii), STB, bc; S xi, 94
324 2p: Sollt ich im finstern Tal (chorale), STB, bc; S xi, 97
325 Repleatur os meum (Ps lxx.8–9), SATB, bc; S xi, 100
326 2p: Exsurge gloria mea (Ps lvi.9–10), SATTB, bc; S xi, 108

327 Ich glaub und wiess dies fürwahr und geviss (Job xix.25–7), SATB (?, 1647)
328 Wohlan, so kommet her, ihr Frommen, SATB (Bremen, 1637); S xvi, 97

Geistlicher Concerten … vierter Theil (Halle, 1640)
329 O Jesus süss, wer dein gedenkt (chorale), TTB, bc; S xii, 1
330 O Jesus süss, wer dein gedenkt (chorale), STB, bc; S xii, 2
331 Meine Seel erherbt den Herren (Deutsches Magnificat), SATB, bc; S xii, 4
332 Lobet den Herren, alle Heiden (Ps cxvii), SSATTB, bc; S xii, 13
333 Nun danket alle Gott (Ecclesiasticus 1.24–6) STB, bc; S xii, 19
334 Wer Gott vertraut, hat wohl gebaut (chorale), STB, bc; S xii, 24
335 Was mein Gott will (chorale), SATB, bc; S xii, 27
336 Lasst singen und Gott loben (chorale), SATB, bc; S xii, 31
337 Danket dem Hern heut und allzeit (chorale), STB, bc; S xii, 38
338 Herzlich tut mich verlangen (chorale), STB, bc; S xii, 43
339 Jesu, wollst uns weisen (chorale), STB, bc; S xii, 46
340 2p: Schutz und Fried im Lande (chorale), TT, bc; S xii, 50
341 3p: Wie gar viel Gaben (chorale), SATB, bc; S xii, 52
342 Gib Fried, o frommer, treuer Gott (chorale), STB, bc; S xii, 53
343 2p: Gib Fried, o Jesu, lieber Herr (chorale), TT, bc; S xii, 56
344 3p: Gib Fried, o Herr Gott, Heilger Geist (chorale), SATB, bc; S xii, 59
345 Herr Jesu Christ, meins Lebens Licht (chorale), STB, bc; S xii, 60
346 2p: Ich hab vor mir ein schwere Reis (chorale), TT, bc; S xii, 62
347 3p: Zu reisn ist mir mein Herz so matt (chorale), SATB, bc; S xii, 63
348 Mein Trost und Hilf ist Gott allein (chorale), SATB, bc; S xii, 64
349 Gott ist mein Licht und Seligkeit (chorale), SATB, bc; S xii, 71
350 Also sehr jammerts Gott (chorale), SATB, bc; S xii, 76
351 Bleib bei uns, Herr, denn es will Abend werden (Luke xxiv.29), SATB, bc; S xii, 80
352 Der Tag vertreibt die finstre Nacht (chorale), SSATTB, bc; S xii, 83
353 Wohl dem, der in Gotts Furchten steht/Wo Gott zum Haus nicht gibt sein Gunst (chorale, Ps cxxviii), SATB, bx; S xii, 90
354 2p: Ein Weib wird in deim Hause sein/Vergebens, dass ihr früh aufsteht (chorale), SATB, bc; S xii, 94
355 Ich dank dir, lieber Herre (chorale), STB, bc; S xii, 98
356 Aus meines Herzens Grunde (chorale), STB, bc; S xii, 102
357 Ach Gott, tu dich erbarmen (chorale), STB, bc; S xii, 105
358 Ach Gott, von Himmel sieh darein (chorale), STB, bc; S xii, 109
359 Aus tiefer Not schrei ich zu dir (chorale), STB, bc; S xii, 113
360 Dies sind die heilgen zehn Gebot (chorale), STB, bc; S xii, 116
361 Durch Adams Fall ist Ganz verderbt (chorale), STB, bc; S xii, 119
362 Es ist das Heil uns kommen her (chorale), STB, bc; S xii, 122
363 Es spricht der Unwiesen Mund wohl (chorale), SATB, bc; S xii, 125
364 Es war einmal ein reicher Mann (chorale), STB, bc; S xii, 128
365 Es wird schier der letzte Tag herkommen (chorale), STB, bc; S xii, 131
366 Herzlich tut mich erfreuen (chorale), SSTTB, bc; S xii, 134
367 2p: Dann word Gott bald uns alle (chorale), SSTTB, bc; S xii, 140
368 3p: Dann wird Herr Christ führen (chorale), SSTTB, bc; S xii, 144
369 4p: Da wird man figurieren (chorale), SSTTB, bc; S xii, 151

370 Drei schöne Ding sind (Ecclesiasticus xxv.1–2), SATTB, bc (Leipzig), 1641; S xvi, 116

541 In te Domine speravi (Ps lxxi.1), 3vv, *D-HAmk*
542 Der Herr ist mein Hirt (Ps xxiii.1–2), SSSS/TTTT, Plotz Tabulatur; *D-As*
543 Meine Schafe hören meine Stimme (John x.27–8), SSSS/TTTT, Plotz Tabulatur; *D-As*

544 Wer Gott vertraut, hat wohl gebaut (chorale), ?4vv, *S-Skma* (inc.)
545 Ach, mein herzliebes Jesulein (chorale), 5vv, Plotz Tabulatur; *D-As*
546 Christum liebhaben ist viel besser (Ephesians iii.19), 5vv, Plotz Tabulatur; *D-As*
547 Ich bin die Auferstehung und das Leben (John xi.25–6), SSATB, 1643, Plotz Tabulatur; *D-As*
548 Laudate Dominum (Ps cl.1–4), 5vv, Plotz Tabulatur; *D-As*
549 Psallite unigenite (chorale), 8vv, *D-GOL* 205
550 Wie schön leuchtet der Morgenstern (chorale), 8vv, Königsberg, Stadtbibliothek 18.462
551 Christo, dem Osterlämmelein (chorale), SSATTB, 5 insts, Halle, Handel-Haus
552 2p: Tod und Leben traten in Kampf (chorale), SSATTB, 5 insts, Halle, Handel-Haus
553 Ist nicht Ephraim mein teurer Sohn (Jeremiah xxxi.20) 7vv, bc; *D-Dl*
554 Warum betrübst du dich, mein Herz (chorale), 8/12vv; *D-Dl*
555 Nun lob, mein Seel, dem Herren (chorale), a 16, bc, Wrocław, Stadtbibliothek 310
556 2p: Er hat uns wissen lassen (chorale), a 16, bc, Wrocław, Stadatbibliothek 319
557 3p: Wie sich ein Vat'r erbarmet (chorale), a 16, bc, Wrocław, Stadtbibliothek 319

*lost; for details see S xvi, 135–48*

Geistlicher Concerten [pts v, vi]; facs. of projected contents in S ix, p.xi

*c*100 spiritual madrigals, 1642

An Wasserflüssen Babylon, a 7 (=SSWV570; see 'Organ and Keyboard'); Ehre sei Gott in der Höhe, a 8; Ein feste Burg, a 8 (or 14); Er hat uns wissen lassen, a 5, bc; Herr Gott, dich loben wir, a 12; Hosianna, dem Sohne David, polychoral; Jauchzet Gott, alle Lande, a 12; Lobet den Herrn, alle Heiden, a 12, bc; Nun lob, mein' Seel', den Herren, polychoral, bc; Te Deum laudamus, polychoral; Von der Fortuna werd ich getrieben (with J.P. Sweelinck); Wachet auf, ruft uns die Stimme, a 5; Warum betrübst du dich, mein Herz, 1657; Wer ist das Kind? Immanuel!, a 8; Wie schön leuchtet uns der Morgenstern, a 8, bc; Wie sich ein Vatr' erbarmet, polychoral, bc; Wir glauben all an einen Gott, a 8, 1657

ORGAN AND KEYBOARD

*for organ unless otherwise stated*

*SSWV*

Tabulatura nova continens variationes aliquot psalmorum, fantasiarum, cantilenarum, passamezzo et canones (Hamburg, 1624)

102 Wir glauben all an einen Gott; S vi/1, 2
103 Fantasia, Io son ferito lasso; S vi/1, 12
104 Vater unser im Himmelreich; S vi/1, 19
105 Fantasia, Ut re mi fa sol la; S vi/1, 33
106 Wanrumb betrübstu dich mein Hertz; S vi/1, 48
107 Passamezzo; S vi/1, 58
108 Weh, Windgen, eh (Cantico belgica); S vi/1, 75
109 Curant; S vi/1, 82
110 Curant; S vi/1, 83
111 Ach du feiner Reuter (Cantio belgica); S vi/1, 85
112 Est ce Mars (Cantio gallica); S vi/1, 93
113 Da Jesus an dem Creutze stundt; S vi/1, 102
114 Fantasia, Ich ruffe zu dir Herr Jesu Christ; S vi/1, 107
115 Canon, Vater unser im Himmelreich; S vi/1, 112
116 Canon, Gott der Vater wohn uns bei; S vi/1, 112
117 Canon, Das alte Jahr vergangen ist; S vi/1, 113
118 Canon, Wer Gott vertraut; S vi/1, 113
119 Canon, Ut, re mi, fa, sol, la; S vi/1, 114
120 Canon, Es spricht der Unweisen Mund wohl; S vi/1, 115
121 Canon, Vater unser im Himmelreich; S vi/1, 116
122 Canon, Magnificat (Tone 8); S vi/1, 117
123 Canon, Magnificat (Tone 8); S vi/1, 117
124 Canon, In te Domine speravi; S vi/1, 118
125 Canon, O lux [beata Trinitas]; S vi/1, 119
126 Canon, Vater unser im Himmelreich; S vi/1, 119

Pars secunda tabulaturae continens fugarum, psalmorum, cantionum et echus, tocatae, variationes varias omnimodas pro quorumvis organistarum captu et modulo (Hamburg, 1624)

127 Fuga contraria; S vi/2,
128 Echo; S vi/2, 10
129 Fuga; S vi/2, 15
130 Hertzlich lieb hab ich dich o Herr; S vi/2, 22
131 Christ lag in todes Banden; S vi/2, 28
132 Fantasia; S vi/2, 40
133 Christe qui lux est et dies; S vi/2, 47
134 Cantilena anglica de Fortuna [Fortune my foe]; S vi/2, 56
135 Gelobet seist du, Jesu Christ; S vi/2, 60
136 Alamande, Soll es sein; S vi/2, 69
137 Alamande, Also gehts also stehts; S vi.2, 78
138 Toccata, In te Domine speravi; S vi/2, 85

III. et ultima pars tabulaturae continens Kyrie Dominicale, Credo in unum Deum, Psalmum de Coena Domini sub communione, hymnos praecipuorum festorum totius anni, Magnificat … & Benedicamus (Hamburg, 1624)

139 Kyrie domincale (Tone 4); S vii, 1
140 Magnificat (Tone 1); S vii, 54
141 Magnificat (Tone 2); S viii, 59
142 Magnificat (Tone 3); S vii, 64
143 Magnificat (Tone 4); S vii, 71
144 Magnificat (Tone 5); S vii, 76
145 Magnificat (Tone 6); S vii, 81
146 Magnificat (Tone 7); S vii, 87
147 Magnificat (Tone 8); S vii, 93
148 Magnificat (Tone 9); S vii, 101
149 Veni Redemptor gentium; S vii, 18
150 A solis ortus cardine; S vii, 23
151 Christe qui lux es et dies; S viii, 29
152 Vita sanctorum decus angelorum; S vii, 36
153 Veni Creator Spiritus; S vii, 42
154 O lux beata Trinitas; S vii, 46
155 Credo in unum Deum; S vii, 8
156 Jesus Christus, unser Heiland; S vii, 10
157 Modus ludendi pleno organo pedaliter, a 6; S vii, 106
158 Benedicamus Domino, modus pleno organo pedaliter, a 6; S vii, 107

Tabulatur-Buch hundert geistlicher Lieder und Psalmen (Görlitz, 1650)

441 Nun komm der Heyden Heyland (2 versions); S i, 1
442 Gelobet seist du, Jesu Christ (2 versions); S i, 1
443 Vom Himmel hoch (2 versions); S i, 2
444 Christum wie sollen loben schon; S i, 2
445 O Jesulein süss (2 versions); S i, 2
446 In dulci jubilo; S i, 3
447 Puer natus in Bethlehem; S i, 3
448 Ein Kindelein so löbelich; S i, 4
449 Helfft mir Gotts Gütte preisen; S i, 4
450 Lobt Gott ihr Christen all zugleich; S i, 4
451 Dank sagen wir alle; S i, 5
452 Mit Fried und Freud; S i, 5
453 Da Jesus am dem Creuze stund; S i, 5
454 Christe der du bist Tag und Licht (2 versions); S i, 6
455 Christus der uns selig macht; S i, 6
456 O Lamm Gottes unschuldig; S i, 6
457 Christ lag in Todes Banden (2 versions); S i, 7
458 Erschienen ist der herrliche Tag; S i, 8
459 Jesus Christus unser Heyland, der den Tod (2 versions); S i, 8
460 Surrexit Christus hodie; S i, 8
461 Also heilig ist der Tag; S i, 9
462 Christ ist erstanden; S i, 9
463 Komm Heiliger Geist; S i, 10
464 Allein Gott in der Höh sei Ehr; S i, 10
465 Gott der Vater wohn uns bey; S i, 11
466 Der du bist drey in Einigheit; S i, 11
467 Herr Gott dich loben alle; S i, 12
468 Diss sind die heilgen zehn Gebot; S i, 12
469 Mensch wilst du leben seliglich; S i, 12
470 Wir gleuben all an einen Gott; S i, 12
471 Vater unser im Himmelreich; S i, 13
472 Christ unser Herr zum Jordan kam; S i
473 Allein zu dir Herr Jesu Christ; S i, 14
474 Esaia dem Propheten; S i, 15
475 Jesus Christus unser Heyland (2 versions); S i, 16
476 Gott sey gelobet und gebenedeiet; S i, 16
477 Nun last uns Gott dem Herre; S i, 17
478 Ich danck dir lieber Herre; S i, 17
479 O Christe Morgensterne; S i, 17
480 Der Tag vertreibt die finster Nacht; S i, 17

481 Christ der du bist der helle Tage; S i, 18
482 Singen wir aus Hertzen Grund; S i, 18
483 Danckt dem Herrn heut und allezeit; S i, 18
484 Gott Vater der du deine Sonn; S i, 18
485 Durch Adams Fall ist gantz verderbt; S i, 18
486 Es ist das Heil uns kommen her; S i, 19
487 Herr Christ der einig Gottes Sohn; S i, 19
488 Nun freut euch lieben Christen Gemein; S i, 19
489 Ich ruff zu dir Herr Jesu Christ (2 versions); S i, 20
490 Nun höret zu ihr Christen Leut; S i, 20
491 Es war ein mahl ein reicher Mann; S i, 21
492 Kommt her zu mihr spricht Gottes Sohn; S i, 21
493 Ach Gott vom Himmel sieh darein; S i, 21
494 Es spricht der Unweisen Mund wol; S i, 22
495 In dich hab ich gehoffet, Herr; S i, 22
496 Ein feste Burg ist unser Gott; S i, 23
497 Erbarm dich mein o Herre Gott; S i, 23
498 Es woll uns Gott genädig seyn; S i, 23
499 Nun lob mein Seel den Herren; S i, 24
500 Wer Gott micht mit uns diese Zeit; S i, 24
501 Wo Gott der Herr nicht bye uns hält; S i, 25
502 Wo Gott zum Haus nicht gibt sein Gunst; S i, 25
503 Aus tieffer Noth schrey ich zu dir; S i, 25
504 Aus tieffer Noth schrey ich zu dir; S i, 25
505 An Wasserflüssen Babylon; S i, 26
506 Warumb betrübst du dich mein Hertz (2 versions); S i, 26
507 Wenn wir in höchsten Nöthen seyn; S i, 27
508 Mag ich Unglück nicht widerstahn; S i, 27
509 Verzage nicht o frommer Christ; S i, 29
510 Wenn dich Unglück thut greiffen an; S i, 28
511 Hertzlich vertrau du deinem Gott; S i, 28
512 Erhalt uns Herr bey deinem Wort; S i, 28
513 O Herre Gott dein göttlich Wort; S i, 29
514 Von Gott wil ich nicht lassen; S i, 30
515 Sie ist mir lieb die werthe Magd; S i, 30
516 Wie schön leuchtet der Morgenstern; S i, 31
517 Hertlich thut mir verlangen; S i, 31
518 Wenn mein Stündlein vorhanden ist; S i, 31
519 Auff meinen lieben Gott; S i, 32
520 Herr Jesu Christ ich weiss gar wol; S i, 32
521 Herr Jesu Christ wahr Mensch und Gott; S i, 32
522 Ich hab mein Sach Gott heimgestellt; S i, 32
523 Mitten wir im Leben sind; S i, 33
524 Ach Gott und Herr; S i, 33
525 Christus der ist mein Leben; S i, 34
526 Herr Jesu hrist meins Lebens Licht; S i, 34
527 Es wird schier der letzte Tag herkommen; S i, 34
528 Gott hat das Evangelium; S i, 34
529 Hertlich thut mich erfreurn; S i, 34
530 Ach Gott thu dich erbarmen; S i, 35
531 Herr/O Jesu Christ du höchstes Gut (2 versions); S i, 35
532 O grosser Gott von Macht; S i, 36
533 Gib Fried o frommer treuer Gott; S i, 36
534 Wachet auff rufet uns die Stimme; S i, 36
535 Der Tag hat sich geneiget; S i, 36
536 Was Gott thut das ist wolgethan; S i, 37
537 Hats Gott versehen; S i, 37
538 Zion die werthe Gottes-Stadt; S i, 37
539 Nun bitten wir den Heiligen Geist; S i, 37
540 Herr Gott dich loben wir; S i, 38
558 Alamanda, org/kbd, *I-Tn* Foa 9; ed. O. Mischiati (Mainz, 1967)
559 Allein Gott in der Höh sei Ehr (variations), org/kbd; S v, 24
560 Bergamasca, org/kbd; S v, 28
561 Galliarda, org/kbd; S v, 35
562 Galliarda dulenti, org/kbd; S v, 31
563 Herr Gott, dich loben wir (versets), org/kbd; S v, 26
564 Intrada, org/kbd (=SSWV60)
565 Paduana hispanica, org/kbd; S v, 47
566 Toccata, a 4, g, org/kbd; S v, 12
567 Toccata, a 4, d, org/kbd; S v, 13
568 Toccata, a 3, C, org/kbd; S v, 15
569 Wie schön leuch't uns der Morgenstern (variations), org/kbd; S v, 16
570 An Wasserflüssen Babylon [arr. of lost vocal work], org/kbd; S, xvi,

*lost*

Tabulatura: Fantasien mit 3 Stimmen der alle 8 Tonos, von J.P. Sweenlick Organisten zu Amsterdam komponiert, und von Samuele Scheid Hallense kolligirt (Halle, *c*1630); cited in Göhler

OTHER INSTRUMENTAL

*SSWV*

Paduana, galliarda, courante, alemande, intrada, canzonetto, ut vocant, in gratiam musices studiosorum, potissimum violistarum (Hamburg, 1621) [all with 'basso per organo']

39 Paduan, a 4; S ii–iii, 2
40 Paduan, a 4; S ii–iii, 3
41 Paduan, a 4; S ii–iii, 5
41 Paduan dolorosa, a 4; S ii–iii, 7
43 Paduan, a 4; S ii–iii, 9
44 Paduan, a 4; S ii–iii, 11
45 Galliard, a 4; S ii–iii, 14
46 Galliard, a 4; S ii–iii, 14
47 Courant dolorosa, a 4; S ii–iii, 16
48 Courant, a 4; S ii–iii, 16
49 Courant, a 4; S ii–iii, 17
50 Courant, a 4; S ii–iii, 18
51 Courant, a 4; S ii–iii, 19
52 Alamande, a 4; S ii–iii, 20
53 Alamande, a 4; S ii–iii, 20
54 Alamande, a 4; S ii–iii, 20
55 Courant, a 4; S ii–iii, 21
56 Canzon, a 4; S ii–iii, 21
57 Courant, a 4; S ii–iii, 25
58 Courant, a 5; S ii–iii, 26
59 Galliard battaglia, a 5; S ii–iii, 2
60 Intrada, a 5; S ii–iii, 30
61 Galliard, a 5; S ii–iii, 32
62 Galliard, a 5; S ii–iii, 34
63 Canzon, a 5; S ii–iii,
64 Canzon, a 5; S ii–iii, 36
65 Canzon, a 5; S ii–iii, 42
66 Canzon, a 5; S ii–iii, 47
67 Canzon, a 5; S ii–iii, 54
68 Canzon, a 5; S ii–iii, 60
69 Canzon, a 5; S ii–iii, 66
70 Courante ad imitationem courant 17 [SSWV55], a 5; S ii–iii 71

Ludorum musicorum secunda pars continens paduan, galliard, alemand, canzon, et intrad (Hamburg, 1622) (inc.) [incipits of the Bassus generalis in S xvi]

85 Paduan, a 4, bc
86 Paduan imitatio Lachrymae, a 4, bc
87 Paduan, a 4, bc
88 Paduan imitatio cantilenac aethiopicae, a 4, bc
89 Paduan imitatio cant. italicae, a 4, bc
90 Galliarde imitatio gall. Dowland, a 4, bc
91 Paduan imitatio pad. Dowland, a 4, bc
92 Paduan, a 4, bc
93 Paduan imitatio alamand Dr Bull, a 4, bc
94 Paduan imitatio ball. del grand duca, a 4, bc
95 Paduan imitatio cant. anglicae Dr Bull, a 4, bc
96 Paduan dolorosa, a 4, bc
97 Galliard, a 4, bc
98 Paduan imitatio cour. Petri Philippi, a 4, bc
99 Alamande, a 4, bc
100 Canzon imitatio cant. belgicae, a 5, bc
101 Intrada, a 7, bc

Ludorum musicorum quarta pars (Hamburg, 1627) (inc.) [incipits of the Bassus generalis in S xvi]

159 Paduana, a 3
160 Paduana super Ey du feiner Reuter, a 3
161 Paduana imitatio Philippi, a 3
162 Galliard, a 3
163 Paduana imitatio J.L. Hahl. Intrad, a 3
164 Paduana super Ich fuhr mich ubern Rein, a 3
165 Galliard, a 3
166 Paudana imitatio Douland, a 3
167 Paduana super cantionem belgicam, a 3
168 Paduana super cantionem anglicam, a 3
169 Paduana imitatio balet, M.R., a 3
170 Courant imitatio cou. franc., a 3
171 Courant, a 3

172 Canzon, a 3
173 Canzon super alamande S.S., a 3
174 Canzon, a 3
175 Canzon, a 4
176 Canzon, a 4
177 Paduan Lachrymae, a 4
178 Paduan dolorosa, a 4
179 Paduana, a 4
180 Paduana, a 4

LXX Symphonien auff Concerten manir ... vornemlich auff Violinen zu gebrauchen durch die gewöhnliche Tonos, und die 7 Claves, a 3, bc (Leipzig, 1644) (inc.); S xiii
371–80 10 Symphonien, 'aus dem C'
381–90 10 Symphonien, 'aus dem D'
391–40 10 Symphonien, 'aus dem E'
401–10 10 Symphonien, 'aus dem F ♭moll'
411–20 10 Symphonien, 'aus dem G ♭moll'
421–30 10 Symphonien, 'aus dem G ♮dur'
431–40 10 Symphonien, 'aus dem A'

571 Intrada, 4 insts; *D-UDa*
572 Paduana, 4 insts; *D-B*

*lost*

Ludorum musicorum tertia pars continens paduanas, cour. et canzon., a 3, 4, 7, 8, bc (Hamburg, 1624); cited in Göhler

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KERALA J. SNYDER, DOUGLAS BUSH

**Scheiffelhut** [Scheiffelhuet], **Jakob** [Jacob] (*b* Augsburg, bap. 19 May 1647; *d* Augsburg, 2 July 1709). German composer and instrumentalist. He received his musical education in Augsburg at the choir school attached to St Anna, the leading Protestant church there, and from a Stadtpfeifer called Franck. He was for many years a member of the Augsburg guild of Stadtpfeifer and played at weddings and other festivities. In 1673 he was appointed to play both wind and string instruments at the St Anna choir school, to give instrumental lessons and to compose occasional works. In 1694 he was appointed assistant to Georg Schmezer, the director of music there, and after Schmezer's death in July 1697 he applied unsuccessfully to succeed him. Instead he became choirmaster of the Barfüsserkirche and remained there until his death. He was much admired as a teacher. His reputation as a composer rests mainly on his instrumental works.

These comprise suites which reflect the pronounced French influence cultivated in music at Augsburg at the time, and they were performed far beyond Augsburg too. Scheiffelhut's most important religious music is contained in his volume of 1682, which consists entirely of settings of texts by Narziss Rauner.

WORKS

*printed works pubd in Augsburg*

SACRED

Vier dienende Tag-Zeiten, wedding music (1680)
Heiliger Jesus und Sonntags-Freud erster und Winter-Theil (30 pieces), 2vv, 2 vn, vle, bc (1682)
Heiliger Jesus und Sonntags-Freud ... Sommer-Theil (28 pieces), 2vv, 2 vn, vle, bc (1684)
7 funeral motets (1678–93)

INSTRUMENTAL

Musikalischer Gemüths-Ergötzungen erstes Werck ... [56] Sonaten, Allemanden, Couranten, Balletten, Sarabanden und Giquen, 2 vn, vle, bc (1681)
Lieblicher Frühlings-Anfang oder Musicalischer Sayten-Klang ... [48] Praeludien, Allemanden, Couranten, Ballo, Sarabanden, Arien und Giquen, 2 vn, va, vle, bc (1685); 1 suite ed. in Musikschätze der Vergangenheit (Berlin); 1 prelude ed. in *Beihefte der Internationalen Musikgesellschaft*, 1st ser., v (Leipzig, 1902)
Musicalisches Klee-Blat ... [72] Praeludien, Entréen, Rondos, Bourréen, Arien, March, Canarien, Giquen ... auff ... frantzösische Art, 2 vn, vle (1707)

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ADOLF LAYER

**Schein, Johann Hermann** (*b* Grünhain, nr Annaberg [now Annaberg-Bucholz], 20 Jan 1586; *d* Leipzig, 19 Nov 1630). German composer and poet. He was an important predecessor of Bach, both as Leipzig Thomaskantor and as a gifted composer. He was one of the first composers to graft the style of the Italian madrigal, monody and concerto on to the traditional elements of Lutheran church music.

1. Life. 2. Vocal works: (i) Sacred music (ii) Secular music (iii) Occasional music. 3. Instrumental works.

1. Life. After the death of his father, a pastor and former schoolmaster, in 1593, Schein's family moved to Dresden, whence they had originally come. There, at the age of 13, he was taken into the Hofkapelle of the Elector of Saxony as a soprano. Already grounded in the principles of music, he received further instruction in both theoretical and practical music from the Kapellmeister, Rogier Michael, and became acquainted with an extensive repertory of both secular and sacred choral music in Latin, German and Italian. He distinguished himself not only in music but in his other studies as well, and following a brief matriculation at the University of Leipzig he was admitted on 18 May 1603 to Schulpforta, an electoral school near Naumburg that specialized in music and the humanities. He arrived there just after Erhard Bodenschatz had ceased to be its Kantor. Bodenschatz had compiled his famous motet collection *Florilegium Portense* (1618[1]–1621[2]; the first part appeared in a different form and with a different title, 1603[1]) for the edification of the students, who sang the motets before and after meals. Schein must have been thoroughly familiar with this repertory, though he was



1. *Johann Hermann Schein: portrait by an unknown artist, after 1618 (Musikinstrumenten-Museum, University of Leipzig)*

actually taught music by Bodenschatz's successors, first Bartholomäus Scheer and then, from 1606, Martin Roth. He left Schulpforta on 26 April 1607, returned to Dresden and in 1608 enrolled at the University of Leipzig, with an electoral scholarship, to study law and the liberal arts; he remained there for four years. The Thomaskantor at this time was Sethus Calvisius, who had preceded Bodenschatz as Kantor at Schulpforta. Schein's first publication, *Venus Kräntzlein*, appeared in 1609.

In 1613 Schein went to Weissenfels to become house music director and tutor to the children of Gottfried von Wolffersdorff, a friend from his Schulpforta days who soon recommended him for his first purely musical position, as Kapellmeister to Duke Johann Ernst the Younger at Weimar. He took up this post on 21 May 1615. On 12 February 1616 he married his first wife Sidonia, a native of Dresden and daughter of the district *Rentsekretär* Eusebius Hösel; they must have known each other from childhood for the two families had long been acquainted, and three of Schein's poems for the *Venus Kräntzlein* have acrostics spelling her name. Of the five children of this marriage only the elder son survived into adulthood. Schein's tenure at Weimar was happy but short. On 19 August 1616 he was called to Leipzig to audition for the position of Thomaskantor, which had been vacant since the death of Calvisius the previous November. He was accepted, began work in late September or early October and was immediately plunged into a dispute with the Konrektor, who was jealous of the Kantor's prestige and salary and especially of the extra income he received for wedding and funeral music. In addition to his responsibilities of directing the choral music in the Thomaskirche and the Nicolaikirche, Schein was required to teach 14 hours a week in the Thomasschule – ten hours of Latin grammar and syntax and four of singing. His most illustrious pupils were the poet Paul

Fleming and possibly the composer Heinrich Albert, whose continuo arias show the influence of his *Musica boscareccia*.

Schein's wife died as a result of complications of childbirth on 30 June 1624; his song *Sei fröhlich, meine Seele* was performed at the funeral on 2 July. He remarried on 22 February 1625; his new bride was Elizabeth von der Perre, daughter of a painter who had worked on the decoration of the organ in the Nicolaikirche. At least four of the five children of this marriage also died in infancy. In addition to the sorrows in his family life Schein suffered from poor health: he was afflicted with tuberculosis, gout, scurvy and kidney stones. Illness forced him to cancel the performance of a large work composed for the Reformation Jubilee of 1617 and postponed the publication of the first part of *Opella nova*; it also appears to have sapped his creative energy from about 1626. Two visits to the springs at Carlsbad were of no avail, and he died at the age of 44. Johann Höpner, pastor of the Nicolaikirche, preached at his funeral, and the sermon (reprinted in Spitta) includes an account of his life that provides valuable biographical information. His successor as Thomaskantor was Tobias Michael, son of Rogier Michael.

As late as 1691, W.C. Printz still identified Schütz, Schein and Scheidt as the leading German composers of their time. They were all born between 1585 and 1587, worked in close geographical proximity and knew one another. The closest friendship was between Schein and Schütz; Schütz visited Schein on his deathbed and at his request composed a motet on the text *Das ist je gewisslich wahr* (published separately (SWV277) in 1631 and revised (SWV388) in Schütz's *Geistliche Chor-Music*, 1648). There are many parallels in the early careers of these two composers, born within four months and 80 km of each other. They both began as choirboys with a talent that attracted the attention of a nobleman who supported their education, both studied law and, as composers, both distinguished themselves through the expressive setting of Luther's biblical language for a few voices with instrumental accompaniment. Several obvious differences help to account for the greater importance that history has accorded Schütz: extensive international travel, including his periods of study in Italy; more prestigious appointments; better health and much longer life.

2. VOCAL WORKS. Schein was first and foremost a composer for the voice, and he was equally devoted to sacred and secular music. In the foreword to the *Banchetto musicale* (1617) he announced his intention to publish music for worship and for social gatherings in regular alternation, and he maintained this practice throughout the productive years that followed. The stylistic categories of his music cut across the boundary between sacred and secular: in each case there is an early choral work without continuo (*Cymbalum Sionium* and *Venus Kräntzlein*), and several collections of concertos for a few voices and continuo (*Opella nova* and *Musica boscareccia*) framing a collection of continuo madrigals (*Fontana d'Israel* or *Israelis Brünlein* and *Diletti pastorali*). Although the musical techniques are similar, the sacred works are the more expressively intense.

*(i) Sacred music.* Schein sent his first collection of sacred music, *Cymbalum Sionium*, to the publisher in April 1615, just before he took up his duties as Kapellmeister at Weimar. The texts of these 30 motets are mostly biblical and are evenly divided between Latin and German. The music shows a greater stylistic variety than any of Schein's other collections, suggesting that he had written them over a period of perhaps ten years, as far back as his student days at Schulpforta. A number of them are closely related stylistically to motets by Bodenschatz, Calvisius, Handl and Lassus contained in the *Florilegium Portense*. Others, particularly those set to German texts, are in a more progressive style, less contrapuntal and with closer attention to details of word-setting. The scoring ranges from five vocal parts (two sopranos, alto, tenor and bass) to polychoral works in eight and 12 parts.

The publication of the first part of *Opella nova* in 1618 marked a decisive turning-point in Schein's style. It was his first collection of sacred concertos with continuo, and it is one of the most important early examples of the genre in Germany. The contents are modelled to some extent on Viadana's *Cento concerti ecclesiastici* (1602), which had been printed in Germany in 1609 and was perhaps even more influential there than in Italy. Schein referred the continuo player to Viadana for instructions in realizing the bass. His concertos, however, depart significantly from Viadana's in that most of them are based on Lutheran chorales. In most cases the cantus firmus is fragmented and tossed back and forth between two sopranos over an instrumental bass; five concertos for major feasts have a tenor part with the chorale in complete phrases and longer notes. Although Schein's introduction states that the bass may be played either with a bass instrument (trombone, bassoon, viola grossa) or a harmony instrument (organ, harpsichord, theorbo), there are two separate bass parts, and it is quite clear that the concertos were conceived with realization of the bass in mind. In the preface to the second part of *Opella nova* (1626) he noted that where only one voice is singing it is best to have two realizing instruments, a plucked instrument in addition to the organ. The second part differs noticeably from the first in both content and scoring. Only a third of the pieces are based on chorales, in settings generally similar to those of the first book; the majority are now biblical texts set in a variety of ways, including solo voice with obbligato instruments and solo–tutti contrasts. Freed from their reliance on chorale melodies, the concertos are longer, more richly scored, and much more expressive of the text. The Annunciation dialogue *Maria, gegrüsset seist du, Holdselige* is among the finest examples of early Baroque biblical monody in Germany.

Schein had already risen to expressive heights in sacred music with the 1623 publication of *Fontana d'Israel* or *Israelis Brünlein*, a collection of pieces composed 'in a special, graceful Italian madrigal manner'. The texts are mostly from the Old Testament, and all but one are set for five voices (two sopranos, alto, tenor and bass) and continuo. The title-page states that they can be performed 'either alone with singers and instruments or with organ or harpsichord' (fig.2). The continuo is not really necessary: it is a *basso seguente* doubling the lowest sounding part, and there are seldom fewer than three voices singing. The 'madrigal manner' refers to the particular care with which each phrase of text is set, though this is done more with the musical-rhetorical figures of the *musica poetica* of German humanism than with the extreme word-painting of the Italian madrigal. Schein's madrigals are also less contrapuntal than classical Italian madrigals, and on numerous occasions he split the




2. *Title-page of Schein's 'Fontana d'Israel' (Leipzig: Author, 1623)*

voices into two groups, with the alto participating in both. His use of unusual intervals and dissonant harmonic figures, especially the diminished 4th, is more frequent in this collection than any other. It ranks with Schütz's *Geistliche Chor-Music* as one of the masterpieces of early Baroque choral music in Germany.

Schein's last collection of sacred music was the *Cantional*. The tradition of arranging Lutheran hymns in four-part harmony with the melody in the soprano had begun with Lucas Osiander in 1586 and had flourished in the meantime. Schein's collection superseded the *Harmonia cantionum ecclesiasticarum* brought out by Calvisius, his predecessor as Thomaskantor, in 1597. It was the largest to date and included most of the hymns in use in Leipzig at the time, arranged according to liturgical usage or occasion. He was the first to introduce continuo figures into the bass part for the use of 'organists, instrumentalists and lutenists'. In assembling the *Cantional* he assumed various roles: editor, arranger, author and composer. For most of the hymns he wrote new harmonizations, sometimes making minor changes (often chromatic) in the melody, sometimes replacing an existing melody with a new one of his own. In addition there are 41 hymns with text, melody and setting by Schein himself. Most of them are either psalm paraphrases or funeral hymns or songs, five (nos.245–9) for members of his own family. In 1645 Tobias Michael, Schein's successor as Thomaskantor, prepared a second edition of the *Cantional*, adding 22 more funeral pieces by Schein and four of his own. Although many of Schein's hymns were taken into later hymnals in the 17th and 18th centuries, only one is still in general use, *Mach's mit mir Gott nach deiner Güt*, based on an earlier melody and first published with Schein's text as a funeral piece in 1628. *See also* CHORALE SETTINGS, §I, 3.

*(ii) Secular music.* Schein wrote his own texts for all of his secular music. His first collection, *Venus Kräntzlein*, was published while he was still a student at the University of Leipzig and certainly reflects the informal music-making of the students. The 17 vocal pieces mainly follow in the tradition of the German folksong in both text and music. All but one are in five parts (two sopranos, alto, tenor and bass) and in a simple homophonic style with the melody in the top voice. They are short, syllabic settings in binary form with little text repetition, stylistically indebted to Hans Leo Hassler's *Lustgarten* (1601) and with scarcely a hint of the individuality of Schein's later works.

*Musica boscareccia* or *Wald-Liederlein* appeared in three parts (in 1621, 1626 and 1628), which are all similar in style. These were by far the most popular of Schein's collections, appearing in numerous reprints as

late as 1643 and finally in the form of sacred contrafacta by Eckhardt Leichner under the title *Musica boscareccia sacra* (1644–51). The texts represent a great change from the *Venus Kräntzlein* in both content and style. The poems are populated by a cast of characters taken from the Italian pastoral tradition: the shepherds and shepherdesses Corydon and Phyllis, Mirtillo and Delia, and the deities Amor or Cupid, Phoebus, Pan and Venus. The literary style is dominated by rhetorical figures such as exclamation, repetition and metaphor, frequently combined with a corresponding musical figure. The settings are all for two sopranos and a bass that is both texted and figured. In his preface Schein outlined six ways of performing them, ranging from three singers without continuo or with various vocal and instrumental combinations to one soprano accompanied only by continuo. They thus belong to two traditions, the late Italian villanella, as Schein acknowledged on the title-page, and the few-voiced concerto. The same scoring for two sopranos and bass is found frequently in the first part of *Opella nova*; the two soprano parts are treated in much the same way in both collections, but the bass part in *Musica boscareccia* is more vocal in character and more closely linked motivically with the upper voices, often in parallel 3rds or 10ths.

Schein's *Diletti pastorali* or *Hirten Lust* (1624) is the first published collection of German continuo madrigals, the secular counterpart to *Fontana d'Israel* or *Israelis Brünlein*, which had appeared the previous year. The poetry is similar to that of *Musica boscareccia* but with an even closer reliance on the Italian pastoral tradition, extending to a close imitation of actual metrical and rhyme schemes used by Tasso and Guarini. The music is naturally much lighter than that of *Fontana d'Israel* but is similar in texture; the madrigals are scored for five voices (two sopranos, alto, tenor and bass) and continuo, and, though Schein gave no instructions as to performance, the continuo is equally dispensable. The most important change compared with *Musica boscareccia* is the abandonment of strophic form; this enabled him to set each phrase of a text specifically, without having to worry about how the music would fit succeeding strophes. Poet and composer are more completely integrated here than in any of his other collections, and Rauhe has catalogued a large number of both rhetorical and musical figures that relate to one another in a variety of ways.

The *Studenten-Schmauss* (1626) interrupts the regular alternation of secular and sacred collections and represents a reversion to the style of the *Venus Kräntzlein*. It consists of five simple and delightful drinking-songs for five voices (two sopranos, alto, tenor and bass), with the vocal bass figured. In their earthiness they serve to underline the degree to which the sacred and the secular were intertwined in Schein's work.

*(iii) Occasional music.* Schein was commissioned to compose music for numerous occasions, mainly weddings and funerals. Following the custom of the time these pieces were published separately in a small edition, and a number of these prints, which extend from 1617 to 1630, still survive. In many cases the piece was later published in one of the collections, often in revised form and sometimes completely re-composed: surviving concordances indicate that the funeral music was mainly taken into the *Cantional* and the wedding music into *Musica boscareccia* or *Diletti pastorali*. The wedding pieces could be either sacred or secular. Although most of them are secular trios similar to *Musica boscareccia*, there are large polychoral settings of psalm texts as well. Schein stated in the preface to *Fontana d'Israel* that many of its contents were originally occasional works; although none has survived in a separate print, many of the texts are suitable for a wedding or a funeral. The same can be said of *Cymbalum Sionium*. The earliest surviving funeral piece, *Ich will schweigen*, composed in 1617 for the funeral of Dorothea, Duchess of Saxony, anticipates the style of *Fontana d'Israel*. Schein also composed music for other occasions, such as the yearly inauguration of the new town council. One such piece, *Exaudiat te, Dominus*, was composed for the inauguration of the new Rektor of the university in 1624 and two years later was taken into the second part of *Opella nova*.

3. INSTRUMENTAL WORKS. Instrumental music accounts for only a small portion of Schein's output. Nevertheless, his one instrumental collection, the *Banchetto musicale* (1617), marks a highpoint in the history of the variation suite. Though he did not call them suites, there are 20 numbered groups of 'pavanes, galliards, courantes and allemandes, which are arranged so that they correspond to one another in both mode and invention', to quote Schein's own description. There is also a tripla following each allemande, but it is clear from both the title and the layout of the page that Schein did not consider this a separate movement. Variation takes place on two levels in these suites. The tripla is a strict *proportio* to the allemande, a simple reworking of the same music in triple time. The other three movements also share musical motifs with the allemande, but here the relationship is much freer and there is no bar-for-bar correspondence. Although the immediate predecessor of Schein's collection was Paul Peuerl's *Newe Padouan, Intrada, Däntz unnd Galliarda* (1611), both are clearly rooted in the duple–triple dance pairs of the 16th century. Schein's suites are actually the combination of two such pairs, pavan–galliard and allemande–tripla, separated by a single courante. The allemande and tripla are close to actual dance music, four-part, homophonic and folklike in style; the pavan and galliard are in five parts, stylized and contrapuntal; the courante holds an intermediate position, in 6/4 time but with little of the hemiola that was to characterize this dance later. The suites could be played 'on any instruments but preferably on viols' and were probably composed as dinner music at Weissenfels and Weimar. With its lack of a continuo part, the *Banchetto musicale* is the last of Schein's collections in the style of the *prima prattica*; the harmonic boldness of his later style is, however, already evident, and he announced here that his next publication (*Opella nova*, i) would contain a 'basso continuo ad organum'.

Schein's only other instrumental pieces are appended to his earlier vocal collections. The three canzonas, especially the one in *Cymbalum Sionium*, are comparable with those of Giovanni Gabrieli and are fine early examples of German instrumental fugal art.

WORKS

*where there is no separate continuo part, but a figured vocal bass, bc is given in square brackets*

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*J.H. Schein: Sämtliche Werke*, i–vii, ed. A. Prüfer (Leipzig, 1901–23/*R*) [P]

*J.H. Schein: Zwei Motetten für fünfstimmigen gemischten Chor und Basso Continuo (ad libitum)*, ed. E. Möller (Wiesbaden, 1993) [SM]
*J.H. Schein: Sechs Kantionalsätze für vier bis fünf Stimmen und Basso Continuo (ad libitum)*, ed. E. Möller (Wiesbaden, 1993) [SK]
*J.H. Schein: Hoffe auf den Herren für fürfstimmigen gemischten Chor und Basso Continuo*, ed. E. Möller (Wiesbaden, 1994) [SH]

SACRED VOCAL

*monophonic settings and works by other composers in Cantional are not listed*

Cymbalum Sionium sive Cantiones sacrae, 5–12vv (Leipzig, 1615) [1615]
Opella nova, geistlicher Concerten … auff italiänische Invention componirt, 3–5vv, bc (Leipzig, 1618, 2/1626) [1618]
Fontana d'Israel, Israelis Brünlein, auserlesener Krafft-Sprüchlin altes und newen Testaments … auf einer … Italian madrigalische Manier, 5, 6vv, bc (Leipzig, 1623, 2/1651) [1623]
Opella nova, ander Theil, geistlicher Concerten, 3–6vv/insts, bc (Leipzig, 1626) [1626]
Cantional oder Gesangbuch Augspurgischer Confession, 4–6vv (Leipzig, 1627, enlarged 2/1645) [1627 or 1645]

Ach Gott, dass du uns hast so mild, SATB [bc], 1627; A ii/1, 112
Ach Gott, tu dich erbarmen, SATB [bc], 1627; A ii/2, 101
Ach Gott und Herr, SATB [bc], 1627; A ii/2, 75
Ach Gott vom Himmel sieh darein, SATB [bc], 1627; A ii/1, 135
Ach Gott vom Himmel sieh darein, SS, bc, 1618; A iv, 98, P v, 82
Ach Herr, ach meiner schone, SSATB, bc, 1623; A i, 125
Ach Herr, erzeige Gnade mir, SSATB [bc], 1645; pubd separately without bc (Leipzig, 1625); A ii/2, 121
Ach Herr, nach dir verlanget mich, SATB [bc], 1627; original version pubd separately (Leipzig, 1623); A ii/1, 140
Ach Herr, wie ist der Feinde mein, SATB [bc], 1627; A ii/1, 132
Ach lob den Herrn, o Seele mein, SATB [bc], 1627; A ii/2, 28
Ach mein herzliebes Jesulien, S (Leipzig, 1622)
Ach mein herzliebes Jesulien, SSATB [bc] (Leipzig, 1622)
Ach wie elend ist unser Zeit, SATB [bc], 1627; A ii/2, 63
A Domino factum est istud, SSAT, ATBB, 1615; A iii/2, 49, P iv/2, 35
Allein Gott in der Höh sei Ehr, SATB [bc], 1627; A ii/1, 72
Allein Gott in der Höh sei Ehr, SST, bc, 1626; A v, 19, P vi, 18
Allein nach dir, Herr Jesu Christ, SATB [bc], 1627; A ii/2, 65
Allein zu dir, Herr Jesu Christ, SATB [bc], 1627; A ii/1, 89
Alleluia: Ich danke dem Herren, SSAATTBB, 1615; A iii/2, 93, P iv/2, 71
Alleluia: Lobet ihr Knechte des Herrn, SSATB, 1615; A iii/1, 33, P iv/1, 35
Alleluia: Wohl dem, der den Herren fürchtet, SSAT, ATTB, 1615; A iii/2, 107, P iv/2, 81
Alleluia: Wohl dem, der den Herren fürchtet (wedding motet), SATB, SATB, bc (Leipzig, 1618)
Als anfangs in dem Paradeis, SATB [bc], 1645; pubd separately (Leipzig, 1628); A ii/2, 134
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Sankt Paulus die Korinthier, SATB [bc], 1627; A ii/2, 97
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Selig sind, die da geistlich arm sind, SSATB, bc, 1626; A v, 263, P vii, 74
Sic Deus dilexit mundum, SSAT, ATBB, 1615; A iii/2, 40, P iv/2, 28
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Siehe an die Werk Gottes, SSATB, bc, 1623; A i, 83
Siehe, das ist mein Knecht, T, 2 insts, bc, 1626; A v, 3, P vi, 1
Siehe, nach Trost war mir sehr bange, SSATB, bc, 1623; A i, 118
Sie ist mir lieb, die werte Magd, SATB [bc], 1627; A ii/2, 48
Singen wir aus Herzengrund, SATB [bc], 1627; A ii/1, 108
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So fahr ich hin mit Freuden, SSATB [bc], 1627; A ii/2, 80
So freue dich, Jüngling, in deiner Jugend, SSATTB, 1615; A iii/1, 97, P iv/1, 96
Spiritus sancti gratia, SATB [bc], 1627; A ii/1, 64
Stellt ein eur Klag und Weinen, SSATB [bc], 1645; pubd separately (Leipzig, 1628); A ii/2, 126
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Veni creator Spiritus, SATB [bc], 1627; A ii/1, 65
Veni redemptor gentium, SATB [bc], 1627; A ii/1, 6
Venite, exultemus Domino, 12vv, 1615; A iii/2, 181, P iv/2, 142
Verbum caro factum est, SSATTB, 1615; A iii/1, 63, P iv/1, 70
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Vom Himmel hoch da komm ich her, SSATB [bc], 1627; A ii/1, 9
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Wär Gott nicht mit uns diese Zeit, SATB [bc], 1627; A ii/2, 21
Warum betrübst du dich, mein Herz, SATB [bc], 1627; A ii/2, 29
Warum betrübst du dich, mein Herz, SST, bc, 1626; A v, 282, P vii, 93
Warum tobn die Heiden doch, SATB [bc], 1627; A ii/1, 131
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Was fürchst du, Feind Herodes, sehr, SATB [bc], 1627; A ii/1, 28
Was mein Gott will, das gscheh allzeit, SATB [bc], 1627; A ii/2, 55
Was weinet ihr?, SATB (Rostock, 1650)
Wem ein tugendsam Weib bescheret ist, SSATB, bc, 1623; A i, 145
Wende dich, Herr, und sei mir gnädig, SSATB, bc, 1623; ed. in A i, 32, and Cw, xii (1931)
Wenn dich Unglück tut greifen an, SATB [bc], 1627; A ii/2, 36
Wenn dich Unglück tut greifen an, SSATB [bc], 1627; A ii/2, 37
Wenn Gott der Herr Zion erlösen wird, SATB [bc], 1627; original version pubd separately (Leipzig, 1624); A ii/2, 23
Wenn mein Stündlein vorhanden ist, SATB [bc], 1627; A ii/2, 59
Wenn wir in höchsten Nöten sein, SATB [bc], 1627; A ii/2, 31
Wer unter dem Schirm, SSAATB, 1615; A iii/1, 169, P iv/1, 150
Wer Gott vertraut, hat wohl gebaut, SATB [bc], 1627; A ii/2, 30
Wie lieblich sind deine Wohnunge, SATB [bc] (Leipzig, 1628)
Wie lieblich sind die Wohnung dein, SSATB [bc] (Leipzig, 1626); SK
Wie lieblich sind die Wohnung dein, SATB [bc], 1627; A ii/2, 8
Wie schön leuchtet der Morgenstern, SATB [bc], 1627; A ii/2, 50
Wir Christenleut habn itzund Freud, SATB [bc], 1627; A ii/1, 24
Wir gläuben all an einen Gott, SATB [bc], 1627; A ii/1, 84
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Wohl dem, der nicht im Rat der Gottlosen wandelt, SATB [bc], 1627; A ii/1, 129
Wohl mir, das ist mir lieb, SSATB (Leipzig, 1622)
Wohl mir, das ist mir lieb, SATB [bc], 1627; A ii/2, 16
Wo ist dein Freund hingangen, SSA, ATB, 1615; A iii/1, 89, P iv/1, 89
Zion spricht, der Herr hat mich verlassen, SSATB, bc, 1623; ed. in A i, 40, and Cw, xii (1931)

Zion spricht, der Herr hat mich verlassen [Lamentatio ecclesiae], 9/14vv, bc (Leipzig, 1629)
Zwing dich, o liebe Seele mein, SSATB [bc], 1645; pubd separately (Leipzig, 1629); A ii/2, 129
5 motets, 2, 3vv, bc, $1637^{3}$, $1638^{5}$, from 1618
18 chorales, $1641^{4}$, from 1627
1 chorale, 5vv, bc, $1646^{3}$, from 1627

For single prints, now lost, see Möller (1988)

SECULAR VOCAL
*all texts by Schein*

Venus Kräntzlein ... oder Newe weltliche Lieder, 5vv, neben etzlichen Intraden, Gagliarden und Canzonen (Wittenberg, 1609) [1609]
Musica boscareccia, oder Wald-Liederlein auff italian-villanellische Invention ... mit lebendiger Stimm ... auch auff musicalischen Instrumenten zu spielen, 3vv (Leipzig, 1621, 6/1643) [1621]; Ander Theil (Leipzig, 1626, 6/1641) [1626a]; Dritter Theil (Leipzig, 1628, 5/1643) [1628]; also pubd with altered text as Musica boscareccia sacra, i–iii (Erfurt, 1644–51)
Diletti pastorali, Hirten Lust, 5vv, bc, auff Madrigal-Manier componirt (Leipzig, 1624) [1624]
Studenten-Schmauss a 5: einer löblichen Compagni de la Vinobiera (Leipzig, 1626) [1626b]

Ach, Amor, du Liebesgott (wedding song), SSB [bc] (Leipzig, 1625); P ii, 153
Ach Äsculapi wohl erfahrn (wedding song), SSB, bc (Leipzig, 1624); P ii, 141
Ach edles Bild, SSATB, 1609; A vi, 16, P i, 18
Ach Filli, Schäfrin zart, SSB [bc], 1626a; A vii, 42, P ii, 50
Ach weh, bin ich Amor?, SSB [bc], 1626a; A vii, 48, P ii, 56
All wilden Tier im grünen Wald, SSATB, bc, 1624; A viii, 22, P iii, 25
Als Filli schön und fromm, SSATB, bc, 1624; A viii, 60, P iii, 68
Als Filli zart einst etwas dürstig ward, SSB [bc], 1626a; A vii, 52, P ii, 60
Amor, das blinde Göttelein, SSB [bc], 1621; A vii, 20, P ii, 24
Amor, das liebe Räuberlein, SSATB, bc, 1624; A viii, 91, P iii, 105
Amor heut triumphieret, SSB [bc], 1621; A vii, 28, P ii, 35
Amor, wie ist dein Lieblichkeit, SSATB, 1609; A vi, 22, P i, 24
Aurora schön mit ihrem Haar, SSATB, bc, 1624; A viii, 81, P iii, 93
Concordia zu jeder Zeit (wedding song), SSB [bc], 1628; pubd separately (Leipzig, 1626); A vii, 80, P ii, 91
Cupido blind, das Venuskind (wedding song), SSATB, bc, 1624; pubd separately (Leipzig, 1622); A viii, 38, P iii, 42
Cupido klein, das Göttlein blind, SSB [bc], 1626a; A vii, 60, P ii, 68
Cupido von eim Bienenstich (wedding song), SSB [bc] (Leipzig, 1623); P ii, 137
Der edle Schäfer Coridon, SSB [bc], 1621; A vii, 26, P ii, 31
Der Hirte Coridon, SSB [bc], 1621; A vii, 30, P ii, 37
Der Hirte Coridon (wedding song), SSATTB, bc (inc.) (Leipzig, 1618); P iii, 131
Der kühle Maien, SSB [bc], 1628; A vii, 103, P ii, 114
Die Myrtensträuch und Wälder grün, SSB [bc], 1626a; A vii, 56, P ii, 64
Die Vöglein singen, SSATB, bc, 1624; A viii, 32, P iii, 36
Einsmals ich ein Jungfräulein, SSATB, 1609; A vi, 18, P i, 20
Einsmals von einem Bienelein, SSB [bc], 1628; A vii, 107, P ii, 118
Einsmals wett Coridon, SSB [bc], 1628; A vii, 92, P ii, 104
Filli, deine lieb Äuglein klar, SSB [bc], 1621; A vii, 6, P ii, 12
Filli, die schöne Schäferin, SSB [bc], 1621; A vii, 22, P ii, 29
Frau Nachtigall mit süssem Schall, SSB [bc], 1621; A vii, 4, P ii, 10
Frau Venus in ihr Gärtelein (wedding song), SSB [bc] (Leipzig, 1625); P ii, 149
Frau Venus und ihr blinder Sohn, SSB, [bc], 1626a; A vii, 65, P ii, 73
Freu dich, mein lieber Coridon (wedding song), SSB, bc (Leipzig, 1623); P ii, 134
Freut euch, ihr Hirten mein, SSB [bc], 1621; A vii, 15, P ii, 22
Frischauf, du edle Musikkunst, SSATB, 1609; A vi, 2, P i, 2
Frischauf, ihr Klosterbrüder mein, SSATB [bc], 1626b; A vi, 58, P iii, 142
Fürwahr, Cupido Klein (wedding song), SSB, bc (Leipzig, 1625); P ii, 157
Gleichwie ein armes Hirschelein, SSB [bc], 1621; A vii, 35, P ii, 42
Gleichwie ein kleines Vögelein, SSATB, 1609; A vi, 13, P i, 14
Gott Febo mit den Strahlen sein (wedding song), SSB, bc (Leipzig, 1625); P ii, 145
Gott grüss euch, Schäfr und Schäferin, SSB [bc], 1626a; A vii, 46, P ii, 54
Herbei, wer lustig sein will hier, SSATB, 1609; A vi, 21, P i, 23
Heulen und schmerzlichs Weinen, SSATB, 1609; A, vi, 10, P i, 10
Holla, gut Gsell, SSATB [bc], 1626b; A vi, 67, P iii, 148
Hört Wunder, hört, SSB [bc], 1628; A vii, 84, P ii, 96
Ich bin ein Bergmann wohlgemut, SSB [bc], 1626a; A vii, 68, P ii, 77
Ich will nun fröhlich singen, SSAA, TTBB, 1609; A vi, 28, P i, 30
Ihr Brüder, lieben Brüder mein, SSATB [bc], 1626b; A vi, 70, P iii, 150
In Filli schönen Äugelein (wedding song), SSATB, bc, 1624; pubd separately (Leipzig, 1622); A viii, 16, P iii, 17
In grosser Traurigkeit, SSB [bc], 1621; A vii, 10, P ii, 16
Itzund ich mich vergleiche, SSATB, 1609; A vi, 26, P i, 28
Juch holla, freut euch mit mir (wedding song), SSB [bc], 1626a; pubd separately (Leipzig, 1625); A vii, 50, P ii, 58
Kickehihi, kakakanei, SSB [bc], 1628; A vii, 110, P ii, 121
Mein Schifflein lief im wilden Meer, SSATB, bc, 1624; A viii, 52, P iii, 59
Mirtillo gut in einem Wald (wedding song), SSB [bc] (Leipzig, 1619); P ii, 125
Mirtillo hat ein Schäfelein (wedding song), T, bc (Leipzig, 1622); P ii, 129
Mirtillo hat ein Schäfelein, SSATB, bc, 1624; A viii, 66, P iii, 76
Mirtillo mein, dein Delia (wedding song), SSB [bc], 1621; pubd separately (Leipzig, 1620); A vii, 20, P ii, 27
Mit Freuden, mit Scherzen (wedding song), SSB [bc], 1628; pubd separately (Leipzig, 1627); A vii, 90, P ii, 102
Mit Lust zu tragen mir gefällt, SSATB, 1609; A vi, 6, P i, 6
Nun hat sich's Blättlein umgewendt, SSB [bc], 1626a; A vii, 58, P ii, 66
O Amarilli, schönste Zier, SSATB, bc, 1624; A viii, 3, P iii, 1
O Amarilli zart (wedding song), SSATB, bc, 1624; pubd separately (Leipzig, 1623); A viii, 72, P iii, 83
O Berg und Tal, ihr Felsen all, SSB [bc], 1626a; A vii, 63, P ii, 71
O brennende Äugelein, SSB [bc], 1628; A vii, 74, P ii, 84
O Coridon, heut blüht dein Glück, SSB [bc], 1621; A vii, 26, P ii, 33
O Coridon, lass dein Schalmei, SSB [bc], 1621; A vii, 13, P ii, 19
O Filli, schönste Zier, SSB [bc], 1628; A vii, 100, P ii, 111
O Filli, schön und subtil, SSB [bc], 1621; A vii, 2, P ii, 7
O Filli, wärt ihr mein, SSB [bc], 1628; A vii, 97, P ii, 109
O Fortun, SSAAT, 1609; A vi, 8, P i, 8
O Kanarivögelein, SSB [bc], 1628; A vii, 105, P ii, 116
O Luft, du edles Element, SSB [bc], 1628; A vii, 72, P ii, 82
O Schäferin, o Filli mein, SSB [bc], 1626a; A vii, 40, P ii, 48
O Scheiden, o bitter Scheiden, SSB [bc], 1621; A vii, 32, P ii, 39
O schönste Filli mein, SSB [bc], 1626a; A vii, 67, P ii, 75
O seidene Härelein, SSB [bc], 1628; A vii, 76, P ii, 86
O Sternenäugelein, SSB [bc], 1628; A vii, 78, P ii, 88
O Tirsi, Tirsi, freu dich sehr (wedding song), SSB [bc], 1628; pubd separately (Leipzig, 1627); A vii, 82, P ii, 93
O Venus und Cupido blind, SSATB, bc, 1624; A viii, 8, P iii, 6
Post Martinum bonum vinum [Lasst uns freuen], SATTB, 1609; A vi, 54, P i, 57
Relation von Filli und von Coridon, SSB [bc], 1626a; A vii, 44, P ii, 52
Rings um mich schwebet Traurigkeit, SSATB, 1609; A vi, 12, P i, 12
Sieh da, mein lieber Coridon, SSB [bc], 1621; A vii, 8, P ii, 14
Sieh da, sieh da, ihr lieben Herrn, SSATB [bc], 1626b; A vi, 64, P iii, 146
So da, mein liebes Brüderlein, SSATB [bc], 1626b; A vi, 61, P iii, 144
Soll denn so mein Herz, SSATB, 1609; A vi, 24, P i, 26
Soll es denn nun nicht anders sein, SSATB, 1609; A vi, 20, P i, 22
Sollt ich mein Freud verschweigen, SSATB, 1609; A vi, 4, P i, 4
Tret't heran, ihr Hirten all, SSB [bc], 1628; A vii, 95, P ii, 107
Unlängst dem blinden Göttelein, SSATB, bc, 1624; A viii, 99, P iii, 115
Unverhofft kommet oft, SSB [bc], 1628; A vii, 86, P ii, 98
Vergiss aller der Traurigkeit, SSAAT, 1609; A vi, 14, P i, 16
Viel schöner Blümelein (wedding song), SSB [bc], 1626a; pubd separately (Leipzig, 1623); A vii, 54, P ii, 62
Wenn Filli ihre Liebesstrahl, SSATB, bc, 1624; A viii, 27, P iii, 30
Wenn ich durch Ach mein Liebesqual, SSB [bc], 1628; A vii, 88, P ii, 100
Wie kömmt's, o zarte Filli mein, SSATB, bc, 1624; A viii, 45, P iii, 50
Wohlauf, du edle Lyr, SSB [bc], 1626a; A vii, 38, P ii, 46
MS works: Qui fit, quod Nymphae, SSSB, 1609, ed. in Möller (1994); Kanon, 4vv, 1609, ed. in Möller (1994); Madrigalo: Lob u. Danck, S, str, bc, 1615, *D-GOl**

For single prints, now lost, see Möller (1988)

INSTRUMENTAL

All suites in four movements: Padouana, Gagliarda, Courente, Allemande–Tripla
Venus Kräntzlein ... oder Newe weltliche Lieder [5vv] neben etzlichen Intraden, Gagliarden und Canzonen (Wittenberg, 1609) [1609]
Cymbalum Sionium sive Cantiones sacrae, 5–12vv (Leipzig, 1615) [1615]
Banchetto musicale newer ... Padouanen, Gagliarden, Courenten und Allemanden à 5, auff allerley Instrumenten (Leipzig, 1617) (1617]
Canzon: Corollarium, a 5, a, 1615; P i, 60
Canzon, a 5, a, 1609; A vi, 39, P i, 41
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Galliarda, a 5, d, 1609; A vi, 38, P i, 40
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Intrada, a 5, d, 1609; A vi, 34, P i, 35
Intrada, a 5, G, 1609; A vi, 35, P i, 37
Intrada, 'Zinck, Viglin, Flödt, Basso', d, 1617; A ix, 145, P i, 198
Padouana, 4 crumhorns, d, 1617; A ix, 147, P i, 201
[Suite] no.1, a 4, 5, d, 1617; A ix, 3, P i, 67
[Suite] no.2, a 4, 5, d, 1617; A ix, 10, P i, 74
[Suite] no.3, a 4, 5, e, 1617; A ix, 18, P i, 81
[Suite] no.4, a 4, 5, G, 1617; ed. in A ix, 25, P i, 87, and Mw, xxvi (1964), 108
[Suite] no.5, a 4, 5, G, 1617; A ix, 33, P i, 94
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[Suite] no.8, a 4, 5, C, 1617; A ix, 56, Pi, 115
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[Suite] no.12, a 4, 5, d, 1617; A ix, 84, P i, 140
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[Suite] no.14, a 4, 5, G, 1617; A ix, 98, P i, 153
[Suite] no.15, a 4, 5, G, 1617; A ix, 104, P i, 159
[Suite] no.16, a 4, 5, a, 1617; A ix, 110, P i, 165
[Suite] no.17, a 4, 5, a, 1617; A ix, 117, P i, 172
[Suite] no.18, a 4, 5, C, 1617; A ix, 125, P i, 179
[Suite] no.19, a 4, 5, F, 1617; A ix, 132, P i, 185
[Suite] no.20, a 4, 5, e, 1617; A ix, 139, P i, 192
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1 pavan in Amoenitatum musicalium hortulus (Leipzig, 1622)

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A. Carrdus: 'Consolatory Dialogue in Devotional Writings by Men and Women of Early Modern Protestant Germany', *Modern Language Review*, xciii (1998), 411–27
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KERALA J. SNYDER/GREGORY S. JOHNSTON

**Scheinpflug, Paul** (*b* Loschwitz, nr Dresden, 10 Sept 1875; *d* Memel [now Klaipėda, Lithuania], 11 March 1937). German conductor and composer. He studied music at the Dresden Conservatory. For two years (1897–8) he was employed as a music teacher and violinist in the home of a Russian noble in Kiev, and from 1898 served as leader and choral director of the Bremen SO. From 1909 to 1914 he conducted the Musikverein orchestra in Königsberg, serving concurrently as director of the choruses at the music academy. He was city music director in Duisburg in the 1920s and then conductor of the Dresden PO (1929–33). In his later years he was a popular guest conductor with many orchestras. Scheinpflug's compositions stand in the mainstream of German music; Brahms was often his model, as is evident in the first movement of the Violin Sonata op.13.

WORKS
*(selective list)*

Op: Das Hofkonzert, op.24, perf. 1922
Orch: Frühling, op.8 (1906); Lustspiel-Ouvertüre, op.15 (1909); Bundes-Ouvertüre, op.20 (1918); Serenade, op.26, vc, eng hn/va,

hp, str (1937); Ein Sommertagebuch, op.27 (1938); Nokturno, op.28 (1938); other works, incl. film scores
Chbr: Pf Qt, E, op.4 (1903); Sonata, F, op.13, vn, pf (1908); Str Qt, c, op.16 (1912); Str Trio, G, op.19 (1912); Prelude and Fugue, op.21, pf/chbr orch (*c*1918); Notturno, D, vn, pf
Vocal: Rosa Zenock, op.23, reader, S, A, female chorus, orch (1918); over 30 lieder, male choruses
Principal publisher: Heinrichshofen

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WILLIAM D. GUDGER

**Scheitholt** [Scheitholz] (Ger.: 'log-wood'; Dutch *noordse balk*; Fr. *bûche, bûche de Meuse*; Flemish *vlier*; Swiss-Ger. *Hexenscheit*). A strummed zither of Germany and the Alpine areas. *See* ZITHER, §3.

**Schelb, Josef** (*b* Bad Krozingen, nr Freiburg, 14 March 1894; *d* Freiburg, 8 Feb 1977). German composer. After studying with Hans Huber, Barblan and others, he made concert tours of Europe and South America as accompanist to the violinist Juan Manén. From 1924 he taught at the Karlsruhe Conservatory, eventually becoming professor (1932–59). His music, which covers the full range of standard genres, was strongly influenced by Reger and by French Impressionism, although he also used 12-note techniques. The French Revolutionary setting of his opera *Charlotte Corday* prohibited its performance during the Nazi era.

WORKS
(*selective list*)

Stage: Notturno (ballet, 1, A. von Grolmann), Mannheim, 1941; Charlotte Corday (op, prologue, 3, epilogue, F. Baser), 1940–43, unperf.; Die schöne Lau (ballet, 3 scenes, D. Hansen), Saarbrücken, 1952; Die Falken (op, A. Bergengruen), 1967, unperf.
7 syms., 1930–62
Other orch: Kammersymphonie, 1929; 3 concs. for orch, 1941–5; Symphonisches Vorspiel, 1959; many concs.
Chbr: Sextet, fl, cl, str qt; Wind Qnt; Cl Qnt; 3 str qts; Ob Qt; Qt, cl, va, vc, pf; Hn Qt; 2 str trios; 2 pf trios; Trio, fl, va, hp; Trio, fl, vn, pf; Trio, cl, vn, pf; Trio, fl, vc, pf; many duo sonatas; pf solos and duets
Vocal: 3 Sonette (Michelangelo), male chorus, pf (1920); De Sancta Trinitate, cant., solo vv, chorus, chbr orch (1930); Kindheit (R.M. Rilke), S, str qt, 1949; many solo lieder, motets, secular choruses
Principal publisher: Müller

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W. Zentner: 'Ein Musiker vom Oberrhein', *ZfM*, Jg.115 (1954), 216–17
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FRIEDRICH BASER

**Schelble, Johann Nepomuk** (*b* Hüfingen, 16 May 1789; *d* Hüfingen, 6 Aug 1837). German singer, conductor and teacher. He was a choirboy at Obermarchtal, moving in 1803 to the Donaueschingen Gymnasium. His singing career from 1808 to 1814 centred on the Stuttgart court and opera house, where he sang tenor and baritone roles. From 1812 he also taught at the Stuttgart Royal Musical Institute, and in 1814 went to tour in German opera houses and in Vienna. The Frankfurt theatre engaged him from 1817 to 1819; he left because of ill-health. In 1818 he founded the Frankfurt Cäcilienverein. Built on the lines of the Berliner Sing-Akademie, it performed numerous choral works by Mozart, Handel, Palestrina, Scarlatti and others, and was highly regarded by critics. Schelble participated in the Bach revival, conducting the *St Matthew Passion* on 2 May 1829: unlike Mendelssohn, Schelble rewrote the recitatives in more 'polished' style. He conducted the Cäcilienverein up to the year of his death. Schelble developed a system of teaching young musicians rudiments and sight-singing that was later adapted by Lanz, Widmann and F.W. Rühle. His compositions chiefly comprise choral and vocal works, some chamber music and various teaching exercises.

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R. Sietz: *Aus Ferdinand Hillers Briefwechsel* (Cologne, 1958)
G. Feder: 'J.N. Schelbles Bearbeitung der Matthäuspassion J.S. Bachs', *Mf*, xii (1959), 201–6
B. Wright: *Johann Sebastian Bach's Matthäus-Passion: a Performance History 1829–1854* (diss., U. of Michigan, 1983)

DAVID CHARLTON

**Schellbecken** (Ger.). *See* CYMBALS.

**Schelle, Johann** (*b* Geising, Saxony, bap. 6 Sept 1648; *d* Leipzig, 10 March 1701). German composer. As Kantor of the Thomaskirche, Leipzig, he held one of the leading musical posts in Germany, and he was an important composer of sacred cantatas to German texts.

1. LIFE. Schelle was born into a respected musical family, his father being Kantor and schoolmaster at Geising. In 1655 he entered the choir of the Dresden electoral chapel under Schütz; two years later he was sent on to the ducal court at Wolfenbüttel, where Schütz was Kapellmeister *in absentia* at the time. He acquitted himself well there and, when his voice broke, continued his education in Leipzig, entering the Thomasschule under Knüpfer in 1665 and later attending the university. In October 1670 he took up the post of Kantor at nearby Eilenburg, having been recommended by Knüpfer as an accomplished performer, especially on the keyboard, with experience in teaching and composition. Schelle remained on friendly terms with Knüpfer (who was godfather to one of his children) and eventually succeeded him as Kantor of the Thomaskirche, Leipzig, on 31 January 1677. The post carried with it the office of *Director chori musici* for the city, responsibility for the music at the Nikolaikirche and also, after 1679, at the Paulinerkirche (on academic occasions), as well as teaching duties at the Thomasschule in music, Latin and catechism. In 1699 Schelle also applied for the post of *Musikdirektor* at the Neukirche in Leipzig, but it is not clear whether he was actually appointed.

Schelle's appointment was made against the wishes of the mayor, Lorenz von Adlershelm, who had supported Georg Bleyer, one of the 11 rival candidates, and who remained antagonistic to Schelle and to the changes he introduced into the musical content of services at the Thomaskirche. Matters came to a head when Schelle replaced the Latin compositions written by Italian masters, which were customarily performed after the morning Gospel, by music to German texts; the latter would often take the form of a cantata based on the Gospel reading, with the insertion of appropriate lied verses or other rhymed texts. Adlershelm instructed the Kantor to restore the Latin settings for the Christmas season of 1683, but his wish was overruled by the city council, who decided in favour of Schelle. The continuation of this practice being thus made possible, it became one of Schelle's most important achievements: he introduced into the Protestant

liturgy in Leipzig not only the Gospel cantata to German texts but later the chorale cantata too. The chorale cantata was similarly intended to expound the teaching of the Gospel and was performed immediately after it; the sermon then took place, after which the same chorale would be sung by the whole congregation. This procedure was established through the joint efforts of Schelle and the pastor of the Thomaskirche, J.B. Carpzow. Schelle's setting of *Vom Himmel kam der Engel Schar* was probably intended for this kind of performance, since the chorale is kept intact and would have been easily recognized by the congregation. He seems to have played little part in the fierce theological controversies that took place at Leipzig in the 1680s between the orthodox Lutherans, led by Carpzow, and the Pietists, although he did reveal his sympathies with the latter by writing some of the melodies for *Der andächtige Student*, a collection of devotional hymns and prayers compiled by Joachim Feller. At the time of his death, the morale of the Thomasschule was in decline, undermined by a spirit of discontent and lack of discipline; while he was by no means solely responsible for this state of affairs, he did not leave an easy task for his successor and cousin, Johann Kuhnau. The university Rector read his funeral oration, and Kuhnau composed an obituary in his memory; both documents survive and contain valuable biographical information (see Richter, 1902).

2. WORKS. Schelle's compositions consist almost entirely of sacred works, most of them to German texts. Of the 167 titles listed by Schering (in DDT), relatively few survive and only a handful of motets were published in his lifetime. His annual cycle of cantatas, however, circulated widely in manuscript. The importance of his work lies in his development of the sacred cantata as he took it over from Knüpfer, and in his preference for modern and sometimes even experimental poetry. The basic, most common setting was for five-part choir (SSATB) accompanied by two violins, two violas and bassoon with continuo, but there are many examples of more elaborate scorings representing the magnificent fullness of sound that was one of the features of the Leipzig festival cantata. Schelle's cantatas aimed at popularity to a much greater extent than those of his predecessor, Knüpfer. He deliberately simplified the strict contrapuntal texture by frequently doubling the voices with instruments in the higher octave; thus, even in fully scored pieces, he rarely exceeded five real parts. Also, he regularly incorporated into his cantatas chorale harmonizations from Gottfried Vopelius's hymnal (Leipzig, 1682) that must have been familiar to the congregation. Finally, he used recitatives and arias that resemble contemporary German opera style. By these means he broadened the limits of the traditional church style, and by favouring stylistic diversity he distinguished himself from composers of the preceding generations and provided vital prerequisites for the development of the German church cantata in the early 18th century.

While the chorale cantatas are among Schelle's most brilliant and impressive works, it is the settings of Bible texts – mainly from the psalms and Gospels – that represent his most individual and profound achievements. Very few of the Gospel cantatas are extant; of the psalm settings, the most elaborate is the 26-part *Lobe den Herren*, presumably written for some important event in Leipzig. Set for three instrumental and two vocal groups (marked 'concertino' and 'da cappella'), the brilliance of sound is heightened by the use of a clarino quartet and two cornettinos. The choral writing reveals both contrapuntal mastery and a delight in massed, homophonic effects, often on a very simple harmonic basis. The impressively developed climaxes and the broad structure of the final fugue (a particular feature of Schelle) are effectively balanced by delicate and pictorial writing in the solo episodes. The structure of chorale cantatas such as *Vom Himmel kam der Engel Schar*, with its individual treatment of each verse, distinctive instrumental style, preservation of the chorale as a whole, and solo decoration of the melody, may well have influenced Bach in his later treatment of the form. Schelle also shared with Bach a deep awareness of the significance of the Bible text and a conscious desire to give it the fullest possible expression in his music.

WORKS

LATIN SACRED

Mass, a 24; Mag, a 19; Mag, a 21: all lost, listed in inventory, 1686; see Schering (1918–19)

Mag, 5vv, ripieno 5vv, 2 vn, 2 va, 2 cornetts, 3 trbn, bc, *GB-Ob*, *D-Bsb*

Ah, quam multa sunt peccata, A, 2 vn, bc, *GB-Ob*; Beatus vir, qui timet (Ps cxi), 5vv, 3 vn, bc, doubtful, *D-Dl*; Eructavit cor meum (Ps xlv), 10vv, 2 vn, 2 va, bn/vle, 2 cornettinos, 3 trbn, bc, *Dl*; Salve solis orientes, 6vv, tpt piccolo, 2 vn, 2 va, 2 cornettinos, 3 trbn, bc, *GB-Ob*

Fide Deo ut fidit resolutis, a 3; Laudate Dominus, a 8; Nunc Dimittis, a 20: all lost, listed in inventories, 1686 and 1712; see Schering (1918–19)

Other works listed in inventories at Ansbach, Freyburg, Halle, Lüneburg, Rudolstadt, Stettin and Weissenfels: see Krummacher (1966)

SACRED CONCERTOS

Ach, Gott und Herr, wie gross und schwer, 5vv, vn, 4 va, 3 trbn, bn, bc, *D-Bsb*, *Dl*; Ach, mein herzliebes Jesulein, 2vv, bc, *Dl*, ed. in DDT, lviii–lix (1918/*R*), ed. in RRMBE, lx–lxi (1988); Alleluja, man singet mit Freuden, 5vv, 2 cornetts, 2 vn, 2 va, bn, bc, *Dl*; Also hat Gott die Welt geliebet, 5vv, 2 vn, 2 va, 2 clarinos, bn, timp, bc, *Bsb*; Aus der Tiefen rufe ich (Ps cxxx), 4vv, 2 vn, 2 va, bn, bc, *Bsb*; Barmherzig und gnädig ist der Herr (Ps ciii.8–13), 5vv, 2 vn, 2 va, bn, bc, *Bsb*, ed. in DDT, lviii–lix (1918/*R*); Christus, der ist mein Leben, 5vv, 4 vn, 4 va, bn, bc, *Bsb*, ed. in RRMBE, lx–lxi (1988); other version, 5vv, 5vv, 2 vn, 2 va, bn, bc, *Dl*; Das ist mir lieb (Ps cxvi), 5vv, 2 vn, 2 va, bc, *Bsb*; Dazu ist erscheinen der Sohn Gottes (D.E. Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971)

Der Abgrund tut sich auf (G. Erdmann), 5vv, 2 vn, 2 va, bn, bc, *Bsb*; Der Segen des Herrn machet reich (Erdmann), 5vv, 2 vn, 3 va, bn, bc, *Bsb*; Die auf den Herren hoffen, 5vv, 2 vn, va, bn, bc, *Bsb*; Die Güte des Herrn ists, 5vv, 2 vn, 2 va, bc, *Bsb*; Die Liebe Gottes ist ausgegossen (Heidenreich), 5vv, 2 vn, 3 va, bn, bc, *Bsb*; Durch Adams Fall ist ganz verderbt (P. Thymich), 5vv, 2 vn, 2 va, 2 cornetts, 3 trbn, bc, *GB-Ob*; Ehre sei Gott in der Höhe, 5vv, ripieno 5vv, 2 tpt, 3 trbn, timp, 2 vn, bc, *D-Dl*, ed. W. Krüger (Stuttgart, 1960); Erkenne deine Missetat (Heidenreich), 6 S, 5 va, vle, bc, *Dl*; Es ist genug, mein matter Sinn, S/A, 3 va, 3 bn, bc, *Bsb*

Gesegnet ist der Mann, 3 S, 2 vn, 3 va da gamba, bn, bc, *Bsb*; Gott segne dies vertraute Paar, 5vv, 3 tpt, timp, 2 vn, 2 va/trbn, vle/trbn, bn, bc, *Bsb*; Gott, sei mir gnädig, 2vv, tpt, 2 vn, 2 va, bn, bc, *Bsb*; Gott, sende dein Licht (Ps xliii.3), 4vv, 2 vn, 2 va, bc, *Bsb*; Gott, sende dein Licht (Heidenreich), 4vv, 2 vn, 2 va, bc, *Dl*; Heiliger Vater, heilige uns in deiner Wahrheit (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971); Hemmt eure Tränenflut (Erdmann), 5vv, 2 vn, 2 va, bc, *Bsb*; Herr, deine Augen sehen nach dem Glauben (Heidenreich), 5vv, 2 vn, 2 cornettinos, 3 trbn, bc, *Bsb*; Herr Gott Zebaoth, du herrschest (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971); Herr, ich habe lieb die Stätte (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971); Herr, lehre uns bedenken (Heidenreich), 3vv, vn, va, va da gamba, bc, *Dl*; Herr, wie lange willst du mein so gar vergessen, S, insts, *RUl*; Heut

triumphieret Gottes Sohn, 5vv, ripieno 5vv, 2 vn, 2 va, vle, bc, *Bsb*, ed. in RRMBE, lx–lxi (1988)

Ich hielte mich nicht dafür (Heidenreich), 5vv, 2 vn, 2 va, bc, *Bsb*; Ich lebe, und ihr sollt auch leben, B, 2 vn, 2 cornettinos, 2 tpt, 2 fl, bc, *Dl*; Ich will schauen dein Antlitz in Gerechtigkeit (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971) Ihr Christen, freuet euch (J.G. Olearius), 2 S, 2 vn, 2 va, bn, bc, *Dl*; In dich hab ich gehoffet, 5vv, 2 tpt, 2 vn, 2 va, bc, *Bsb*, ed in RRMBE, lx–lxi (1988); Lobe den Herren, meine Seele (Ps cv.1–5), double choir 10vv, 2 vn, 2 va, bn, 2 cornettinos, 3 trbn, 4 tpt, timp, bc, *Bsb*, ed. in DDT, lviii–lix (1918/*R*); Machet die Tore weit (Heidenreich), 4vv, ripieno 4vv, 2 tpt, timp, 2 vn, 2 va, bn, bc, *Dl*; Nun danket alle Gott, 5vv, 2 tpt, 2 vn, bc, *Bsb*, ed. in RRMBE, lx–lxi (1988); Nun gibst du, Gott, einen gnädigen Regen, 5vv, 2 vn, 2 va, bn, bc, *Bsb*

Schaffe in mir, Gott, 4vv, tpt, 2 vn piccolo/2 cornettinos, 2 vn, 2 va, vc, bc, *Bsb*; Siehe, es hat überwunden der Löwe (Heidenreich), 4vv, ripieno 4vv, 4 tpt, timp, 2 vn, 2 va, bn, bc, *Dl*; Und da die Tage ihrer Reinigung (Thymich), 5vv, 2 tpt, 2 vn, 2 va, 4 va da gamba, bn, vle, bc, *Bsb*; Uns ist ein Kind geboren (Heidenreich), 5vv, 2 tpt, 2 vn, 2 trbn, bc, *Bsb*; Uns ist ein Kind geboren (Heidenreich), 2 T, B, 2 ob/vn, bc, *MüG*; Vom Himmel hoch, da komm ich her (Actus musicus auf Weihnachten), 6vv, ripieno 5vv, insts, *LUC*, ed. B. Baselt (Kassel, 1965); Vom Himmel kam der Engel Schar, 5vv, 2 tpt, timp, 2 vn, 2 va, 2 cornetts, 3 trbn, bc, *Bsb*, *F-Pn*, ed. in DDT, lviii–lix (1918/*R*), ed. in RRMBE, lx–lxi (1988); Was du tust, so bedenke das Ende (Heidenreich), 4vv, vn, 2 va da gamba, bn, bc, *D-Bsb*; Wer da gläubet und getauft wird (Heidenreich), B, 2 vn, bc, ed. A. Dürr (Kassel, 1971); Wohl dem, der den Herren fürchtet, double choir 10vv, 2 tpt, 2 vn, 3 trbn, bc, *Bsb*; Wohl dem, der den Herren fürchtet, A/S, 2 vn, 2 va, bn, bc, *Bsb*

111 lost works listed in inventories of 1686 and 1712; see Schering (1918–19)

MOTETS

Christus ist des Gesetzes Ende, a 8 [for funeral of G. Egger] (Leipzig, 1684); ed. K. Straube, *Ausgewählte Gesänge des Thomanerchores*, ii (Leipzig, 1929)

Der Gerechte, ob er gleich zu zeitlich stirbt, a 8, *D-Bsb*

Ich weiss, das mein Erlöser lebt, a 8 [for funeral of E. Kaess] (Leipzig, 1684)

Komm, Jesu, komm, a 5 [for funeral of J. Thomasius] (Leipzig, 1684)

Mein Leben war ein Streit, a 5 [for funeral of F. Rappolt] (Leipzig, 1682)

Uns ist ein Kind geboren, a 4, lost

SECULAR CANTATAS

Cantata for the inauguration of W. v. Ryssel as headmaster, 2 April 1684, lost

Auf, ihr Musen an der Pleisse; Auf, Musen, springt und lacht; Komm, du Mandauer Schwan; Kommt, ihr muntern Moldauner: all lost, cited in Leipzig inventory, 1712

MISCELLANEOUS

Nun komm der Heiden Heiland, canon a 6, *D-Bsb*

Songs, 1v, bc, in J. Feller: *Devotus studiosis, oder Der andächtige Student* (Leipzig, 1682)

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P. Wollny: 'A Collection of 17th-Century German Vocal Music at the Bodleian Library', *Schütz-Jb*, xv (1993), 77–108

A. LINDSEY KIRWAN/PETER WOLLNY

**Schellen** (Ger.). *See* JINGLES.

**Schellenbaum** (Ger.). *See* TURKISH CRESCENT.

**Schellendorf, Hans Bronsart von.** *See* BRONSART VON SCHELLENDORF, HANS.

**Schelleng, John C(hristopher)** (*b* 1892; *d* 1979). American engineer and acoustician. He had a distinguished professional career as an electrical engineer, specializing in research into radio wave transmission. In 1957 he retired from the directorship of radio research at Bell Telephone Laboratories. An enthusiastic amateur cellist, Schelleng undertook a programme of research into the acoustics of the violin family in his retirement. The combination of his musical experience and his background in electrical engineering resulted in a novel and extremely fruitful approach to the study of bowed string instruments, in which he drew an analogy between the exchange of vibrational energy between the string and the body of the instrument and the flow of electrical current round a circuit. His seminal paper, 'The Violin as a Circuit' (1963), provided the first realistic picture of how the violin functions as a whole, and became the foundation for most subsequent work in this area. Schelling was a pivotal figure in the group of researchers in violin acoustics which adopted the whimsical name Catgut Acoustical Society at his suggestion. He worked closely with Carleen Hutchins on the development of the Violin Octet, a set of new instruments based on the application of scaling theory to the violin. He was elected a fellow of the Acoustical Society of America in 1974.

WRITINGS

'The Violin as a Circuit', *JASA*, xxxv (1963), 326–38

'Acoustical Effects of Violin Varnish', *JASA*, xliv (1968), 1175–83

'The Bowed String and the Player', *JASA*, liii (1973), 26–41

'The Physics of the Bowed String', *Scientific American*, cciiiv/1 (1974), 87–95

MURRAY CAMPBELL

**Schellenreif** [Schellentrommel] (Ger.). *See* TAMBOURINE.

**Schelling, Ernest (Henry)** (*b* Belvidere, NJ, 26 July 1876; *d* New York, 8 Dec 1939). American pianist, composer and conductor. Having made his début as a pianist in Philadelphia at the age of four, he studied with Mathias at the Paris Conservatoire (1882–5), and later with Moritz Moszkowski, Dionys Pruckner, Theodor Leschetizky, Hans Huber, Karl-Heinrich Barth and (after a rest from overwork) Paderewski (1898–1902). He toured extensively throughout Europe and South America, and returned permanently to the USA in 1905. In 1913 he was elected to the National Institute of Arts and Letters. Although a successful and acclaimed pianist, he concentrated on composition after a car accident in 1919 injured his hands. Melodious, idiomatic and deftly orchestrated, his music is best represented by the once widely performed *A Victory Ball*, inspired by Alfred Noye's Armistice Day poem. In the 1920s Schelling turned to conducting; he was regular conductor of the Baltimore SO (1936–8), but

is best known for his Young People's Concerts of the New York PO (1924–39).

WORKS
(*selective list*)

Orch: Sym., c♯, 1903; Légende symphonique, 1904; Suite fantastique, pf, orch, 1905; Impressions from an Artist's Life, sym. variations, pf, orch, 1913; A Victory Ball, sym. poem (after A. Noyes) (1923); Vn Conc. (1924); Morocco, sym. tableau, perf. 1927

Other works: Thème et variations, pf, 1904; 6 Compositions, pf, 1904; 3 Poems (T.N. Page), 1v, pf, 1907; Sonata, vn, pf; Divertimenti, pf qnt, 1925

MSS in *US-NYcu*, *NYp*, *Wc*

Principal publishers: Leuckart, Fischer

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*DAB* (W. Lichtenwanger); *EwenD*

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KATHERINE K. PRESTON/MICHAEL MECKNA

**Schelling, F(riedrich) W(ilhelm) J(oseph von)** (*b* Leonberg, 27 Jan 1775; *d* Ragaz, 20 Aug 1854). German philosopher. He was the characteristic philosopher of German Romanticism, and had an unmatched influence on creative artists among his contemporaries. The composer most notably influenced by him was Weber, who was also a friend, as were Goethe, Hölderlin, Novalis and other outstanding figures of the German Romantic movement. It was Schelling who coined the aphorism that architecture is frozen music.

Because he was precocious and long-lived, his philosophy developed through various distinguishable phases. The most influential was his 'philosophy of nature', which he was propounding at the turn of the century. In it he pictured the world as an endlessly evolving organism, to be understood only in terms of its aim, which is the achievement of self-awareness. Man's emergence from nature is part of this process, so it is an error to think of spirit as being in direct opposition to nature; the two are basically one: nature is visible spirit, spirit invisible nature. Most importantly, the creative process is the same in both. The only difference between nature bringing forth an organism and a genius bringing forth a work of art (which is also to be seen as an organism, and to be understood teleologically) is that the latter acts consciously. However, this means that in great art spirit's awareness of itself and of its identity with nature (and therefore the self-awareness of the world as such) is achieved and manifested, and thus the ultimate purpose of the world's existence accomplished.

This philosophy was embraced by Romantic artists for two of its aspects: its identification of man with nature, the human spirit with natural forces; and its portrayal of art as the highest of all human activities.

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ed. M. Schröter: *Schellings Werke, nach der Originalausgabe in neuer Anordnung* (Munich, 1927–59)

BRYAN MAGEE

**Schelling, Jan.** *See* JAN Z GŁOGOWA.

**Schemelli** [Schemmel], **Georg Christian** (*b* Herzberg, *c*1676; *d* Zeitz, 5 March 1762). German musician. After singing in the court Kapelle at Dresden, he studied at the Thomasschule, Leipzig (1695–1700). He was employed as Kantor at Treuenbrietzen from 1707 and as court Kantor at Zeitz from 30 January 1727 until 1758, when he was succeeded by his son Christian Friedrich (1713–61). His only known publication, the *Musicalisches Gesangbuch* (Leipzig, 1736), dogmatically represents a compromise between Orthodox Lutheran and Pietist hymnbooks. It contains the texts of 954 hymns and includes engraved plates giving melody, figured bass and first verse or text incipit for 69 of these (ed. F. Rempp: *J.S. Bach: Neue Ausgabe sämtlicher Werke*, III/ii.1 (Kassel and Basle, 1991), 319–41). The volume was printed and published in Leipzig by B.C. Breitkopf but was unsuccessful; by 1760 copies were being sold off at 12 groschen. Three of the melodies have been attributed to Bach: *Dir, dir, Jehova* (autograph in Anna Magdalena's *Clavierbüchlein* of 1725); *Komm, süsser Tod* (for stylistic reasons); and *Vergiss mein nicht* (headed 'di S. Bach D.M. Lips.'). All three (BWV 452, 478 and 505) are arias rather than chorales. The preface indicates that all 69 melodies had 'in part, been newly composed completely, also, in part, improved in the basso continuo' by Bach. This is borne out by the presence of Bach's hand in the reproduction engravings, either throughout a given setting, in the bass only or in isolated passages in the bass.

Bach's second wife, Anna Magdalena, was from Zeitz and Schemelli may have met Bach during a visit there. He may also have made contact with Bach through his son, who studied at the Thomasschule from 1731 to 1734. By all accounts the son was a ne'er-do-well, but Bach wrote a favourable testimonial for him in 1740.

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WALTER EMERY/GREGORY BUTLER

**Schenck** [Schenk], **Johannes** [Johann, Johan, Jan] (*b* Amsterdam, bap. 3 June 1660; *d* after 1710). Dutch composer and viol player of German descent. With the support of wealthy Amsterdam citizens he was able to publish his music in fine editions, which established him as perhaps the most important Dutch composer of the second half of the 17th century. His viol playing was extolled in numerous poems, one claiming that 'personne n'a touché a cet instrument avec plus de delicatesse que lui'. In about 1696 his fame secured him a post at the Düsseldorf court of the Elector Palatine Johann Wilhelm II, himself an amateur viol player. Schenck's career developed there as a court official too, culminating in 1710 in an appointment as chamber councillor. He was thus present at the coronation in 1711 of Emperor Charles VI at Frankfurt. He may have remained in the service of Johann Wilhelm until the latter's death in 1716.

Schenck's viol music constitutes one of the most important repertories composed for the instrument. It faithfully reflects the important stylistic changes taking place in northern Europe at the time, which may not always have worked to his advantage as a composer. His



*Johannes Schenck with a viol: engraving by Pieter Schenck, before c1696*

first published collection, the *Tyd en konst-oeffeningen* (1688), contains technically demanding sonatas, most of them followed by a suite. Their virtuosity seems to reflect the influence of English viol players (such as William Young and Henry Butler), the German violin school (J.J. Walther and H.I.F. von Biber) and indigenous polyphonic string music (David Petersen and Carolus Hacquart). Schenck's best-known work, the *Scherzi musicali* published a decade later, shows French influence in its emphasis on dance movements and its more elegant, though still demanding, writing for the viol.

Schenck's viol music culminated in *Le nymphe di Rheno* and *L'echo du Danube*. The former consists of duets for two equal viols, in which the relatively modest technical demands may reflect the level of the dedicatee, Schenck's employer Johann Wilhelm. In the six ambitious sonatas of *L'echo du Danube* the influence of modern Italian string sonatas is prominent. The solo bass viol reigns supreme, while the basso continuo diminishes in importance and is omitted altogether from the last two sonatas. Unfortunately, the principal part of Schenck's last published work, which contained 12 sonatas for viol and continuo, is lost. Two publications include the violin. One of these, *Il giardino armonico*, is lost; the other, *Suonate a violino e violone o cimbalo*, although published in 1699, is much earlier and contains a miscellany of pieces (suites, sonatas, fantasias and variations) for violin and continuo, showing the composer at the crossroads of various national influences and avoiding the extreme virtuosity of the viol music.

Schenck published three books of songs to Dutch texts. His compositional début of 1687 contains the vocal pieces written for the opera *Bacchus, Ceres en Venus*, with words by Govert Bidloo; the rather ambitious *Koninklyke harpliederen* (of which the parts for two viols and continuo are lost) and the more modest continuo songs published as *Zang-wyze* both contain settings of religious poems. With these songs Schenck made an important contribution to the brief flowering of Dutch art song, as well as of Dutch opera, at the end of the 17th century.

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VOCAL

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PIETER DIRKSEN

**Schenk, Erich** (*b* Salzburg, 5 May 1902; *d* Vienna, 11 Oct 1974). Austrian musicologist. He studied theory and the piano at the Salzburg Mozarteum (and later at the Munich Akademie der Tonkunst), and from 1920 musicology with Sandberger at the University of Munich, where he took the doctorate in 1925 with a dissertation on Paganelli. He then went on a study trip to Italy, returning to further training in musicology with Adler and Lach in Vienna, and with Wolf and Schering in Berlin. After a short period as a teacher and librarian at the Salzburg Mozarteum (1925–6) and as press officer to the Salzburg Festival (1927), he completed the *Habilitation* in 1929 at Rostock University with a work on the trio sonata in Germany after Corelli. In 1936 he founded, and until 1940 directed, the musicology department at Rostock. In 1940 he was appointed successor to Lach at Vienna University and during the war he worked on projects in Italy with the SS-Ahnenerbe and consulted with the music division under the Nazi ideologue Alfred Rosenberg on various publishing and educational projects. He became a member of the Austrian Academy of Sciences in 1944 and in 1946 chairman of the academy's commission for music research and director of its publications, the

*Mitteilungen der Kommission für Musikforschung* (founded 1955), the *Veröffentlichungen* (founded 1947) and the Tabulae Musicae Austriacae (founded 1964). In 1950–51 he became dean of the philosophy faculty in Vienna and in 1957–8 he was the first musicologist to become rector of the university. As director of the musicology institute for more than 30 years (until 1971) he greatly improved study conditions.

Schenk's main field of work was musical history from the 17th century to the 19th, chiefly the Baroque and Classical eras. His reputation rests particularly on his work for Denkmäler der Tonkunst in Österreich, which he revived very soon after World War II (1947) with a volume of Fux's keyboard works. He was responsible for the publication of this series until 1972. He revived *Studien zur Musikwissenschaft* in 1955 when he also founded the series of books Wiener Beiträge zur Musikwissenschaft. He worked extensively on Mozart, but also prepared many performing editions of lesser known Italian and German Baroque composers.

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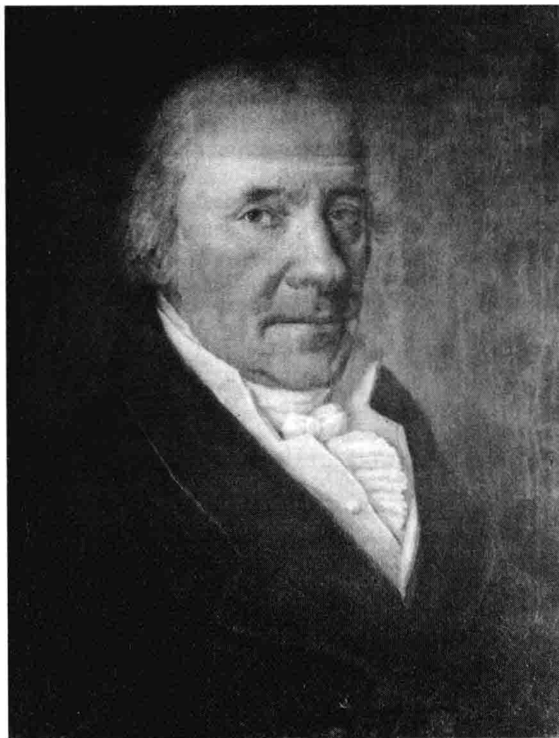
RUDOLF KLEIN/PAMELA M. POTTER

**Schenk, Johann Baptist** (*b* Wiener Neustadt, 30 Nov 1753; *d* Vienna, 29 Dec 1836). Austrian composer and music teacher. According to his autobiographical sketch he was born on 30 November 1761, an erroneous date taken over by Eitner and others. The son of an employee at the Wiener Neustadt military academy, he was instructed in the rudiments of music before studying with Anton Stoll, choirmaster at Baden and later a friend of Mozart's. He wrote songs, dances and symphonies while still a boy, and became a proficient violinist and keyboard and wind player. In 1773 he went to Vienna, where he became Wagenseil's pupil for counterpoint and composition (the works of Handel, to which Wagenseil introduced him, made a deep impression on him). By the time of Wagenseil's death in 1777 he had advanced sufficiently to be able to undertake various large-scale compositions: Leopold Hofmann performed a mass by him at the Stephansdom in 1778, in 1779 his *Stabat mater* was performed four times around Easter, and in 1780 he began to compose for the theatre. Although his incidental music to Blumauer's tragedy *Erwine von Steinheim* (1780) was successful, he did not press for performance of five

early Singspiele; even the pronounced success of the two works he wrote anonymously for Marinelli's Theater in der Leopoldstadt (*Die Weinlese*, 1785; *Die Weihnacht auf dem Lande*, 1786) did not diminish his diffidence. These two Singspiele, with their important roles for the comic character Kasperl (played by La Roche) were followed by works written for the Kärntnertortheater and Schikaneder's Theater auf der Wieden. In the late 1780s Schenk also met with success as an instrumental composer: six of his symphonies were performed at F.B. von Keess's concerts, and Schenk remarked in his autobiography on Haydn's complimentary and encouraging comments about them.

It was the mid-1790s before Schenk established himself at the court theatres. His Singspiel *Achmet und Almanzine* had five performances in 1795, and brought him in an honorarium of 225 gulden. Some commentaries confuse it with *Achmet und Zenide*, a play by Iffland that was performed four times in 1796–7. A more widespread and serious confusion surrounds an operetta *Der Bettelstudent, oder Das Donnerwetter*, held to have been performed at the Kärntnertortheater on 9 February 1796 with music by Schenk and text by Paul Weidmann. Weidmann's comedy of this name had been performed frequently since its Burgtheater première on 6 October 1776, and it was also produced in three other Viennese theatres. As a Singspiel with music by Winter it had been given at Munich on 2 February 1785, and in Vienna's Theater in der Leopoldstadt on 19 July 1785. But the court theatre playbills for 1796 invariably refer to *Der Bettelstudent* merely as a comedy ('Lustspiel'), and it was not performed on 4 March 1796, the date usually given as the première of Schenk's 'Singspiel'. There is no record of Schenk's receiving payment for a *Bettelstudent*, and no trace of a score, and it must be considered highly doubtful if Schenk did write this work.

With *Der Dorfbarbier* (autumn 1796), Schenk's masterpiece, the ground is firmer. In 1799 a new Schenk Singspiel, *Die Jagd*, was given with limited success. His last, *Der Fassbinder* (1802), is sometimes attributed to Ignaz Umlauf (who had died six and a half years earlier), or held to be a ballet, or assumed to be identical with the original Audinot-Gossec *Le tonnelier*, which, as *Der Fassbinder*, had often been heard in Vienna since 1776. Although the 1802 version remains close to the original French story, and the (anonymous) libretto differs little from the earlier text, there is no doubt that the score for the 1802 production is a new and original work by Schenk. Schenk's *Der Fassbinder* had 43 performances in the court theatres until 1810, and was also staged at Eisenstadt in 1805 and in the Theater in der Leopoldstadt in 1812. It is a charming piece, not markedly below *Der Dorfbarbier* in musical (or dramatic) quality. Schenk stated in his autobiographical sketch that he also began to write a grand opera in the manner of Gluck at the turn of the century, but was obliged to abandon it owing to lack of progress and ill-health. For the rest of his long life he lived in the shadow of *Der Dorfbarbier*, an undisputed if minor masterpiece. Indeed, after 1802 he wrote no further works for the stage, though at the time of his death he was revising *Die Jagd* with the help of his friend, the dramatist and poet Eduard von Bauernfeld. Schenk's later years were spent mainly in teaching and in writing a small quantity of vocal and choral works, including two cantatas, given at the Redoutensaal in 1819 (these were



*Johann Baptist Schenk: portrait by an unknown artist (Gesellschaft der Musikfreunde, Vienna)*

*Die Huldigung*, 28 February, and *Der Mai*, 7 May). He himself referred in his interesting but factually unreliable autobiographical sketch to his preference for 'a peaceful and withdrawn private life'; although in the mid-1790s he was Kapellmeister to Prince Auersperg, he did not relish regular employment and responsibilities such as a Kapellmeister's position would have demanded.

Schenk is frequently mentioned in Beethoven literature as the man who, at Abbé Josef Gelinek's introduction, aided Beethoven in 1793 with his counterpoint and composition exercises, which Haydn was presumably too preoccupied to correct. Among Schenk's other pupils were Bauernfeld (who mentioned in his memoirs that Schenk introduced him to Schubert with happy results) and Joseph Weigl's daughter. To Weigl himself Schenk bequeathed his music (the collection later passed to the keeping of the Gesellschaft der Musikfreunde, Vienna). His friendly relationship with Mozart is attested in Schenk's well-known statement that Mozart responded to his admiration for the overture of *Die Zauberflöte* at its première by stroking his cheek and smiling, while continuing to conduct with the other hand.

*Der Dorfbarbier* was for some 25 years one of the most popular and successful of operas. At the Vienna court theatres alone it was given 318 times until 1819; it was mounted at the Theater in der Leopoldstadt in 1821 and achieved nearly 50 performances there up to 1858. It was given in most German-language opera houses for much of the 19th century. It was also staged in Poland, Hungary, Russia, Bohemia, the Netherlands, Sweden and the USA, and is still occasionally revived in Euopean houses. It is based on a play of the same name that had been in the repertory of the Burgtheater since 1785 but had not achieved much success. Opinion differs as to whether the

original play, and its refashioning as libretto, was the work of the dramatist Paul Weidmann or of his elder brother Joseph, a singer; the latter is now regarded as the favourite candidate, though both were probably involved. As a Singspiel *Der Dorfbarbier* was slow to make its mark. Even the date of the première is a matter for dispute. The playbills for the Kärntnertortheater and Burgtheater respectively give 30 October ('zum erstenmal') and 7 November ('zum zweytenmal') 1796 as the dates of the first two performances; Schenk named 6 November 1798. The box-office records, perhaps the most reliable source, indicate 6 November 1796. As the work was given anonymously at first, and there is no record of when – if at all – Schenk received his honorarium, it may be assumed that at the time of the première anything but a popular success was expected. Following one or two performances in the autumn of 1796 *Der Dorfbarbier* disappeared from the repertory for ten months, and it was 1798 before it began to be given regularly. Its success was certainly due in part to a succession of famous singing actors (Joseph Weidmann, Hasenhut and later Johann Nestroy) and opera singers (Weinmüller, Friedrich Baumann, Magdalena Willmann, Johann Michael Vogl, Maria Anna Gassmann) in its leading roles; yet Schenk's music is an excellent example of the Viennese Singspiel at its best, with charming melodies, well developed and neatly orchestrated; abundant variety between solo numbers of various kinds and duets or larger ensembles; and a well-constructed, witty yet affecting libretto. Many anecdotes testify to its hold on audiences and performers, and in the 1840s it could not have seemed particularly surprising to find Beethoven's librettist G.F. Treitschke writing an article entitled 'Die Zauberflöte, Der Dorfbarbier, Fidelio' (*Orpheus*, ii, 1841, p.239). Weber, who conducted *Der Dorfbarbier* at Prague in 1816, seems to have recalled Suschen's Polacca, 'Mädchen kann man leicht betören', when writing Aennchen's music in *Der Freischütz* a few years later; and Lortzing, too, knew and appreciated it. The researches of Midori Takeishi have cleared up many of the uncertainties surrounding Schenk's stage works.

WORKS

STAGE

*all Singspiele and first performed in Vienna, unless otherwise stated*

WK – *Kärntnertortheater*
WL – *Theater in der Leopoldstadt*
WWD – *Freihaus-Theater auf der Wieden*

Der Schatzgräber (op), 1780, unperf., *A-Wgm**

Erwine von Steinheim (incid music, A. Blumauer), Burg, 18 Dec 1780, *Wgm** [Schenk's music possibly not used at 1st perf.]

Die Weinlese (3, P. Wiest), WL, 12 Oct 1785; frags. *Wgm*

Die Weihnacht auf dem Lande (3, Wiest), WL, 14 Dec 1786, *Wgm**

Im Finstern ist nicht gut tappen (2, L. Hiesberger), WK, 12 Oct 1787, *Wgm**, *Wn*

Das unvermuthete (unterbrochene) Seefest (3), WWD, 9 Dec 1789, *Wgm**

Das Singspiel ohne Titel (Operette, 3, Hiesberger), WWD, ?4 Nov 1790, *Wgm**, *Wn**

Der Erntekranz (Ärndtekranz), oder Das Schnitterfest (2, ? K. Mayer, after C.F. Weisse), WWD, ?9 July 1791; frags. *Wgm*

Achmet und Almanzine (2, after Lesage and D'Orneval), WK, 17 July 1795, *Wgm**, *Wn*

Der Dorfbarbier (1, P. and J. Weidmann), WK, 30 Oct 1796, or Burg, 6 or 7 Nov 1796, *Wgm**, many MS copies, ed. R. Haas, DTÖ, lxvi, Jg.xxxiv (1927)

Pantomime and Singspiel for Empress Maria Theresa's nameday, Laxenburg, 15 Oct 1798, *Wgm**

Die Jagd (2, after Weisse), WK, 7 May 1799, *Wgm**; inc. rev., 1834, *Wgm**

Der Fassbinder (1, after N.-M. Audinot), WK, 18 or 17 Dec 1802, *Wgm**, *Wn*

Other: 4 Singspiele, 1780–85, unperf., lost; 2 Singspiele, perf. privately at Prince Karl von Auersperg's estate, sum. and aut. 1794, lost; arias and lieder from stage works, *Gk*, *Wgm*, *Wn*, some pubd

Doubtful: Der Bettelstudent, oder Das Donnerwetter (Operette, 2, P. Weidmann), WK, ?9 Feb 1796

OTHER VOCAL

Cants: Die Schäferstunde, 3 solo vv, insts, 1779; Das traute Stündchen der Liebe, 3 solo vv, insts, 1779; Die Huldigung (L. Hölty), composed 1818, Vienna, Redoutensaal, 28 Feb 1819; Der Mai, solo vv, chorus, orch, Vienna, Redoutensaal, 7 May 1819: all *Wgm**; Ariadne auf Naxos (Gerstenberg, *c*1820)

Sacred: Lit, D minor, 1778, *Wgm**; Stabat mater, E♭, 1779, *Wgm**; Benedictus, B♭, 1831, *Wgm**; Mass, D; Mass (Ky, Gl, Cr), 4vv, 2 vn, 2 cl, org, *D-Bsb**; Asperges me, *Bsb**; 3 lits, C, *A-KR*; Lit, B♭, *KN*; Miserere, E♭, *KR*

Other work: 13 Canons nebst Coda, 3vv, 1812, *Wgm**; [7] Nocturns, 4vv, acc. wind insts, *Wgm**; 2 canons, 3vv, kbd, *Wgm*; choruses, lieder, some with inst acc., *Wgm** [list in Eitner]; songs in contemporary periodicals

INSTRUMENTAL

Orch: 3 concs., pedal hp, 1784–8, *Wgm**; kbd conc., 1796, *Wgm** [arr. of Clementi sonata]; 10 syms., *Wgm**; ov., *Wgm**; Concertante, E♭, cl, vn, acc. 2 va, 2 hn, vc, b, *Wgm**; conc., cl and hn, *Wgm**; Andante, cl, orch, *Wgm**; minuets, lost [cited in autobiography]

Chbr: 6 trios, 2 vn, vc, 1776, *Wgm**; pieces from Cimarosa's Il matrimonio segreto, *Wgm**, 12 arr. ob, vn, va, vc, April 1792, 8, inc., arr. cl, vn, va, vc, Aug 1792; Caprice, clvd, 1823, *Wn**; kbd variation on a theme by Diabelli in Vaterländischer Künstlerverein, ii (Vienna, *c*1824); 5 str qts, *Wgm*; Qt, F, fl, 2 eng hn, bn, *Wgm**, ed. H. Steinbeck (Vienna, 1968); pf arrs. from Martín y Soler's Una cosa rara and L'arbore di Diana, *Wn*

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PETER BRANSCOMBE

**Schenk, Johannes.** *See* SCHENCK, JOHANNES.

**Schenk, Otto** (*b* Vienna, 12 June 1930). Austrian actor and director. He studied acting at the Max Reinhardt Seminar and theatre at Vienna University and began his theatrical career as an actor. In 1957 he began a successful career as an opera director with *Die Zauberflöte* at the Salzburg Landestheater. He directed the same work at the Salzburg Festival in 1963, by which time he had already directed successful productions of von Einem's *Dantons Tod* and Berg's *Lulu* at the Vienna Festival. In 1965 he was appointed resident director at the Vienna Staatsoper, where most of his acclaimed productions have been staged: *Der Rosenkavalier* (with Leonard Bernstein) in 1969, *Der Freischütz* (with Karl Böhm) in 1972 and *L'elisir d'amore* (at the Theater an der Wien) in 1973. During the 1970s he became one of the most sought-after opera directors on the international circuit, making his début at the Metropolitan Opera with *Tosca* (1968; *Fidelio* followed in 1970), at La Scala with *Le nozze di Figaro* (1974) and at Covent Garden with *Un ballo in maschera* (1975).

These productions – often in collaboration with the designer Jürgen Rose – were notable for their attention to stylish period detail. In the 1980s and 90s he remained an arch-traditionalist, turning his back on the fashionable modernism of his German contemporaries. His romantic production of *Der Ring des Nibelungen* at the Metropolitan Opera (1986–9) can be seen as a reaction against the political interpretations of Götz Friedrich, Patrice Chéreau and Harry Kupfer. Schenk is at his most assured in comedy, and his productions of Viennese operetta, above all of *Die Fledermaus*, which he has directed all over the world, have a charm and taste which few can rival. His interpretation of the spoken role of the gaoler Frosch in *Die Fledermaus* is justly famous.

HUGH CANNING

**Schenker, Friedrich** (*b* Zeulenroda, Thuringia, 23 Dec 1942). German composer and trombonist. At the Eisler Hochschule für Musik in Berlin (1961–4) he studied the trombone and composition with Kochan. In 1969 he passed the state composition examination at the Leipzig Hochschule für Musik, where his examiner was Fritz Geissler. His studies were completed in Dessau's masterclass at the German Academy of Arts in East Berlin (1973). He was a member of the Leipzig Radio Symphony Orchestra (1964–82), and since 1982 he has been working as a freelance composer and musician. With the oboist Burkhard Glaetzner, to whom he dedicated some of his pieces for oboe, he co-founded in 1970 the Gruppe Neue Musik Hanns Eisler, East Germany's most committed avant-garde music ensemble. In 1982 he became an adviser for contemporary music at the Leipzig Gewandhaus under Masur, and in 1983 he was appointed lecturer in composition at the Leipzig Hochschule für Musik. He became a member of the East German Academy of Arts in 1986.

Schenker's music shows a marked interest in experiment and musical expressivity. In the early 1970s he ranked among East Germany's most radical avant-garde artists, many of his performances in the concert hall provoking scandals. Schenker uses serial and aleatory techniques, musical allusions, subtle distortions and theatrical effects. As a trombonist, Schenker is also an engaged interpreter of new music.

WORKS
(*selective list*)

Operas: Büchner (K. Harnisch), 1978–9; Bettina (K. Mickel), chbr orch, A, children's chorus, tape, 1982; Les Liaisons dangereuses (Mickel), 1992

Orch: Kleine Sinfonie, str, 1966; Conc., ob, str, 1966–9, rev. 1973; Sym. 'In memoriam Martin Luther King', 1969–70; Bn Conc., 1970, rev. 1975; Conc., ob, bn, pf, 1970, rev. 1983; Electrization, jazz group, orch, 1972–3; Db Conc., 1973; Epitaph für Neruda, str, 1973–4; Landschaften, 1974; Va Conc., 1974–5; Flöten-Sinfonie, 1976; Sonate für J.S.B., 1977; 'Fanal Spanien 1936', 1981; 'Dona nobis pacem', 1984; Vc Conc., 1985; Vn Conc., 1986; '. . .ins Endlose', 1992; Sym., 2 str orch, str qt, 1994

Chbr: Monolog, ob, 1968; Sonata, vc, 1970; Chbr Sym., 18 insts, 1970–71; Str Qt, 1971; Hörstück mit Ob, 1971; Kammerspiel (after C. Morgenstern), S, T, spkr, chbr ens, 1971–2; Kammerspiel II 'Missa nigra', 1978; Pf Qnt, pf, 4 wind insts, 1987; Musik, wind insts, hp, cel, perc, 1988; 4 allemandes, 1989–94; Divertimento, chbr orch, 1991; (N(A)CH)T) – theatre, 10 musicians, 1995

Vocal: Divertimento, chorus, orch, 1968; Stück für Virtuosen, 1970; Leitfaden für angehende Speichellecker (after V. Mayakovsky), S, pf, 1974; Michelangelo-Sinfonie, spkr, mixed chorus, children's chorus, org, orch, 1985; Die Gebeine Dantons (radio op, K. Mickel, after G. Büchner), 6vv, spkr, chorus, orch, elec sounds, 1987–8; 'Witchcraft to freeze the Navy', 1v, db, 1988; 'Hoffnung ... Traum ...': ein deutsches Requiem für Karl und Rosa, vv, spkr, vn, orch, 1989; Commedia per musica, orch, children's chorus, 1988–9; Goldberg-Passion (Mickel, after M. Rozenek), 4 vv, chorus, children's chorus, orch, 1999

Principal publishers: Deutscher Verlag für Musik (Leipzig), Peters, Ricordi (Munich)

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S. Amzoll: '"Traum ... Hoffnung ...": Tradition und Vorgriff im Schaffen von Friedrich Schenker', *MG*, xl (1990), 72–7

ECKART SCHWINGER/LARS KLINGBERG

**Schenker, Heinrich** (*b* Wisniowczyki, Galicia, 19 June 1868; *d* Vienna, 13 Jan 1935). Austrian theorist. While at the Gymnasium in Lemberg (now L'viv), he studied piano with Karol Mikuli, a pupil of Chopin. Following the wishes of his father, a Jewish physician, he went to Vienna to study law at the university (1884–8). While completing his law degree he enrolled in the conservatory (1887–9), where he studied the piano with Ernst Ludwig and harmony with Bruckner. After withdrawing from the conservatory to support his widowed mother and sister and brother, he met with modest success in Vienna as an accompanist, composer, critic and editor. He regularly accompanied the Dutch baritone Johannes Messchaert. After the turn of the century, however, he focussed on writing, editing and private piano teaching. This work attracted the attention of musicians and students: Wilhelm Furtwängler, impressed by Schenker's treatise on Beethoven's Ninth Symphony (1912), became a lifelong friend; Anthony van Hoboken gave financial support to his work in later years; and several of his pupils became eminent scholars and teachers, including Felix Eberhard von Cube, Oswald Jonas, Felix Salzer, Otto Vrieslander and Hans Weisse.

Pervading his work is a deep, abiding interest in preserving and understanding the intentions of composers. He deplored the intrusive and obfuscating alterations that

editors such as Hans von Bülow had made to works of the past masters, because he thought they obscured the composers' intentions. He prepared editions of works by Handel, C.P.E. Bach and Beethoven based on first editions and, where available, autographs. Among the most significant are the 'Erläuterungsausgaben' of Beethoven's last five piano sonatas (the edition of op.106 was not completed due to lack of an extant autograph). This editorial work led him to instigate the establishment of the Vienna Archiv für Photogramme musikalischer Meister-Handschriften in 1927 under the direction of O.E. Deutsch, with funds provided by van Hoboken (it is now in *A-Wn*).

Schenker's theory amounts to a probing analysis of musical cognition within the tradition of Western European music as practised in the 18th and 19th centuries. In his theoretical writings he established the cognitive prototypes of musical perception, based upon subtle readings of works by composers widely recognized as the leading artists in the tradition, vigorous examination of his own hearing and a thorough study of the evidence presented indirectly in the disciplines of species counterpoint (according to Fux) and thorough-bass (according to C.P.E. Bach). In his analytical writings he illustrated how his theory of musical cognition operated in the perception of musical artworks. The cognition Schenker described is the superior competence of a skilled practitioner, not the ordinary competence of average musicians or listeners. He was convinced, in fact, that his theory accurately described the mind and intentions of master composers. To the extent that it is a theory of how mental prototypes shape musical perception, his theory is consistent in its approach with the most recent advances in the understanding of perception.

The core of his theory is contained in the three volumes of *Neue musikalischen Theorien und Phantasien*, i: *Harmonielehre* (1906); ii: *Kontrapunkt* (bk 1, 1910; bk 2, 1922); and iii: *Der freie Satz* (1935). Conceptually speaking, the beginning of the set is *Kontrapunkt*, in which Schenker explicated the rules of the Fuxian species method and critiqued the formulations and explanations of Fux, Albrechtsberger, Cherubini and Bellermann. Taking the concept of triadic consonance as axiomatic, he defined the character of intervallic relations between and within melodic lines and established the transient rhythmic nature of dissonance, with its ineluctable need for future resolution into consonance. He elucidated the rhythmic and melodic aspects of the concept of passing (*Durchgang*) and pointed out ways in which the concept of passing could be extended (or 'prolonged') to cover more complex tonal configurations. Later writings reveal that he regarded the even pace of strict counterpoint as a norm for interpreting the rhythm of free melodies. In Book 1 he frequently provided insights into the connection between strict counterpoint and free composition (*freier Satz*), where interpreting the behaviour of voices is influenced by other factors such as harmonic progression, motivic repetition and the desire for special compositional effects. In Book 2 he extended the principles of two-voice settings to counterpoint of three or more voices and concluded by proposing that harmonic scale degrees play the role of the *cantus firmus* tones in free compositions.

In *Harmonielehre* Schenker elaborated the concept of the harmonic scale degree (*Stufe*), which he defined as a triad whose root is located on a scale of perfect 5ths emanating from a tonic triad. The triads in this series form a diatonic system. He argued that the individual harmonic degree could be manifested melodically, as a single chord, or as a contrapuntal complex of many lines and many chords, and he formulated a set of principles for identifying harmonic degrees in compositions. He also described the psychology of ascribing tonic function to a triad, the forms of harmonic progression (*Stufengang*) and the procedure for giving a harmonic degree the temporary function of a tonic (*Tonikalisierung*, 'tonicization'). With the concept of tonicization he reinterpreted previous notions of 'key' and 'modulation'. This permitted him to assert plausibly that the tonal composition expresses a single tonality, within which one or more non-tonic degrees may be tonicized for a period of time. A triad, for example, that is the second tonic in a sonata exposition may also be regarded as a component of a broader harmonic progression unfolding in the main key.

In *Der freie Satz*, published shortly after his death, Schenker expounded ideas initially developed in essays in *Der Tonwille* (1921–4) and *Das Meisterwerk in der Musik* (1925–30). The idea with the most wide-ranging application is the *Zug* ('linear progression'), which can be defined as a direct passing between two non-adjacent notes. With this idea Schenker was able to describe melodic movement with great precision: departures, arrivals, detours, reversals and so forth. The *Zug* is a norm for interpreting the ebb and flow of free melodies, just as even pace is a norm for intepreting the rhythm of free melodies. In the 1920s he began to interpret large-scale melodic trajectories in terms of a simple line that he called the *Urlinie*, an idea introduced in his commentated edition of Beethoven's op. 101 (1921). Initially, the *Urlinie* was a chain of linear progressions that spanned a section or movement, counterpointed by a progression of *Stufen*; these simple lines frequently contained motivic repetitions. In later writings and in *Der freie Satz* the *Urlinie* became a single *Zug* that descends from the third, fifth or octave to the root of the tonic triad, and the lower harmonic counterpoint of abstract *Stufen* became the structure of a bass line that arpeggiates the tonic triad (root-fifth-root). Schenker coined the term *Ursatz* for the contrapuntal combination of an *Urlinie-Zug* and *Bassbrechung* ('bass arpeggiation').

*Der freie Satz* is structured as a detailed explication of the proposition that the tonal composition unfolds in a single triad, a proposal put forth three decades earlier in *Harmonielehre*. Schenker explained concepts that enable a composer or listener to sustain a single triad through time, which is to say that his theory describes forms of musical memory: how to keep a single triad in mind over a period of time and how to interpret configurations of notes as contributing to the continuity of that memory. *Der freie Satz* is thus more of a treatise in music psychology than a textbook of analysis. Its principal topic is the conceptual structure of the triadically tonal musical mind. Schenker proceeded from a 'fundamental structure' (the *Ursatz*) through a series of progressive elaborations to a description of a richly complex sequence of events. The middleground of the theory is a repertory of linear configurations that arise repeatedly in the analysis of tonal works: interruption, arpeggiation, reaching-over, various types of linear progression, unfolding, register transfer and coupling. Ever mindful of the particularities of individual compositions, Schenker also discussed the

stunningly diverse combinations of relationships that are actualized in masterworks. Hence, in the last and longest section of *Der freie Satz*, the so-called foreground of the theory, he discussed how concepts such as harmony, counterpoint, metre, motivic repetition and form interact with the conceptual structure of voice-leading. But despite containing many fascinating, even brilliant insights into individual compositions, *Der freie Satz* remains only one component of Schenker's theory.

Proof of the theoretical claims made in *Neue musikalischen Theorien und Phantasien* lies in the interpretations which those claims made possible. Accordingly, Schenker decided at the outset of his writing career that he would supplement *Theorien und Phantasien* with texts devoted to individual masterpieces, in order to illustrate how his theory of the master musician's mind worked in practice. This 'literature supplement' includes the commentated edition of J.S. Bach's Chromatic Fantasy and Fugue (1910), the treatise on Beethoven's Ninth Symphony, the Beethoven 'Erläuterungsausgaben', and interpretative essays in *Der Tonwille* and *Das Meisterwerk in der Musik*, the latter including extremely detailed treatments of Mozart's G minor Symphony K550 and Beethoven's 'Eroica' Symphony. The interpretative texts have a fixed format: representation of the work's content, discussion of sketches or manuscripts (if extant), an edition of the score or commentary on published editions, discussion of issues related to performance and critique of the relevant secondary literature.

Representation of a work's content consists of detailed description of the 'responses' (*Wirkungen*, 'effects') which the composer intended the tonal configurations to elicit in the properly attuned listener or performer. Schenker was concerned above all with 'synthesis', by which he meant the interaction, sometimes cooperative, sometimes antagonistic, of the independent modes of musical cognition: the several dispositions to hear tones in terms of harmony, counterpoint, linear progression, motivic repetition, form and possibly programme or text. He generally narrated the course of musical events from beginning to end, starting with the long-range trajectory of the *Ursatz* and proceeding to finer details. The texts in *Der Tonwille* and *Das Meisterwerk in der Musik* are accompanied by illustrations that use a combination of musical notation and special symbols to represent the trajectories of voice-leading and harmony. Schenker described long-range, mid-range and short-range melodic trajectories in a set of 'layers' (*Schichten*), divided under the headings background, middleground and foreground. The most detailed of these is the *Urlinie-Tafel*, a 'chart' that lays out all the linear and harmonic trajectories, establishes their connection with the *Urlinie* and shows the formal articulations and principal thematic units.

With the exception of the *Fünf Urlinie-Tafeln* (1932), Schenker made extensive use of prose to describe the nuances of musical effects. While a musical illustration, for example, could clearly show the path of a linear progression (*Zug*), only prose permitted description of what it is like to follow that path: how the linear progression moves in a particular direction and in a particular location within the texture of the piece, how it is paced, whether it is hesitant or storming, tumbling or dragging, how directly or indirectly the goal is reached, and whether setbacks, delays or detours are encountered. Several texts even include highly nuanced programmatic descriptions based on observation of the musical effects, but he strongly criticized the rhetorical excesses of hermeneutic writers such as Hermann Kretzschmar, Wilhelm von Lenz, Paul Bekker and A.B. Marx, because they failed to demonstrate a connection between the composer's configuration of tones and their highly figurative descriptions. Schenker intended his publications to aid performers more than scholars. Annotated editions and commentaries on performing practice were meant to be of direct practical utility, while the theoretical and interpretative writings were meant to help performers refine and train their musical intuitions.

Several projects were left unfinished at his death, including treatises on form and performing practice as well as numerous interpretations of musical works. Much of his *Nachlass* is contained in the Ernst Oster Collection (*US-NYp*); a smaller amount is held in the Oswald Jones Memorial Collection, Heinrich Schenker Archive, at the University of California, Riverside; and some portions belong to the estate of Felix Salzer.

*See also* ANALYSIS, §II, 4, and figs.18–22; ARPEGGIATION (ii); AUSFALTUNG; AUSKOMPONIERUNG; HÖHERLEGUNG; KOPPELUNG; LAYER; OBLIGATE LAGE; PROLONGATION; TEILER; TIEFERLEGUNG; ÜBERGREIFEN; UNTERBRECHUNG; UNTERGREIFEN; URLINIE; URSATZ; and ZUG (i).

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ROBERT SNARRENBERG

**Schentzer, Johannes** [Hans] (*b c*1485; *d* after 1540). German organ builder. His name appears on the taxation roll of Stuttgart for 1508. In 1511 he entered into a contract to build an organ at St Gallen Abbey (two manuals and pedal, 26 stops). In 1514–15 he enlarged the organ at St Thomas, Strasbourg. In 1515 he repaired the small organ in Konstanz Cathedral, and in 1516–20 he built the large organ there (two manuals and pedal, *c*31 stops). He built organs for St Thomas, Strasbourg (1522–3), Meersburg, near Konstanz (1517), and Bischofszell (1519–23). In 1525 he became a citizen of Meersburg. In 1529 he repaired the organ in Speyer Cathedral and in 1540–41 that of Strasbourg Cathedral. Schentzer probably collaborated on Fridolin Sicher's composition, *Resonet in laudibus*, which appeared in the St Gallen Organ Book, compiled between 1512 and 1521.

The period about 1500 was a highpoint for organ building in the south-west part of the German-speaking regions. Schentzer was associated with this development, together with such masters of the craft as H. Tugi, W. and R. Eckstetter, M. Affelturer, J. Sager and K. Reutter. It was in this region, during this period, that several types of organ stop originated: the narrow-scaled Schwegel (later known as Viola da gamba) and Schellenpfeife (later Quintaden); 'Horn mixtures' containing tierces (still of Principal scale and counting as mixtures proper); and reeds with full-length resonators (Posaune, Trompete, Krummhorn and Zink). The designs of this group of organ builders were the most richly varied of the time, corresponding to a golden age for organ music in south-west Germany. Organs had two manuals, with ranges *F* to *a″* (pedals *F* to *c′*) with complete Principal choruses of at least three stops and often up to five or more. Other stops included the Regal and the wide-scaled Gedackt, Hohlflöte and Gemshorn, as well as the narrow-scaled stops and full-length reeds already mentioned. Schentzer's organs represented this type in its most highly developed form.

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HANS KLOTZ/MANFRED SCHULER

**Scherbaum, Adolf** (*b* Eger, 23 Aug 1909; *d* Heilsbronn, nr Nuremberg, 2 Aug 2000). German trumpeter of Bohemian birth. He studied at the Prague Conservatory from 1923 to 1929, and then obtained his first professional position in a spa orchestra in Moravia. In 1929 he was appointed first trumpet in the orchestra of the Brno Opera, and subsequently became principal trumpet in orchestras in Prague (1939–41), Berlin (1941–5), Bratislava (1946–51) and Hamburg (1951–66). From 1966 to 1974 he was professor at the Musikhochschule in Saarbrücken.

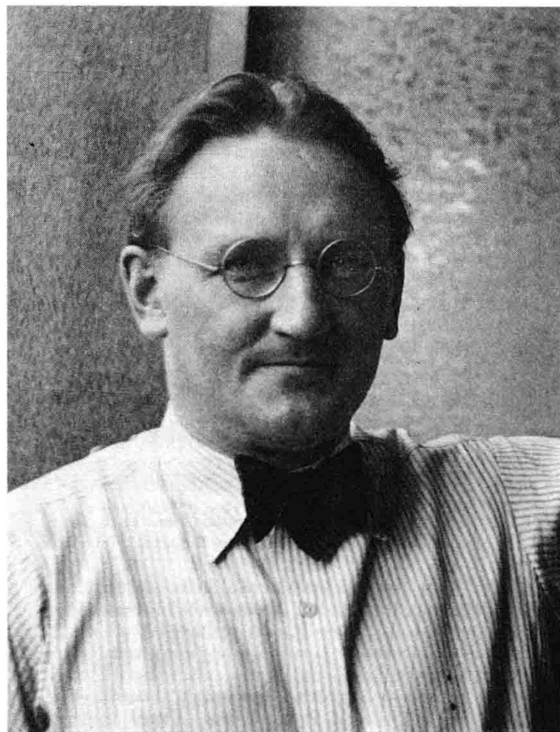
Scherbaum was already well known as a soloist before World War II. By rigorous training he developed unusually strong diaphragm and cheek muscles for sustained playing in the high register. Thus equipped, he played a leading part in the European revival of the trumpet as a solo instrument in Baroque music, and he was the first to use a piccolo B♭ trumpet for D trumpet parts. He toured throughout the world, as a soloist and with his own Baroque ensemble, and made many recordings, including several of Bach's Brandenburg Concerto no.2 (which he performed more than 400 times). For a few years, from 1971, he advised the firm of Scherbaum & Göttner (his son, also called Adolf, was one of the owners), which made trumpets with detachable bells, and mouthpieces in three parts, to allow great flexibility of timbre and pitch. Scherbaum's instruments are now in the Bad Säckingen Trumpet Museum.

EDWARD H. TARR

**Scherchen, Hermann** (*b* Berlin, 21 June 1891; *d* Florence, 12 June 1966). German conductor. He was mainly self-taught as a musician, and from the age of 16 was a violist in the Blüthner Orchestra and the Berlin PO, 1907–10. In 1911 he worked with Schoenberg in preparing *Pierrot lunaire* for performance, and made his début as a conductor during the German tour that followed the work's Berlin première, showing the support for new musical trends that characterized most of his later work. He became conductor of the Riga SO in 1914, but was interned by the Russians when war broke out. On his return to Berlin in 1918 he founded the Neue Musikgesellschaft, the Scherchen Quartet and, in 1919, the militant musical journal *Melos*. At this time he also lectured at the Musikhochschule, directed a working-men's choir, and in 1921 became conductor of the Leipzig Konzertverein's Grotrian-Steinweg Orchestra. He succeeded Furtwängler as director of the Frankfurt Museumskonzerte in 1922, and in the same year began an association with the Winterthur Musikkollegium in Switzerland that continued intermittently until 1947. He was also actively involved with the ISCM from its foundation in 1923, and was frequently the principal conductor at its festivals, both before and after World War II. During the 1920s and 30s he toured widely in Europe, making regular appearances in London, and among the many new works whose premières he gave were the Three Fragments from *Wozzeck* at Frankfurt in 1924 (the year before the opera was first staged under Kleiber), and Hába's *Matka* at Munich (1930). He was appointed Generalmusikdirektor at Königsberg in 1928 and chief conductor of the East German RO, but in 1933 he left Germany to settle in Switzerland, where he became musical director of the Zürich RO and later at Beromünster. In 1936 he conducted the première of Berg's Violin Concerto, in Barcelona. He edited *Musica viva*, a journal for new music published in Brussels (1933–6), and gave regular courses in conducting which became an annual summer school in Switzerland in 1939. That year he formed the Ars Viva Orchestra, with which he often toured, and in 1943 at Winterthur he conducted the première of Webern's Variations for Orchestra op.30, with the composer present.

After the war Scherchen resumed his varied activities on a wider scale. He held masterclasses in conducting at the Venice Biennale and at Darmstadt; founded the Ars Viva edition (for the publication of new music) at Zürich in 1950; and, with the support of UNESCO, opened a studio for electro-acoustic research in 1954 at Gravesano, the Swiss village where he lived; its scientific results were published in the *Gravesaner Blätter*. At the same time he brought fresh vigour to the propagation of new music, conducting the stage premières of such works as Dallapiccola's *Il prigioniero* (1950, Florence), Dessau's *Das Verhör des Lukullus* (1951, Berlin) and the original version of Henze's *König Hirsch* (1956, Berlin). His Darmstadt performance in 1951 of 'Der Tanz um das goldene Kalb' from *Moses und Aron* was the first music to be heard from Schoenberg's opera. He edited the score for the opera's Hamburg radio première under Rosbaud in 1954, and he conducted the 1959 production at the Berlin Städtische Oper that was regarded as decisive for the work's wider success. His début in the USA was not until 1964, when he appeared first at Philadelphia and later in New York.

Scherchen was one of the 20th century's outstanding musical pioneers, and his career was principally dedicated to the better understanding of contemporary music. He



*Hermann Scherchen*

refused to limit his interest to accepted styles and was open to all forms of musical experiment, thereby influencing a generation of younger practitioners by his example and his teaching. His conducting, which usually disdained the use of a baton, was functional, clear and scholarly, but it combined knowledge of detail with vitality of spirit. He wrote a practical and informative textbook on his approach and method. Many of his performances were regarded as model interpretations, especially of works of the Second Viennese School, and of Busoni, Dallapiccola, Hindemith, Prokofiev and Stravinsky. They formed a point of reference for those who followed him. He composed a string quartet, piano trio and songs (*Heine-Lieder*), and made a successful orchestral transcription of Bach's *Art of Fugue*. His work continued until four days before his death, when he had a heart attack during a performance of Malipiero's *Orfeide* at Florence.

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GERHARD BRUNNER/R

**Scherchen(-Hsiao), Tona** (*b* Neuchâtel, 12 March 1938). French composer of Eurasian origin. She received training in traditional Chinese music, especially the pipa, from her mother, the composer Xiao Shuxian (Hsiao Shu-sien) in China, where she also studied literature and the other arts. Her father, the conductor Hermann Scherchen, introduced her to Western music. Later she studied with Henze at the Salzburg Mozarteum (1961–3), Schaeffer at the Groupe de Recherches Musicales, Messiaen at the Paris Conservatoire (1963–5), and Ligeti in Vienna. She won the Prix de Rome in 1964, and later adopted French citizenship.

Since the 1980s, Scherchen has concentrated on music as an interactive art, synchronizing sound with lighting and live theatre. Scherchen emphasizes both the temporal and the sonorous aspects of music. Compositional innovation goes hand in hand with a concern for sound itself: in that way, her music reflects both her Asian and her Western heritage. Her music has gained wide acceptance, on the basis of both its technical innovation and its references to new worlds of sonority. She received the Italia Prize in 1991, a prize from the Koussevitzky Foundation, the Grand Prix Hervé Dujardin of the SACEM, and the first prize of the Gaudeamus Foundation.

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JAMES R. BRISCOE

**Scherer (i).** German family of organ builders. Jakob Scherer (*d* Hamburg, 1574 or later), took over the business of Jakob Iversand (*d* Hamburg, 1537), who had built organs for the Jacobikirche and the Petrikirche, Hamburg (1512–16 and earlier). Scherer was active from 1538 to 1570; he built new organs for Ratzeburg Cathedral (1551–63; one manual, 11 stops), the Marienkirche, Stettin (1557–60), the Jakobikirche, Stettin (1564–6), and the Jakobikirche, Magdeburg (1568), and he carried out major alterations at the Nikolaikirche, Mölln (1555–8), and the Nikolaikirche, Kiel (1564; two manuals, 22 stops). He built a new *Rückpositiv* for the Totentanzorgel at the Marienkirche, Lübeck, 1557–8, and a new *Brustwerk* for the large organ there, 1560–61. He was repeatedly engaged at St Katharina and the Jacobikirche, Hamburg, where he was assisted for some of the time by his son-in-law Dirk Hoyer. Hans Scherer the elder (*d* Hamburg, 1611) is known to have been assisting his father as early as 1541. His organs include those at the Marienkirche, Bernau (1572–3), the Marienkirche, Stendal (1580; with a new *Rückpositiv*; some stops and the casework survive), the Nikolaikirche, Lüneburg (1594), the Protestant church at Meldorf (1596–7), Brake Castle (1600; two manuals, 20 stops), St Georg, Hildesheim (1601–5), the Gertrudenkirche, Hamburg (1605–7), and Rotenburg Castle, Hanover (1608). He also carried out important alterations and enlargements at St Katharina, the Petrikirche and the Jacobikirche (enlarged to three manuals, 54 stops), Hamburg, and elsewhere.

Organs built by Hans the younger (*fl c*1600–31), who worked until 1612 with his brother Fritz, include three at Kassel: the Schlosskirche (1607–9; two manuals, 20 stops), the Brüderkirche (*c*1610; two manuals, 25 stops), and the Martinskirche (1600–12; three manuals, 33 stops), and other instruments at the Marienkirche, Lemgo (1612; the front pipes survive), the Stephanskirche, Tangermünde (three manuals, 32 stops; the casework and half of the pipework survive; restored and reconstructed 1994), the Aegidienkirche, Lübeck (1624–5; the casework survives), and Minden Cathedral (1625–6). He rebuilt the organ at St Georgen, Hamburg (1627–8; two stops and some pipes survive in Lenzen).

Pupils of Hans the elder include Hans Bockelmann (organs at Hemme, 1598, and Marne, 1609–10) and Anton Wilde (organs at Lüdingworth, 1598–9, and Wöhrden, 1593–5; both survive in an altered form). His most important pupil was his son, Hans the younger, who was responsible for the most mature examples of the famous 'Hamburg organ front' (introduced by the Scherer family at the Jacobikirche, Hamburg, in 1576); the organ at Tangermünde is an example of his work.

The Scherer family, particularly Hans the elder and Hans the younger, played a significant part in the development of the Hamburg organ style of the late Renaissance and early Baroque, which was to reach its final stage with Gottfried Fritzsche. They combined into a coherent whole three distinct organ types: the splendid, though relatively undeveloped, organ of early Hamburg (as built by Iversand); the Brabant organ (*see* NIEHOFF); and the organ of central Germany (*see* BECK). The *Hauptwerk* of their organs was divided into two parts: *Oberwerk* and *Oberpositiv*, and in contrast to the Brabant organ they retained the use of slider-chests and made the Pedal fully independent.

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HANS KLOTZ/DIETRICH KOLLMANNSPERGER

**Scherer (ii).** German family of woodwind instrument makers, active in Butzbach. They were previously thought to have worked in France. Their instruments, representing a rich variety of 18th-century types, were widely admired and widely sold in their own time; an advertisement which appeared in the Lyons *Les affiches* on 15 February 1764 offered for sale 'a very good bassoon of Scherer' and Frederick the Great of Prussia apparently performed on a Scherer ivory flute (the instrument was stolen at the end of World War II from the Musikinstrumenten-Museum in Berlin).

The Scherer workshop was established by Johannes (ii) (*b* Butzbach, 24 Jan 1664; *d* Butzbach, 28 April 1722), who had been trained by his father, Johannes (i) (*b* Mörlen, *c*1627; *d* Butzbach, 1707), a turner. Johannes (ii) was listed in the town records only as a *drechsler* (turner) during his father's lifetime, but beginning in 1711 he was identified as a '*Drechsler und Pfeiffenmacher*'. A house at 13 Wetzlarerstrasse (now restored), purchased by Johannes (ii) by 1708, the year he first paid taxes on the property, served as both residence and workshop. A son, Georg Henrich Scherer (*b* Butzbach, 17 Nov 1703; *d* Butzbach, 11 May 1778), took over the business at the age of 19 upon his father's death and was every bit his equal, perhaps surpassing him in elegance and refinement of design. In one year's tax record Georg Henrich was described as a turner and oboe maker but he was more frequently listed as a *Kunstdrechsler* – an artist-turner as opposed to a more utilitarian craftsman. At the age of 38 Georg Henrich was appointed a member of the town council and a few years later, in 1749, he was made a royal tax commissioner for Hesse-Darmstadt, a significant honour and responsibility. None of his siblings was ever listed as a turner or instrument maker, although it is possible that one or other of them may have helped out in the workshop. There do not appear to have been any other woodwind makers in Butzbach who might have been trained by or worked for the Scherers. The workshop apparently ceased operation upon Georg Henrich's death.

Around 60 woodwind instruments by the Scherers survive, but these bear a bewildering number of different stamps and are never dated, making precise attribution difficult. 16 stamps are illustrated by Young and the three most common marks are described by Waterhouse. The surviving instruments include four bassoons and four octave bassoons (three of these eight having duplicate G♯ keys, analogous to the duplicate e♭′ keys of the contemporary oboe), a tenor bassoon, one alto and one bass recorder, 39 flutes, of which all but two are of ivory. Five alto flutes, three ivory oboes, one oboe d'amore and two tenor oboes, and seven clarinets with two or three keys, two of them with ivory bodies. Two walking-stick instruments, made of narwhal tusks, are each comprised of a one-key flute at the upper end and a one-key oboe at the lower end. Of these instruments, Young has attributed at least two bassoons, two or three octave bassoons and a number of clarinets and flutes to Johannes (ii). The Butzbach Stadtmuseum has a Scherer Room with two ivory flutes and other material relating to the woodwind makers.

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PHILLIP T. YOUNG

**Scherer, Michael.** *See* TONSOR, MICHAEL.

**Scherer** [Scherrer, Scheerer], **Nicolas** (*b* *c*1747; *d* 1821). German composer. A harpsichordist and organist in Geneva, he taught Prince Friedrich Franz of Mecklenburg-Schwerin, to whom he dedicated his first publication, *Six sonates mises en trio* op.1 for harpsichord, violin and cello (as the prince became Grand Duke of Mecklenburg-Schwerin in 1785, the sonatas must have been printed before then). His other extant works made their way to Schwerin through his connection with the prince and probably date from the same period. They include three sets of three sonatas for harpsichord with obbligato violin (opp.3, 4 and 8), two sets of six sonatas for cello and continuo (opp.5 and 9), *Six simphonies* for eight instruments (op.6) and a *Simphonie périodique* (the *Six simphonies* and *Simphonie périodique* are edited by X. Bouvier, Geneva, 1991). They were all published in Geneva and are concise, pleasant pieces of chamber music in the style of Haydn. A manuscript march for keyboard by him also survives in manuscript (*D-SWl*).

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DIETER HÄRTWIG

**Scherer, Sebastian Anton** (*b* Ulm, 3 Oct 1631; *d* Ulm, 26 Aug 1712). German composer and organist. He spent almost the whole of his life in his native town. He probably studied with Tobias Eberlin, organist of Ulm Cathedral, whom he succeeded on 22 December 1671

and whose daughter he married. He had been elected a town musician at Ulm on 17 June 1653, and it was probably about this time or shortly afterwards that he became assistant to Eberlin. In 1668 he became director of music at the college in Ulm and taught the cathedral choristers. According to Eitner he was appointed organist of St Thomas's Church, Strasbourg, on 4 November 1684, but, as André Pirro suggested, he only acted as consultant in connection with the organ there: he was in fact organist of Ulm Cathedral for over 40 years up to his death.

Several pieces in Scherer's op.1 reveal a sensitive and imaginative approach to word-setting. He dedicated his op.2 to the collegium musicum at nearby Memmingen, where he may have had family connections and musical associates. The plan of the publication, half of which is in tablature and half in score, owes much to Frescobaldi's *Fiori musicali* (1635), and the last intonation uses the *bergamasca* theme that Merulo and Frescobaldi had popularized. The volume is not, then, a *livre d'orgue* in the French manner but a fine collection of sturdy organ music in the Italian manner, full of ingenuity and invention. Some of the trio sonatas of 1680 are of fine quality, and the slow movements anticipate the restrained beauty of Corelli's sonatas.

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GWILYM BEECHEY

**Scherffenstein, Martin Kinner von.** *See* KINNER VON SCHERFFENSTEIN, MARTIN.

**Schering, Arnold** (*b* Breslau, 2 April 1877; *d* Berlin, 7 March 1941). German musicologist. He studied the violin at an early age and in 1896 went to Berlin to study under Joachim with a view to becoming a violin virtuoso. Two years later, however, he decided on an academic career and read history of music at Berlin University with Fleischer and psychology of music with Stumpf. In 1902, after one term at Munich with Sandberger, he took the PhD at Leipzig University under Kretzschmar with a thesis on the early violin concerto; he later published this in an extended form as *Die Geschichte des Instrumental-Konzerts bis auf die Gegenwart*.

Schering soon became associated with several music journals; he was editor of the *Neue Zeitschrift für Musik* (1903–5) and of the *Bach-Jahrbuch* (1904–39). In 1907 he completed the *Habilitation* at Leipzig University with a dissertation on the rise of the oratorio, and in 1915 he became reader there in the history and aesthetics of music. From 1909 he also taught music history at the Leipzig Conservatory. In 1920 Schering succeeded Abert as professor of music at Halle, and in 1928 he moved to Berlin, where he held the chair of musicology until his death. Schering served as director of Denkmäler Deutscher Tonkunst, chair of the Händel-Gesellschaft and president of the Deutsche Musikgesellschaft (in 1933 he oversaw its reorganisation on National Socialist principles and authorized the dismissal of Alfred Einstein, the Jewish editor of its journal).

Schering had a deep love for the music of the past; this music he sought to revive and make relevant to modern times. With this end in view, he inaugurated two serial publications, Perlen Alter Kammermusik and Perlen Alter Gesangsmusik, covering the field of both chamber and vocal music. Other new editions appeared in Denkmäler Deutscher Tonkunst, among them works by Hasse, Kuhnau and Schütz (whose *Historie von der Geburt Jesu Christi* he had rediscovered at Uppsala in 1908). His greatest contribution to the study of musicology is probably his *Geschichte der Musik in Beispielen* (1931), remarkable in both the scope and the scholarship of its 300 music examples. He wrote the second and third volumes of a general musical history of Leipzig, the second volume of which includes a detailed discussion of Bach.

One of Schering's main interests was the interpretation of Bach's music. In his attempt to rediscover the key to Bach's art of textual interpretation he brought to light what theorists from the 16th to the 18th centuries had called the *ars inveniendi*; its musical counterpart he saw in the *musica poetica* of the Baroque period. His research into the revival of old music found its culmination in his *Aufführungspraxis alter Musik* (1931); he was also the first to question the generally accepted theory that all sacred music up to the 16th century was performed *a cappella*.

Influenced by Kretzschmar, Schering tended increasingly to approach musicology from a hermeneutic perspective. He considered music a poetic composition in sound whose source of inspiration was non-musical. He first presented his ideas in the introduction to *Beethoven und die Dichtung* (1936) and was at that time much criticized; in *Das Symbol der Musik* (1941), he applied his theory of symbolic interpretation to specific works by Beethoven, arguing that certain string quartets and piano sonatas were inspired by the dramas of Shakespeare and Schiller. Although Schering's theories were based on random observations by the composer, they found favour with some music scholars of Schering's generation.

*See also* ANALYSIS, §II, 4, and figs.13–14.

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**Scherley, Joseph.** *See* SHIRLEY, JOSEPH.

**Scherndorp, Philipp.** *See* SCHOENDORFF, PHILIPP.

**Scherp** (Dut.). *See under* ORGAN STOP (*Scharf*).

**Scherrer, N.** [?Theophil]. *See* SCHERER, NICOLAS.

**Scherzando** (It.: 'playfully'; gerund of *scherzare*, to joke, jest). A mark of expression also found in the forms *scherzevole* (adverb from *scherzare*) and *scherzoso* (adjective from *scherzo*: 'joke'). The second movement of Beethoven's Eighth Symphony marked *allegretto scherzando* is perhaps the most famous use of the word and is fully characteristic, as is the same marking on the second movement ('Giuoco delle coppie') of Bartók's Concerto for Orchestra.

*See also* SCHERZO, §4; for bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

**Scherzer.** *See* MEINL.

**Scherzetto, scherzino** (It.). Diminutives of scherzo. *See* SCHERZO, §4.

**Scherzevole.** *See* SCHERZANDO.

**Scherzo** (It.: 'joke'). A term applied to a number of types of piece since the early 17th century. The Italian word *scherzo* and its derivatives came from the German *Scherz* and *scherzen* ('to joke') in the late Middle Ages. Since Beethoven's time it has been applied generically to any movement that takes the place of a minuet in a sonata cycle (whether or not specifically labelled 'scherzo'), and it has also been used to indicate a comic or ironically comic composition, usually fast-moving and often one movement within a larger work.

1. Origins, types. 2. Haydn, Beethoven. 3. Later repertory. 4. Related terminology.

1. ORIGINS, TYPES. The word 'scherzo' was first applied to musical compositions in Italy in 1605 (Gabriello Puliti, *Scherzi, capricci et fantasie, per cantar a due voci*); soon after, Praetorius introduced it in Germany as a synonym for aria (*Syntagma musicum*, 1619). 'Scherzo' first referred to a strophic song for one or two voices with basso continuo. Examples appear in collections alongside other vocal types such as madrigal, aria and canzonetta. Publications including scherzos are numerous within the brief period roughly demarcated by Monteverdi's two collections of *Scherzi musicali* of 1607 and 1632. At this stage scherzo, like madrigal, designated a verse form, and it was only secondarily applied to musical settings of the same or similar types of poetic texts. The originator of the poetic scherzo, and apparently the sole author of scherzos for many years, was Gabriello Chiabrera, whose first scherzos were published in 1599; examples next appeared in anthologies of 1603 and 1605. The first musical publications with the word in the title role are those of Puliti (1605) and Domenico Brunetti (1606), followed by Monteverdi.

The modifier *musicali* in Monteverdi's title may suggest the unfamiliarity of 'scherzo' as a musical term; few other scherzo publications include it. The term was neither widely nor long known as a poetic title but was soon adopted as one for musical settings of various verse types; indeed Monteverdi selected Chiabrera's *canzonette*, not his *scherzi*, as texts for the *Scherzi musicali*. The comic import of the word was never apparently taken literally. Among the musical scherzos of the early 17th century were the *Scherzi musicali ecclesiastici* of Bernardino Borlasca (1609), the *Arie, scherzi, canonetti, madrigali* of Antonio Brunelli (1613), the *Scherzi spirituali* of Pietro Pace (1615, 1617), the *Scherzi sacri* of Antonio Cifra (1616, 1618), the *Scherzi e canzonette* op.5 of Biagio Marini (1622) and the *Scherzi di sacra melodia* of Chiara Margarita Cozzolani (1648).

The term also appears during this period as the title of instrumental collections or multi-movement works. This seems to have originated with collections intended more for playing than for singing. Puliti's may be the earliest; in spite of the words 'per cantar', no texts are provided. The same applies to Antonio Troilo's *Sinfonie, scherzi ... per cantar et sonar* (1608). The earliest specifically instrumental publication is Cangiasi's *Scherzi forastieri per suonare* op.8 (1614). Later publications of the 17th and early 18th centuries, by Francesco Asioli (1674), G.A. Guido (*c*1720), Johann Martin Rubert (1650), G.M.

Ruggieri (1690), Johannes Schenck (1698), G.P. Telemann (1731, 1734) and J.J. Walther (1676) are unambiguously instrumental. Scherzos may be suites (Rubert, Schenck), studies (Troilo, Asioli), solo sonatas (Walther), trio sonatas (Ruggieri, Telemann – *III trietti methodici e III scherzi* and *Scherzi melodichi*) and concertos (Guido's *Scherzi armonici sopra le quattro stagioni dell'anno, concerti* op.3).

In the early 18th century, scherzos began to appear as movements within larger works. This continued up to the time of Haydn's op.33 string quartets (1781), some works by Beethoven and on into the 20th century. A few such pieces are finales but most, especially after op.33, are dance movements and primarily serve, in effect, as replacements where a minuet would be expected. Examples from before op.33 appear in works by Bonporti (*Invenzioni*, 1712), J.S. Bach (A minor Partita, BWV827), J.J. Agrell, W.F. Bach, F.F. Hengsberger, C.F. Hurlebusch, J.M. Kraus, Karl von Ordonez and Henri-Joseph Rigel, as well as in other works by Haydn himself (for example his Piano Sonata HXVI:9, finale). Nearly all of these are in duple metre and lack any trio section; almost half are finales. In the 19th century scherzos occur in non-traditional cycles such as Schumann's *Ouvertüre, Scherzo und Finale* op.52 (1841) and Liszt's *Faust Symphony* (1857: as 'Mephistopheles', the finale).

The earliest examples of scherzos as independent movements are three by J.S. Bach (BWV844, Anh.134 and 148), of which the last two, for musical clock, probably date from his Köthen period. Leopold Mozart included two scherzos, one of them attributed to Wagenseil, in his Notebook for Nannerl (1759). Some of the examples that appear to belong to this category may in fact have been extracted from multi-movement works. Again, most of these examples are in duple metre and lack trios.

This type of scherzo flourished in the 19th century piano literature; the numerous examples include the four scherzos of Chopin, and one by Brahms. Many were written or arranged for piano four hands. Piano scherzos are usually either virtuoso display pieces (such as those by Sigismond Thalberg, Edward Wolff and Stephen Heller, from around 1840) or character-pieces or a combination of those. The orchestral scherzo appeared during the first half of the 19th century, an early example being that by Clara Wieck (WOO5, by 1831); it gained importance later in the century and in the early 20th with works by Dvořák, Dukas (*L'apprenti sorcier*, 1897), Goldmark and Stravinsky.

Some scherzos have been composed or published in groups, as sets of instrumental pieces. An early example is Salieri's *Scherzi istrumentali a quattro di stile fugato* (late 18th century). In the early 19th century several such collections for keyboard were published, including J.G.H. Voigt's 6 *Scherzos* op.22 for piano four hands (reviewed in *AMZ*, 1810); the genre continued in modest numbers in the solo and four-hand literature. Two rare programmatic sequences are T. Oesten's *Olympische Spiele: 3 Scherzi* op.113 (1857: wrestling, discus throwing and boxing are the sports) and A.M. de Pusch's 3 *Scherzos* depicting morning, noon and evening.

2. HAYDN, BEETHOVEN. The scherzo's decisive admission to the canon of movements in regular Classical usage dates from Haydn's quartets op.33 (1781), sometimes known as 'Gli scherzi' since the movement that would then conventionally have been a minuet is headed either 'scherzando' or 'scherzo'. Haydn's intention with this unusual title is not clear, since the movements are not, as a body, lighter or more humorous than his usual type of minuet, and one (no.3) is decidedly serious, even sombre, in colour. Playfulness and jocularity are frequent enough in Haydn's music, but instead of concentrating these qualities into a regular alternative to the minuet in his sonatas and symphonies, he preferred to exploit the scherzo spirit in his finales, as for instance in two of the piano sonatas (HXVI:50 and 51) written in London in 1794.

It was Beethoven who established the scherzo as a regular alternative to the minuet and as a classic movement-type. From his earliest works the scherzo appears regularly in place of the minuet, and he took the term literally by giving the movement a light and often humorous tone. His scherzos are generally, too, very swift. His need for variety at this juncture was all the greater since he presumed from the beginning, unlike Haydn and Mozart, that piano sonatas and the smaller chamber combinations might embrace the full four-movement design, like symphonies and quartets. As early as op.10 he was having doubts about this and four movements ceased to be a regular quota in such works. Schindler recorded that towards the end of his life Beethoven was contemplating revising some of his earlier works and removing the scherzos.

The wind octet of 1792, published posthumously as op.103, is his first true scherzo, anticipating that of the Septet op.20. The scherzo of the Piano Trio op.1 no.1 is very fast and brittle, with a touch of humour and a clear sense of one pulse to a bar, quite foreign to the minuet. The second Trio of op.1 also has a scherzo, this time employing cross-accents, another favourite feature of Beethoven's scherzos that reaches an extreme point in the string quartets op.18 no.6 and op.135. With his highly sophisticated sense of musical humour, Beethoven often invested his scherzos with elements of surprise or caprice. The Quartet op.18 no.2 has a scherzo with very short, flippant phrases in rapid exchange and some Haydnesque surprises. The most unashamedly capricious of his scherzos is that in the 'Spring' Sonata op.24, where the violin and piano seem constantly out of step with one another. The Violin Sonata op.30 no.2 in C minor is similarly whimsical, and the Cello Sonata in A op.69 has a scherzo of teasing syncopations.

It was Beethoven's introduction of the scherzo into the symphony that was to have the most far-reaching effect. The First Symphony's third movement is marked 'Menuetto' (this is surprising when he had already given the title 'scherzo' to less scherzo-like pieces; though some scherzos are found marked as minuets in the sketchbooks); its pace marks it as something altogether different from the Classical minuet. Thereafter all his symphonies contain scherzos except the Eighth, where the movement is marked 'Tempo di menuetto'. The title 'scherzo' is in fact found only in the Second and Third. In his symphonic scherzos Beethoven generated great forward momentum by a combination of pace and rapidly alternating textures, and he maintained the Classical tradition of offering a different speed or character, or both, in his trios. The symphonies, too, show the broadest expansion of form in scherzo movements, beginning with the 'Eroica' with its tripartite trio and its written-out da capo, this time *pianissimo* and leading to a forceful coda. With second

and fourth movements grown to so large a scale, the scherzo's form expanded correspondingly. The Fifth Symphony's scherzo is linked to the finale, during which it reappears. In the Fourth and Seventh Symphonies the trios appear twice, and in the Seventh there is a further brief reference to the trio before the coda. The scherzo of the Ninth, which comes second in order rather than in the more traditional (but by no means invariable) third place, is both humorous in its unpredictable opening and sophisticated in its rapid fugal textures, and is developed on a scale to match that of the whole symphony.

In his middle and late periods Beethoven did not always give titles to movements of scherzo-like character; and by the time of the late quartets he introduced movements in 2/4 or 4/4 where the effect of a scherzo is obviously intended. The Presto movements of op.127 and op.131 illustrate this clearly, even though scherzos in time signatures other than 3/4 are found much earlier. In the String Trio op.9 no.3 the scherzo is in 6/8. The finale of the Piano Sonata op.14 no.2, entitled 'Scherzo', is an extended movement in 3/8, and the Piano Sonatas op.31 no.3 and op.110 both have scherzos in 2/4. Beethoven often used the terms 'scherzando' and 'scherzoso', not so much of true scherzos but as an indication of character and pace, especially in his jog-trot Allegretto movements such as the second movement of op.18 no.4. In the String Quartet op.127 the Andante con moto is marked 'poco scherzoso'.

In the wake of Beethoven the scherzo can be said to be normal in Schubert's sonatas and symphonies, where the two halves of the outer section have grown from the simple binary pattern of the Classical minuet into an expanded movement, often, as in the 'Great' C major Symphony, in full sonata form. His trios provide lyrical contrast, generally with a change of key and character. In Spohr's output minuets and scherzos are equally common, and in Hummel's Septet op.74 a movement is headed 'minuet or scherzo'. A new and dazzling aspect of the scherzo was revealed by Mendelssohn's brilliant studies in fleetness of foot, known best in the scherzos of the Octet (1825) and of the music to *A Midsummer Night's Dream* (1843). Mendelssohn's fairy-like touch extends to other movements besides scherzos, as for example the last movements of the 'Italian' Symphony and the Violin Concerto, and the scherzos, many of them in duple time, are unfailingly light; the delicate *pianissimo* ending is almost a mannerism. Other fine examples are found in the String Quintet in A op.18, the String Quartet in E minor op.44 no.2 and the Piano Trios opp.49 and 66. Some of his scherzos dispense with a trio.

3. Later repertory. Berlioz's 'Queen Mab' scherzo in *Roméo et Juliette* (1839), a tour de force of gossamer orchestration, owes something to Mendelssohn's model, and so do a number of Schumann examples, including that in the Piano Quartet op.47. But Schumann and Brahms, especially the latter, were generally content to build scherzos after Beethoven's pattern. Schumann particularly favoured the alternation with more than one trio. Because Brahms avoided the conventional scherzo in his symphonies it has been said that the scherzo was not congenial to him, but this was by no means true, and he is to be credited with introducing a scherzo into the Piano Concerto in B♭ op.83 as an additional movement, an idea that was originally put forward by Schumann and put into practice by Litolff in his 'concerto-symphonies'. In Brahms's First and Third Symphonies the scherzo is replaced by a lyrical movement of moderate tempo, but neither light nor jocular in tone. In the Second Symphony the scherzo and trio are seemingly inverted as well as being thematically linked. The Fourth Symphony contains, in Tovey's words, 'the greatest scherzo since Beethoven', a 2/4 movement of intense seriousness and energy. Mendelssohn's delicacy and Beethoven's humour are absent from Brahms's scherzos, but they can be swift, as in the C major Piano Trio op.87, or rhythmically teasing, as in the *Sonatensatz* for violin and piano. Furthermore Brahms was fond of combining slow movement and scherzo in a single movement, as in the A major Violin Sonata op.100 – an idea which goes back to Beethoven's Serenade op.8 and which was also fruitfully taken up by Lalo in his Cello Concerto.

While in the later 19th century the scherzo was sometimes replaced by a dance movement of national character, as by Dvořák with the furiant, or by a balletic movement, as by Tchaikovsky with the waltz, its standing as a symphonic movement has remained essentially unchallenged, indeed strengthened by its wholehearted acceptance by all major symphonists from Bruckner to Shostakovich. Bruckner's range of scherzos is somewhat narrow, since he favoured a heavy scherzo of great rhythmic impetus with much emphasis on the regular barline. The trios normally offer quiet contrast, with ländler-type sections in the earlier symphonies. In the last two symphonies the scherzo is placed second, not third, following the example of Beethoven's Ninth Symphony. Mahler too adopted the ländler, as for example in his First, Fifth and Ninth Symphonies, but he could also give the scherzo a touch of grotesquerie, as in the Fourth Symphony with its scordatura violin, and even horror, as in the Sixth and Seventh Symphonies. The grotesque is more evident than the jocular in the scherzos of Prokofiev and Shostakovich; Vaughan Williams has a scherzo of pure diablerie in his Sixth Symphony, while Walton marked the scherzo of his First Symphony 'Presto, con malizia'. It is significant that in Holst's *The Planets* it is Uranus the Magician that evokes a scherzo, not Jupiter the Bringer of Jollity; and in Bartók's Concerto for Orchestra the second movement is entitled 'Giuoco delle coppie': though it is a joke, it is not a scherzo.

As an independent movement, detached from the frame of sonata or symphony, the scherzo came vigorously to life with Chopin's four scherzos, all of which are extended works, broadly ternary in structure (except for the Scherzo in C sharp minor) and presto in 3/4 time. Brahms's Scherzo op.4 is of the same kind, with two trios. Smaller unattached scherzos are found in Schumann. Independent orchestral movements of a scherzo type followed, and a number of symphonic poems exploited the scherzo's attributes of grotesquerie, delicacy, or speed. Saint-Saëns's *Danse macabre* is a scherzo in diabolic vein, and Dukas' *L'apprenti sorcier*, subtitled 'scherzo', is both swift and jocular. Strauss's *Burleske* for piano and orchestra was originally entitled 'Scherzo', and his *Till Eulenspiegel* is a scherzo in all but name. With models like Stravinsky's *Scherzo fantastique* and *Scherzo à la Russe*, scherzos for orchestra or other instruments, even for voices, were common during the 20th century.

4. Related terminology. A number of terms related to 'scherzo' occasionally appear, among them the performance direction 'scherzando' and the diminutive

'scherzetto'. 'Scherzando' ('jokingly'), from the gerund of *scherzare*, is used primarily as a performing direction and as a title, usually as the heading of a movement. It is also, exceptionally, the title of six small-scale, four-movement works by Haydn (HII:33–8), written before 1765, and also a further set of works advertised alongside these in the Breitkopf catalogue of 1765. Variants include 'scherzante' ('joking'), preferred by Ordonez; its superlative, 'scherzantissimo', appears in Salieri's *Scherzi istrumentali*. A commoner variant, derived directly from scherzo, is 'scherzoso' (literally 'joke-full', or 'playful'), used by Beethoven and others; a further variant is 'scherzevole'.

Loosely used by musicians, 'scherzando' may serve equally as noun or modifier. As a movement title, it appears from 1770 onwards, sometimes coupled with a tempo or movement designation ('Allegro scherzando', 'Rondo scherzando'). It was used from the early 18th century as a performing direction. Whether or not the 'scherzando' for the gigue following Pachelbel's canon is authentic, it is used in the overtures of five lute or keyboard suites by Telemann (TWV3:32/5–9, undated). From the 1760s it is applied predominantly to finales, probably replacing minuet-finales just as scherzos would replace minuets. A *scherzando* finale of a keyboard sonata by C.S. Binder dates from about 1761. Many such movements are in 6/8 metre. Three *scherzando* finales of Haydn symphonies (nos.42, 46 and 66) present his typical comic techniques but are by no means unique among his finales, and it is clear that the term does not indicate a specific type of movement. By the first decade of the 19th century there are fewer *scherzando* finales but the number of dance-type movements bearing the title increases: such movements tend to follow the familiar minuet pattern of triple metre and da capo form. The Allegretto scherzando of Beethoven's Eighth Symphony, in duple metre, is an unusual but not unique example of a *scherzando* slow movement, with a minuet to follow as the dance movement. From the late 18th century onwards there are examples of *scherzando* movements published individually, sometimes as supplements to journals or as parts of longer, non-cyclic works or collections; 'Rondo [Rondoletto, Rondino] scherzando' remained a popular subgenre from the 1820s to the end of the century. Examples of published sets include P.L.L. Benoit's *2 Scherzandos* op.3 (Leipzig, before 1860).

Two diminutives of scherzo are 'scherzino' and 'scherzetto'. The former is the more widely used; among the first to use it was Schumann, *Faschingsschwank aus Wien* op.26 (1839–40); there is also a brief Scherzino (1832) in his *Albumblätter* op.124. The term continued in use throughout the 19th century either for a movement in a cycle of piano miniatures or for a character-piece, less often for an independent work (an example is Czerny's *Scherzino alla tarantella*, op.763). 'Scherzetto', which appears in the second half of the century, is applied more often to individual pieces than to movements within longer works. The whimsicality implicit in these terms is exemplified in Alkan's usage in his *48 motifs* op.63 – one a 'scherzetto' with a 'trioletto', the other a 'scherzettino'. None of these terms necessarily indicates a composition significantly smaller (i.e. shorter, lighter or simpler) than an ordinary scherzo.

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TILDEN A. RUSSELL (1, 4), HUGH MACDONALD (2, 3)

**Scherzoso.** *See* SCHERZANDO.

**Schetky [Shetky], J(ohn) George** (*b* Edinburgh, 1 June 1776; *d* Philadelphia, 11 Dec 1831). American cellist, teacher, composer and music publisher of Scottish birth. He was the son of the Edinburgh cellist and composer J.G.C. Schetky and a nephew of Alexander Reinagle. Schetky emigrated to the USA in 1787 and became active as a performer and music teacher in Philadelphia, where he lived with the musicians Benjamin Carr and Joseph C. Taws. With Carr he was co-editor of *The Musical Journal for the Piano Forte* (vols.iii–v) and published music from about 1802 to 1811. Between 1812 and 1818 he apparently visited Britain, for he published piano compositions by his father and himself in London and Edinburgh. He was a co-founder in 1820 of the Musical Fund Society in Philadelphia, which owns a portrait of him.

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Inst: A Favorite Minuet, arr. pf by A. Reinagle, in 12 Favorite Pieces (Philadelphia, ?1789); Air, pf (Philadelphia, *c*1807–11); arr. Earl Moira's Welcome to Scotland, rondo, pf (Philadelphia, ?1823); Young Roscius's Strathspey, with variations, pf (Philadelphia, ?1823); arr. F. Kočwara: The Battle of Prague, military band, lost

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ANNE DHU MCLUCAS

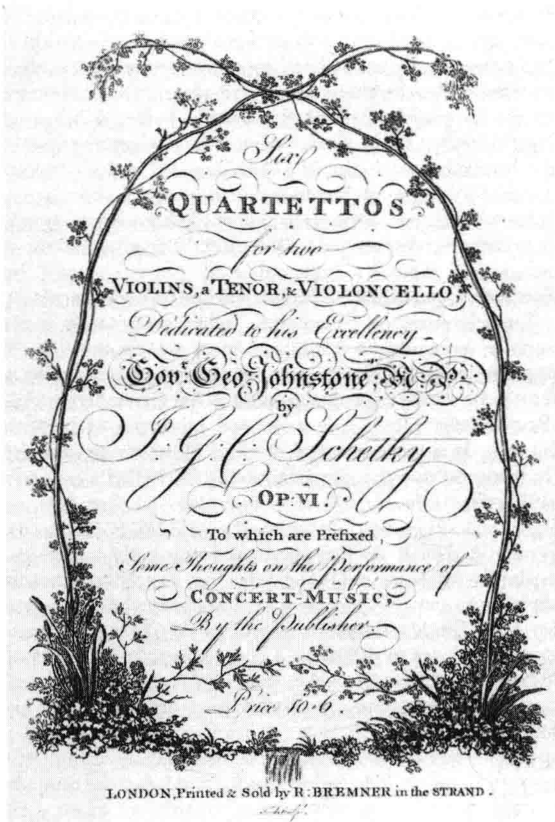
**Schetky, Johann Georg Christoph** (*b* Darmstadt, 19 Aug 1737; *d* Edinburgh, 30 Nov 1824). German composer and cellist, father of J. George Schetky. He was born and brought up at the court of Hesse-Darmstadt, where his

father, Ernst Gottlieb Schetky (1716–67), was secretary and musician in the service of Landgrave Ludwig VIII. He is said to have studied law at Jena University. At 15 he applied for the post of principal cellist in the Darmstadt orchestra, and he was on the court musicians' payroll from 1758. He studied composition with Endler, the court vice-Kapellmeister, and cello with Anton Fils, who was in service at nearby Mannheim. With his entire family (his brother Georg Carl Jacob, two sisters Charlotta Louise Dorothea and Ludomilla, and his father), he went to Hamburg in 1763 to give concerts; Schetky's aria *Conservati fidele pensa* for soprano, obbligato cello and strings dates from this time. The concerts were so successful that his father wrote to Darmstadt asking for the family's release from court employment, but was refused. Schetky remained a Darmstadt musician until 1768, though able to travel and give freelance concerts at other courts. He then returned to Hamburg (1768–9) and went to London (early 1772), where he was persuaded by the publisher and agent Robert Bremner to accept the post of principal cellist to the Edinburgh Musical Society.

Schetky at first intended to spend only one year in Edinburgh; but he married Maria Theresa (Mary) Reinagle, daughter of the émigré Austrian musician Joseph Reinagle (i), in 1774, had 11 children, and settled there for the rest of his life. In addition to a certain musical fame achieved by his son J. George Schetky, another son, John Christian Schetky (1778–1874), was Marine Painter-in-Ordinary to George IV, William IV and Queen Victoria. Schetky easily won a place in fashionable Edinburgh society. He was present at Burns's installation at the Kilwinning masonic lodge (1786); entertained the young Hummel during his Edinburgh visit (1788); set Burns's lyric *Clarinda, Mistress of my Soul* (1788); and directed the music at the foundation of Edinburgh University's Old Quadrangle (16 November 1789). He entertained Louis XVIII in exile at Holyrood Palace (1793), conducted the band of a famous amateur civil defence regiment, the Gentlemen Volunteers (1795), and set three of Walter Scott's lyrics, with the poet's approval (around 1810). He came out of retirement at 78 to play the cello in the first Edinburgh Musical Festival in 1815.

Schetky's career as a composer stretched from the 1760s to the second decade of the 19th century. His earliest works seem mainly to have been a means of publicizing his abilities as a cellist: they include sonatas, variations and concertos, as well as trios and even vocal works with cello obbligato, and only the three symphonies do not give the cello a prominent role. Other works often ascribed to his early period, an oratorio (actually by Graupner) and a flute trio probably by his brother, are misattributed. The youthful works are weak and dependent on cliché and sequence; the symphonies are pedestrian imitations of works by such Mannheim composers as Fils.

Schetky's compositions from his Edinburgh period are voluminous and, in general, far more polished. The buoyant market for music publishing which Britain enjoyed from 1760 to 1790 had a stimulating effect on his creativity, even though the standard of his output varied enormously. His op.6 quartets (1777; see illustration) are outstanding, a worthy forerunner to the mature quartets of Haydn and Mozart. First rate, too, is the Solo in E♭ op.4 no.4 (1776), a cello sonata which exploits the cello's instincts for bravura, wit and human warmth in a way only surpassed by the sonatas of Beethoven. In a quieter, more domestic way the Duet op.2 no.1 (1775) is also excellent, giving the violin and cello equal roles and dispensing with the need for a continuo instrument. Also notable are his arrangements of Scots tunes for military wind band (*c*1800), with their sensitive harmonizations and effective transference of ballroom fiddle tunes to the raucous new open-air medium. But his other cello sonatas are mere exercises in technique (though they sold well on the Continent); all his chamber music for and with piano is perfunctory; his songs have only a faded charm. The lost, unpublished pieces which he wrote for the Edinburgh Musical Society (several symphonies, cello concertos and a Pastorale on the Nativity) may well have included some of his finest work.




*Title-page of Schetky's 'Six Quartettos' op.6 (London: Bremner, 1777); engraving by Ford*

Schetky also published two educational works about the cello, the essay *Some Observations on, and Rules for Violoncello Playing* (in his op.7, *c*1780), and *Practical and Progressive Lessons for the Violoncello* (London, 1811), which has notes on recitative accompaniment as well as copious advice on elementary technical matters.

WORKS

ORCHESTRAL

Concerto, kbd, 2 vn, 2 fl, bc, in A Select Collection of Choice Music for the Harpsichord or Pianoforte (Edinburgh, *c*1790)

A Collection of Scottish Music, Consisting of 12 Slow Airs and 12 Reels and Strathspeys, 2 cl, 2 fl, 2 hn, tpt, bn (London, *c*1800)

A Collection of Marches, Quicksteps, Slow and Lively Scotch Airs for 2 fifes, piccolo fl, 1/2 bugles (Edinburgh, *c*1806)

3 syms. (D, C, C) *D-DS*; other syms. lost

4 concs. (C, D, D, D), vc, orch, *D-Bsb*; other vc concs., incl. 1 listed in Breitkopf catalogue, 1770, lost

CHAMBER, KEYBOARD

*printed works published in London unless otherwise stated*

6 Trios, op.1, 2 vn, vc (1773)
6 Duetts, op.2, vn, vc (1775)
6 Sonatas, op.3, hpd/pf, opt. acc. vn, vc (1775)
6 Solos, op.4, vc, b (1776/*R*1991 in ECCS, viii)
6 Duets, op.5, 2 fl (1776–7)
6 Quartettos . . . to which are Prefixed some Thoughts on the Performance of Concert-Music, op.6, 2 vn, va, vc (1777), ed. in The Symphony 1720–1840, ser. C, ii (New York, 1984)
12 Duetts . . . with Some Observations on, and Rules for Violoncello Playing, op.7, 2 vc (*c*1780)
6 Sonatas, op.8, hpd/pf, acc. vn (*c*1780)
3 Sonatas, op.9, hpd/pf (Edinburgh, *c*1785)
3 Sonatas, op.10, hpd/pf (Edinburgh, *c*1785)
3 Sonatas, op.11, hpd/pf, acc. vn, va (Edinburgh, *c*1785)
6 Solos, op.13, vc, b (*c*1795)
Sonata, op.15, pf (Edinburgh, *c*1800)
Sonata, op.17, pf, opt. acc. vn (Edinburgh, *c*1805)
Sonata, op.18, pf, opt. acc. vn (Edinburgh, *c*1805)
Sonata, op.19, pf, opt. acc. vn (Edinburgh, *c*1805)
3 Duets, op.24, vn, vc (*c*1808)
Sonata, op.25, pf, opt. acc. vn (Edinburgh, *c*1808)
Sonata, A, pf (Edinburgh, *c*1808)
Other kbd works pubd singly and in 18th-century anthologies
Sonata, A, vc, bc, *D-Bsb*; 6 Solos, vc, bc, *SWl*; Rondo, kbd, *GB-En*; Sonata, D, vc, bc, *I-Mc*

Lost works: 2 trios, obbl vc, vn, b, listed in Breitkopf catalogue, 1771; Variations on 'Vetter Michel', vc, b, listed in Breitkopf catalogue, 1778; 3 trios, obbl vc, va, b, listed in *AMZ*, ii (1799–1800), 33

OTHER WORKS

Conservati fidele pensa, S, obbl vc, str, *c*1763, *D-ROu*
12 Minuets, 2 vn, vc, in A Collection of the Newest and Best Minuets (Edinburgh, *c*1760–78); Miss Kinloch's Minuet, ed. in Johnson (1984)
Clarinda, Mistress of my Soul, in J. Johnson, ed.: The Scots Musical Museum (Edinburgh, 1787–1803)
6 Canzonets, 1v, pf (Edinburgh, *c*1790)
6 Songs (Edinburgh, *c*1790)
The Bee that Roves (Edinburgh, *c*1800)
3 Songs with Words by Walter Scott (*c*1810)

Lost works: XIIIth Epode of Horace, advertised in *Edinburgh Evening Courant*, 23 Feb 1782; Pastorale on the Nativity, listed in Edinburgh Musical Society programmes, 1783, 1785; Nacht, A, obbl vc, 2 fl, 2 hn, 2 va, listed in *AMZ*, ii (1799–1800), 33; Melange containing Scotch Airs, op.30, advertised in N. Gow: Select Collection of Original Dances (Edinburgh, 1815)

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D. Fraser-Harris: *Saint Cecilia's Hall in the Niddry Wynd* (Edinburgh, 1899, 2/1911/*R*), 60–76
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D. Johnson: *Scottish Fiddle Music in the 18th Century* (Edinburgh, 1984), 145, 149, 158, 160

DAVID JOHNSON, ROGER LARSSON

**Scheuenstuhl, Michael** (*b* Guttenstetten, Franconia, 3 March 1705; *d* Hof, 26 July 1770). German composer and organist. Apart from the few details recorded in Mattheson's *Grundlage*, little is known of Scheuenstuhl's life. On 7 May 1722, when only 17, he became organist at the Hohenlohe residence in Wilhelmsdorf. Seven years later he moved to Hof, where he was organist at St Michael from 29 October 1729 until his death. From 1752 onwards he held an additional appointment as a schoolmaster at the local girls' school. Although an organist by profession, Scheuenstuhl was known primarily for his harpsichord pieces, several of which were published by Balthasar Schmidt of Nuremberg during the 1730s and 1740s. These unpretentious works were designed for the growing amateur market, and their lighthearted tone and *galant* style assured success. Scheuenstuhl was among those who contributed to the literature of the *murky*, a species of keyboard music cultivated in Germany from about 1730 to 1800, whose chief characteristic (apart from the tuneful quality of its melodies) was the presence of broken-octave figuration in the left hand. His only large-scale compositions were the keyboard concertos. Originally Scheuenstuhl intended to bring out six concertos, but only three seem to have been published. The G minor concerto for unaccompanied keyboard has been compared with Bach's Italian Concerto; Spitta thought Scheuenstuhl's work was directly inspired by Bach's, but although both concertos are written in the Italian manner there is nothing to suggest any closer relationship between the two.

WORKS

Sonata, kbd (Hof, 1736), cited by Mattheson, lost
Sechs ganz Neue Galanterie-Stück, oder so genannte Murcki, kbd (Nuremberg, 1737)
Conc., d, kbd, orch (Nuremberg, *c*1738)
Conc., A, kbd, orch (Nuremberg, *c*1738)
Conc., g, kbd (Nuremberg, *c*1740)
Gemüths- und Ohr-ergötzende Clavier-Übung, bestehend in VI . . . Galanterie-Parthien, i (Nuremberg, *c*1743, 2/1747)
Gemüths- und Ohr-ergötzende Clavier-Übung, bestehend in III. grössern . . . Galanterie-Parthien, ii (Nuremberg, *c*1744)
Die beschäfftigte Muse Clio . . . und Ohrs eingerichtete III. Galanterie-Suiten auf das Clavier, Neuer Teil (Nuremberg, 1745–6)

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P. Spitta: *Johann Sebastian Bach* (Leipzig, 1873–80, 5/1962; Eng. trans., 1884/*R*, 2/1899/*R*), iii, 151
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E. Dietlein: *Chronik der Stadt Hof*, iv (1955), 487–8

PIPPA DRUMMOND

**Scheuermann, Georg Caspar.** *See* SCHÜRMANN, GEORG CASPAR.

**Scheurleer, Daniel François** (*b* The Hague, 13 Nov 1855; *d* The Hague, 6 Feb 1927). Dutch musicologist. He had many amateur historical interests and paid particular attention to the study of music and its history. He devoted years to the collection of musical source materials and European and non-European instruments, which he then housed in his private museum. After his death his instrument collection and the larger part of his personal library went to the Gemeentemuseum of The Hague, and his source material for the history of Dutch monophonic song to the Royal Library of The Hague. His accomplishments as an administrator were no less important; he served on the boards of directors of the Vereeniging voor

Nederlandse Muziekgeschiedenis and the Union Musicologique, which he founded in 1921 to help re-establish international scholarly contacts broken by World War I. He was granted the honorary doctorate by the University of Leiden in 1920 and was named honorary president of the 1924 musicological congress in Basle.

Scheurleer's foremost importance, apart from his administrative work, lies in his activities as a collector. The Netherlands is indebted to him for its splendid instrument museum, and his studies and compilations of the sources of 18th-century Dutch music history and Dutch monophonic song of the Renaissance are of high scholarly merit.

WRITINGS

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*Mozartiana* (The Hague, 1903)
*Het muziekleven in Nederland in de tweede helft der 18e eeuw in verband met Mozart's verblijf aldaar* (The Hague, 1909)
*Het muziekleven van Amsterdam in de zeventiende eeuw* (The Hague, 1911)
*Het muziekleven te 's-Gravenhage in de tweede helft der 18e eeuw* (The Hague, 1911)
*Nederlandsche liedboeken* (The Hague, 1912–23/R)

EDITIONS

*Een devoot ende profitelyck boecxken* (The Hague, 1889)
J. Fruytiers: *Ecclesiasticus* (Amsterdam, 1898)

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A. Averkamp: 'In memoriam Dr. D.F. Scheurleer (1855–1927)', *TVNM*, xii/2 (1927), 69 only
E. Reeser, ed.: *De Vereenging voor Nederlandsche muziekgeschiedenis 1868–1943* (Amsterdam, 1943)
C. von Gleich: *Haags Gemeentemuseum: over het outstaan van de muziekafdeling: portret van de verzameling-Scheurleer* (The Hague, 1985)

ALBERT DUNNING

**Scheveningen.** *See under* HAGUE, THE.

**Schiassi, Gaetano Maria** (*b* Bologna, 10 March 1698; *d* Lisbon, 1754). Italian composer. Born of Bolognese parents, Carl Antonio Schiassi and Catterina Minghetti, he was a member of the Accademia Filarmonica as a *suonatore*, and a violinist among the virtuosos at the ducal court of Alderano Cybo Malaspina, to whom he dedicated his *Trattenimenti per camera* in 1724. About three years later he was employed by the Landgrave of Darmstadt. During this period several of his operas and oratorios were performed on Italian stages; Barilli noted that his setting of *Didone abbandonata* was extremely successful ('incontrò a meraviglia'). Of special interest is his comedy *La Zanina finta contessa*, partly written in Bolognese dialect in the manner of G.M. Buini.

From at least the end of 1734 he lived in Lisbon, where he served in the royal chapel and founded the Academia da Trindade. His letters from Lisbon to Padre Giambattista Martini from 3 January 1735 to 30 September 1753 (now in *I-Bc*) reveal his activities there as composer, teacher and singer. He was asked to compose oratorios based on texts by Metastasio, for which he enlisted Martini's help in supplying fugues for the choruses. The letters also reveal several insights into performing practice and taste in 18th-century Lisbon, where the king refused to allow women to take roles in operas and prohibited all kinds of entertainment during his illness except for oratorios and church festivals. Schiassi also obtained several important books for Martini's library, including a copy of Cerone's rare *El melopeo*.

Schiassi's training as a violinist is reflected in his instrumental writing, which often demands a high level of virtuosity and reflects a good understanding of the instrument. Forms include sonatas, sinfonias, concertos and dance pieces for combinations of one to four instruments with continuo. The vocal music is often written in a pastoral style similar to that of Bolognese composers like G.A. Perti in the first half of the 18th century.

WORKS

OPERAS

*music lost unless otherwise stated*

La Rosinda, Cento, Vicini, Sept 1726
La Zanina finta contessa, Modena, Molza, carn. 1728
Stratonica (A. Salvi), Ravenna, Teatro di Ravenna, spr. 1732
Il Demetrio (P. Metastasio), Milan, Regio Ducale, birth of Elisabetta Cristina, 28 Aug 1732, aria *I-Rsc*
L'amor fra' nemici (P.A. Bernardoni), Bologna, Marsigli-Rossi, carn. 1732
La fede ne' tradimenti (G. Gigli), Bologna, Marsigli-Rossi, carn. 1732
Alessandro nelle Indie (Metastasio), Bologna, Formagliari, carn. 1734, 1 aria, Digli ch'io son fedele, *D-Dl*
Il Demofoonte (Metastasio), Venice, S Giovanni Grisostomo, carn. 1735, score, *B-Bc*
Didone abbandonata (Metastasio), Bologna, Formagliari, spr. 1735
Le vicende amorose, o L'enigma disciolto (Metastasio), Bologna, Angelelli, 4 Feb 1736
Anagilda (dramma), Lisbon, Academia da Trindade, 1737
Artaserse (Metastasio), Lisbon, 1737
Spero se che la speranza, Mio ben ricordati, arias, *D-Dl*

ORATORIOS

*only librettos extant*

Geremia in Egitto, Bologna, Oratorio Filippini, 1727
Maria Vergine al Calvario (M.A. Boccardi), Bologna, Arciconfraternita di S Maria della Morte, Good Friday 1735
4 orats cited in letters to G.B. Martini, all libs by Metastasio, all perf. Lisbon: Il sacrificio d'Isaac; Giuseppe riconosciuto; La Passione di Gesù; Gioas rè di Giuda

OTHER WORKS

[12] Sonate, vn, bc (Bologna, 1724)
[10] Trattenimenti musicali per camera, vn, vc/hpd (Bologna, 1724)
XII concerti, vn solo, 2 vn, va, vc, hpd (Amsterdam, 1737)
Divertimenti da camera, 2 vn, vc, bc; 2 sinfonie, 2 vn, vc, bc, Vienna, Hofburg, cited by Haas; 3 vn concs., *Dl*; several arias and dance movts in Raccolta fatta da diversi autori di gravi, arie e minuetti . . . ad'uso di Petronio Francesco Rampionesi, 1736, *I-Bc*; Pastorale per il SS Natale, *S-Uu*, ed. W. Upmeyer, *Musikschätze der Vergangenheit* (Berlin, 1928)

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ANNE SCHNOEBELEN

**Schiavetto** [Schiavetti], **Giulio** [Skjavetić, Julije] (*b* Šibenik; *fl* 1562–5). Croatian composer. He came from a Šibenik family, appearing in local registers under the Croatian names of Schiavetich, Schavetich or Scavetich between the years 1520 and 1697. He may have been in the service of Girolamo Savorgnano, Bishop of Šibenik (1523–91), to whom he dedicated some of his works.

Though he seems not to have contributed to the more extended contemporary forms such as the mass, some of Schiavetto's motets are conceived on an expansive scale, and both his sacred and secular works are of the highest

craftsmanship. The quality of his creative output makes him one of the most important Croatian musicians of his time and ranks him among the finest composers of the *prima pratica*.

WORKS

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Madrigali, 4, 5vv (Venice, 1563)

[18] Motetti, 5, 6vv (Venice, 1564); Pater noster pr. in Plamenac (1939); ed. in Spomenici hrvatske glazbene prošlosti, i (Zagreb, 1970)

[motets, book 2], ?1565, lost

2 madrigals, 1562[6]; ed. in Spomenici hrvatske glazbene prošlosti, ii (Zagreb, 1971)

2 greghesche, 1564[16]; ed. in Spomenici hrvatske glazbene prošlosti, i (Zagreb, 1970)

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L. Županović: Introductions to Spomenici hrvatske glazbene prošlosti, i–ii (Zagreb, 1970–71)

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D. Plamenac: 'Su Julije Skjavetić (Giulio Schiavetti) e i "Motetti a cinque et a sei voci" del 1564', *Subsidia Musica Veneta*, ii (1981), 21–38

LOVRO ŽUPANOVIĆ

**Schibler, Armin** (*b* Kreuzlingen, 20 Nov 1920; *d* Zürich, 7 Sept 1986). Swiss composer. He studied the piano and composition in Zürich with Müller, Frey and Burkhard, and in England with Tippett (1946). His work was also decisively influenced by the Darmstadt summer courses (1949–53) given by Fortner, Leibowitz, Krenek and Adorno. From 1944 he taught music at the Zürich grammar school, where he exerted a considerable influence on the next generation of Swiss composers. As a young man he was one of Switzerland's best-known composers, writing in a style dominated by that of Burkhard. In about 1950 he turned to 12-note techniques; this interest continued for some years, although Schibler was never completely won over to the method. *Die späte Sühne* is the main work from this rather Expressionist period. The following years were influenced by Stravinskian rhythm and by a ballet course directed by Harald Kreutzberg.

Schibler's lively interest in all contemporary music led him to an involvement with jazz in connection with dance, notably in the burlesque *Blackwood & Co.* His most ambitious essay in combining popular and classical music is the *Concerto 77* (1975–7). Through Adorno he became aware of the sociological implications of music, and this brought about his use of melodramatic techniques in drawing reciprocal relationships between words and music. He himself wrote many of the texts that he set to music.

WORKS
(*selective list*)

Catalogue: J. Lasserre: *Armin Schibler Werkverzeichnis* (Adliswil, 1990)

STAGE

Der spanische Rosenstock (lyrisches Oper, 3, M. Allenspach, after W. Bergengruen), op.20, 1947–50, Berne, 1950

Der Teufel im Winterpalais (Spieloper, 3, G. Specht and J. Knapp, after Bergengruen), op.27, 1950–52, unperf.

Die späte Sühne [Die Füsse im Feuer] (Kammeroper, 1, Schibler, after C.F. Meyer), op.42, Zürich, 1954

Blackwood & Co. (musikalische Burleske, Schibler and A. Goldmann), op.46, 1955–8, Zürich, 1962

Urs und Flurina (Jugendoper, 3, Schibler, after S. Könz and A. Carigiet), op.58, 1955–6, unperf.

Orpheus – Die Unwiederbringlichkeit des Verlorenen (Hörwerk, Goldmann), Lausanne, 1970

The Point of Return (Hörwerk, Schibler), Basle, 1972

Der Tod Enkidus (episch-dramatisches Vokalwerk, Goldmann), Basle, 1974

La folie de Tristan (musikalisches Mysterium, M. de France, J. Bédier and Schibler), Montreux, 1980

Antoine und die Trompete (Kammermusical, Schibler), Zürich, 1983

Amadeus und der graue Bote (Kammeroper, 1, T. Wilder), Berne, 1986 [pt 1 of trilogy]

Königinnen von Frankreich (musikalisches Kammer-Lustspiel, 1, Wilder), 1982–5, unperf. [pt 2 of trilogy]

Schlafwagen Pegasus (Kammeroper, 1, Wilder), 1982–5, unperf. [pt 3 of trilogy]

Sansibar oder Die Rettung (musikdramatische Szenenfolge, 2, Schibler, after A. Andersch), 1984–6, unperf.

OTHER WORKS

Choral: Media in vita, orat, 1958–9; Der Tod Enkidus, T, B, 3 spkrs, speaking chorus, chorus, orch, 1970–72

Vocal: Antworten bitte, spkr, 2 orch, 1970; In unserer Sache, spkr, ens, 1973; ... später als du denkst, 2 spkrs, 1v, elec, 1973; Epitaph auf einen Mächtigen, spkr, 16vv, 2 pf, 1974–5; many songs

Inst: 4 syms., concs., other orch pieces, 5 str qts, pf works, chbr music

Educational music, film scores

MSS in *CH-Bps*

Principal publishers: Ahn & Simrock, Bärenreiter, Hug, Kunzelmann, Schibler

WRITINGS

*Neue Musik in dritter Generation* (Amriswil, 1953)

'Selbstporträt', *Schweizer Komponisten*, Musik der Zeit, no.10 (Bonn, 1955), 53–5

*Zum Werk Gustav Mahlers* (Lindau, 1955)

*Zur Oper der Gegenwart* (Amriswil, 1956)

*Texte 1971–74* (Adliswil, 1975)

*Antoine und die Trompete: Texte 75–82* (Adliswil, 1982)

*Armin Schibler: das Werks 1986* (Adliswil, 1986)

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K.H. Wörner: *Armin Schibler* (Amriswil, 1953)

P. Mieg: 'Armin Schibler', *40 Schweizer Komponisten der Gegenwart* (Amriswil,1956)

H.-R. Metzger and others: *Armin Schibler* (Zürich, 1990–91)

FRITZ MUGGLER/CHRIS WALTON

**Schicht** (Ger.). *See* LAYER.

**Schicht, Johann Gottfried** (*b* Reichenau [now Bogatynia], nr Zittau, 29 Sept 1753; *d* Leipzig, 16 Feb 1823). German conductor, keyboard player and composer. He was brought up by his uncle at Zittau, where he was first taught to play keyboard instruments by the organist Johann Trier. From 1776, when he went to Leipzig University to study law, he played in the concerts at the inn 'Zu den drei Schwänen' (the 'Grosses Concert') under the direction of Hiller. Abandoning the law, he also played under Hiller in the Musikübende Gesellschaft and from 1781 played the violin in the Gewandhaus concerts. In 1785 he succeeded Hiller as musical director of the Gewandhaus concerts and subsequently of the Neukirche. He founded the Leipzig Singakademie in 1802, directed it until 1807 and became the university's musical director in 1808. In 1810 he succeeded August Müller as Kantor of the Thomasschule in Leipzig, where he attained a high standard of performance. His wife, the Italian singer Costanza Valdesturla, sang at the Gewandhaus concerts for many years before her death in 1809.

Schicht is remembered more for his *Allgemeine Choralbuch* (Leipzig, 1819) than for his sacred vocal works (motets, oratorios, masses, Te Deum settings and cantatas etc.) or his secular vocal or instrumental works. Formally and stylistically, his compositions are indistinguishable from those of many of his contemporaries and present nothing new. Schicht paid careful attention, however, to text declamation: his unaccompanied vocal works are superior to those with functional orchestral accompaniments. Important as an early editor of chorale preludes, a mass, and five motets by Bach, he also wrote a treatise on harmony (1812) and translated pedagogical works by Clementi, Pleyel and Pellegrini-Celloni. Among his students were Marschner, Reissiger and Zöllner.

WRITINGS

*Grundregeln der Harmonie nach dem Verwechslungssystem* (Leipzig, 1812)
'Über das Aussprechen des Deutschen im Gesang', *AMZ*, xvii (1815), 686–91

BIBLIOGRAPHY

*ADB* (R. Eitner); *EitnerQ; GerberNL; MCL; SchillingE; ZahnM*
Review of Schicht's *Grundregeln der Harmonie*, *AMZ*, xiv (1812), 403–11
H.-J. Nösselt: *Das Gewandhausorchester* (Leipzig, 1943)
P.M. Young: *The Concert Tradition from the Middle Ages to the Twentieth Century* (London, 1965), 161
U. Schröder: 'Johann Gottfried Schicht: Das Ende des Gerechten', *Oratorienführer*, ed. S. Leopold and U. Schiedeler (Stuttgart, 1999), 620–22

GAYNOR G. JONES

**Schick, (Johan) Ernst (Christoph)** (*b* The Hague, 1 Oct 1753; *d* Berlin, 10 Dec 1815). Dutch violinist and composer. His father took him to Amsterdam, intending him to follow his own career of dancing-master. The boy's musical talent was discovered by J.A. Kreusser, who taught him the violin; he soon became a virtuoso player, emulating the style of Michael Esser and Lolli. In 1773 he followed his teacher's brother G.A. Kreusser to Mainz and became chamber musician in the electoral Kapelle there. In 1791 he married the singer Margarete Hamel. He was appointed violinist in the Berlin court orchestra in 1793, and leader in 1813. In 1804 with K.M. Bohrer he organized subscription concerts at which lesser-known Classical works were heard; at one of these, Beethoven's Second Symphony was performed. His compositions – six violin concertos and masonic songs – were never widely known.

BIBLIOGRAPHY

*SchillingE*
Announcement and review of Schick's and Bohrer's benefit concerts, *AMZ*, vii (1804–5), 112–13, 143–5, esp. 144
C. von Ledebur: *Tonkünstler-Lexicon Berlin's* (Berlin, 1861/*R*)

GAYNOR G. JONES/JAN TEN BOKUM

**Schickaneder.** *See* SCHIKANEDER family.

**Schickele, (Johann) Peter** (*b* Ames, IA, 17 July 1935). American composer, arranger and humorist. He studied music with Sigvald Thompson (1950–52) at Swarthmore College (BA 1957), spending the summer of 1954 as a composition pupil of Roy Harris in Pittsburgh and 1958 with Milhaud at the Aspen Music School, then went to the Juilliard School (MS 1960), where he continued his composition studies with Persichetti and Bergsma. He was awarded a Ford Foundation grant in 1960–61 as composer-in-residence to the Los Angeles high schools, then taught at Juilliard (1961–5).

In 1959, as a student, Schickele co-founded the Composers Circle, which presented concerts of contemporary works. In 1967 he founded a 'chamber-rock-jazz' trio, Open Window, with which he performed many of his serious works until 1971. His prolific compositions under his own name show a diversity of influences including jazz, rock and non-tonal styles. His major works, including four string quartets and a symphony, are strongly tonal, often structured through contrasts of texture, dynamics, instrumentation, metre and mood. Schickele's fascination with both Stravinsky and the Everly Brothers is manifested in his eclectic style; for the most part his works are postmodern in their small forms, neo-romantic in their light, impressionistic textures and neo-classical in their instrumentation. Childhood interests in chamber music, pop and rock songs, theatre and the slapstick burlesque of songs by Spike Jones began to be incorporated into his works when he invented 'P.D.Q. Bach', a persona through whom he lampooned Baroque and Classical music and the conventions of musicological writing. Pieces by P.D.Q. Bach, involving such contraptions as the left-handed sewer flute and the double-reed slide music stand, were presented in concerts at Juilliard and Aspen from 1957, and were first given in a public concert at Town Hall, New York (24 April 1965).

Schickele has become the leading American musical satirist, giving concerts throughout the USA in which he lectures, sings, conducts and plays as guest soloist with symphony orchestras or with his own ensemble. The humorous compositions range from outrageous parodies, such as the oratorio *Iphigenia in Brooklyn*, to ingenious combinations of antithetical styles, as in *Blaues Gras* (Bluegrass Cantata), and are full of surprising violations of familiar styles, musical forms and phrase structures, harmonic conventions and orchestration. Schickele's commentaries and his mock-scholarly *The Definitive Biography of P.D.Q. Bach (1807–1742)?* (New York, 1976) juxtapose incongruities from contemporary culture with relatively austere academic and classical canons, and are reflective of the eclectic musical menu of the modern American public. One of the most widely performed and published of contemporary composers working in many different styles, Schickele has written scores for television (including *Sesame Street* and a section of *Fantasia 2000*) and films, songs for musicals including *Oh! Calcutta!* (his ensemble was the original pit orchestra for the show), and arrangements and songs for Joan Baez, Buffy Sainte-Marie and other folk-revival singers. Through his weekly Public Radio International programme *Schickele Mix* (1992–), which won an ASCAP Deems Taylor Award (1993), he has educated audiences in music fundamentals across a wide spectrum of performing styles and genres. He has been awarded honorary doctorates by Swarthmore (1980) and North Dakota State University (1995). His P.D.Q. Bach recordings have won four Grammy awards for best comedy album of the year (1989–92).

WORKS
(*selective list*)

Stage: The Knight of the Burning Pestle (F. Beaumont and J. Fletcher, adapted by B. Jones), vv, cl, bn/rec, tpt, trbn, vn, db, drums, hpd, 1974; Hornsmoke, nar, brass qnt, 1975; Bestiary (music theatre), Renaissance ens, 4 or more pfmrs, 1982
Orch: Serenade, 1959; 3 Faces of Eve, big band, 1960; The Fantastic Garden, elec pf, elec org, elec hpd, 3 pfmrs/vv, orch, 1968; Requiem Mantras, rock group, orch, 1972; Three Girls, Three Women, Bar/pf, orch, 1972; Pentangle, hn, orch, 1976; Five of a Kind, brass qnt, orch, 1978; Far Away From Here, bluegrass band,

orch, 1984; Scenes from Breughel, Renaissance ens, 4 pfmrs, orch, 1986; Thurber's Dogs, suite, 1994; Conc., ob, orch, 1994; Sym. no.1 'Songlines', 1995; Conc., bn, orch, 1998

Film and TV scores: The Crazy Quilt, 1965; Silent Running, 1971; Where the Wild Things Are (dir. M. Sendak), 1988

Vocal: Mass for Men's Voices, BBB, 1957; 3 Choruses from Cummings, SATB, 1960; After Spring Sunset, SATB, 1961; The Flow of Memory, Mez, fl, b cl, vn, pf, 1963; The Last Supper, SA, 1965; The Lowest Trees Have Tops (cant.), S, fl, va, hp, 1974; 3 Songs for a Wedding, medium v, pf, 1981; Ceremony (cant.), Bar, SATB, jazz ens, 1985; Conc., pf, chorus 'The Twelve Months', 1987; Go for Broke, SSATB, 1989; Blake's Proverbs, SATB, 4 perc, pf 4 hands, db, 1991; 2 Songs on Elizabethan Lyrics, 1v, pf, 1998

Chbr and solo inst: Little Suite for Summer, pf 4 hands, 1953; 3 Sonatinas, pf, 1957–64; Little Suite for Josie, pf, 1957; Summer Trio, fl, vc, pf, 1966; Windows, va/fl/cl, gui, 1966; Gardens, ob, pf, 1968; Elegies, cl, pf, 1974; Monochrome IV, 6 va, 1974; Epitaphs, pf, 1979; Trio Serenade, 2 fl, pf, 1979; Serenade, wind qnt, str qt, db, pf, 1981; Qt, cl, vn, vc, pf, 1982; Morning Music, pf 4 hands, 1983; Str Qt no.1 'American Dreams', 1983; Spring Serenade, fl, pf, 1983; Str Qt no.2 'In memoriam', 1987; Str Qt no.3 'The Four Seasons', 1988; Dream Dances, fl, ob, vc, 1988; Serenade for 6, bn, vn, va, vc, db, pf, 1989; Fantasy, org, 1990; Str Sextet, 1990; Str Qt no.4 'Inter-Era Dance Suite', 1992; Serenade for 3, cl, vn, pf, 1992; Blue Set no.1, str qt, 1993; New Goldberg Variations, vc, pf, 1995; Blue Set no.2, 4 bn, 1996; Qnt No.2, pf, str qt, 1997; Conc, chbr orch, 1998; Little Mushrooms, pf 4 hands, 1998; Str Qt no.5 'A Year in the Country', 1998

AS P.D.Q. BACH, NONE DATED

Op: The Stoned Guest (½), perf. 1967; Hansel & Gretel & Ted & Alice (1), perf. 1972; The Abduction of Figaro (3), 1984; The Magic Bassoon (1), perf. 1986

Vocal: Blaues Gras (Bluegrass Cant.), T, Bar, mand, banjo, gui, db, 2 fl, str; Iphigenia in Brooklyn (cant.), bargain-Ct, 3 double reeds, tpt mouthpiece, wine bottle, str qt, hpd; Liebeslieder Polkas, SATB, pf 5 hands; Missa Hilarious, bargain-Ct, basso blotto, SATB, 2 diverse fl, 2 hn, 2 tpt, tuba, timp, perc, str; Oedipus Tex (dramatic orat), S, A, T, B, SATB, orch; The Seasonings (orat), S, A, T, B, SATB, 2 slide whistles, 2 kazoos, tromboon, windbreaker, shower hose, foghorn, 2 tpt, timp, str; Shepherd on the Rocks, with a Twist, bargain-Ct, lasso d'amore + tromboon, tubular bell, handbell + cowbell + foghorn; 12 Quite Heavenly Songs, bargain-Ct, basso blotto, kbd; 2 Madrigals from 'The Triumphs of Thusnelda', SSATB; The Hoarse Trojan, 3 Ct, orch; 4 Next-To-Last Songs

Orch: Canine Cant. 'Wachet Arf!', solo dog, 2 bn, 2 hn, 2 tpt, timp, str; Conc., pf versus orch; Conc., 2 pf versus orch; Fantasieshtick, pf, orch; Grand Serenade for an Awful Lot of Winds and Percussion, band; Hindenburg Conc., pic, 2 fl, hn, trbn, tuba, 2 perc, str; Howdy Sym., orch; Pervertimento, bagpipes, bicycle, balloons, str; 1712 Ov., org, orch; Sinfonia Concertante, lute, balalaika, ocarina, bagpipes, left-handed sewer fl, double-reed slide music stand, str; Variations on an Unusually Simple-Minded Theme, pf, orch

Chbr and solo inst: Fanfare for the Common Cold, 2 tpt, 2 hn, trbn; The Musical Sacrifice, fl + pic, ob, bn, trbn, vn, db; Octoot, 2 fl, 2 ob, 2 cl, 2 bn; 'Safe' Sextet, pic, eng hn, b cl, dbn, cel, hp; Schleptet, fl, ob, bn, hn, vn, va, vc; The Short-Tempered Clavier, pf; Str Qt 'The Moose', F

Principal publishers: Elkan-Vogel, Presser

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T.G. Everett: 'An Interview with Peter Schickele', *Music Educators Journal*, lxii/6 (1975–6), 76–8

A. Kozinn: 'But Seriously, Folks', *The Instrumentalist*, xxxiii/3 (1978–9), 38–40 [interview with Schickele]

J. Hulse: 'The Inspired Madness of Peter Schickele', *Symphony Magazine*, xxxiii/5 (1982), 25ff

J.A. Leroux: 'Two Shots that Changed my Life: an Interview with Peter Schickele', *Music Educators Journal*, lxx/3 (1983–4), 48–51

G.D. Lipton: 'Prince of Pandemonium', *ON*, xlviii/15 (1983–4), 34–5

K. Day: 'Peter Schickele and the Authentic Performance of P.D.Q. Bach', *The Instrumentalist*, xlv/5 (1990–91), 57–60

M.Gresham: *Choral Conversations: Selected Interviews from Chorus! Magazine* (San Carlos, CA, 1997)

DEANE L. ROOT

**Schickhardt** [Schickhard]**, Johann Christian** (*b* Brunswick, *c*1681; *d* Leiden, before 26 March 1762). German composer and instrumentalist. He received his musical training at the ducal court in Brunswick. The early part of his career was spent in the Netherlands in the service of Friedrich of Hessen-Kassel, Henriette Amalia of Anhalt-Dessau, and Johan Willem Friso, Prince of Orange. By 1711 he was in Hamburg, the city with which he was associated by Walther (1732) and Hawkins (1776), and lived there until at least 1718. But by 1717 he had connections with Johann Friedrich, Count of Kastel-Rudenhausen, and around 1719 with Ernst August of Saxe-Weimar and Prince Leopold of Anhalt-Cöthen. In the early 1720s he was probably in Scandinavia. In 1732, having 'lately arrived from Germany', he gave a concert in London consisting of his own concertos and chamber music for 'the small flute' (i.e. recorder). He stayed in London long enough to issue by subscription his collection of 24 sonatas, op.30, in all keys; most of the subscribers were Dutch, although the local contingent included such notables as Handel, P.A. Locatelli, Pepusch and De Fesch. 12 guitar suites of his appear in a manuscript compiled by Nathanael Diesel, a lutenist at the Danish Court, 1736–44, suggesting a connection with Copenhagen. He was attached to the University of Leiden in 1745; the *Album studiosorum* for that year gives his age as 63. After his death Schickhardt's daughter applied to the university authorities for assistance with burial expenses and from the subsequent act of Senate (26 March 1762) it is seen that he had been 'a master of musical arts and a member of the Academy'. Dart's suggestion that Schickhardt was related to the London instrument maker J.-J. Schuchart has proved unfounded.

Schickhardt had close associations with Estienne Roger, the Amsterdam publisher, and his successors, Jeanne Roger and Michel-Charles Le Cène. He not only provided the firm with a constant stream of original compositions, but also acted as its Hamburg agent around 1712 and undertook occasional editorial projects such as the arrangement of Corelli's op.6 for two recorders and continuo. A woodwind player himself, Schickhardt produced instruction manuals for both the recorder and oboe. But he was known primarily through his chamber music. His sonatas, although written in a conventional, post-Corellian idiom, reveal fine melodic gifts, striking harmonic touches, and a Handelian directness of expression. The widespread popularity of these works in the early 18th century is attested by both the flood of publications from Amsterdam and the speed with which they were pirated in London.

WORKS

*published in Amsterdam unless otherwise stated*

Solo sonatas with bc: 6 [7] as op.1, rec (1709/10); 6 [7] as op.2, ob/vn (1709/10); 6 [7] as op.3, rec (1709/10); 6 as op.8, ob/vn (1710); 12 as op.17, rec (*c*1712–15); 6 as op.20 no.1, fl/ob/vn (1715); 12 as op.23, rec (*c*1719–20); 6 as op.20 no.2, fl/ob/vn (*c*1723); 6 as op.24, rec (*c*1723–4), lost; 6 as op.25, vn (*c*1723–4), lost; 24 as L'alphabet de la musique, op.30, rec/fl/vn (London, *c*1732)

Other sonatas with bc: Sonates, 2 rec, op.4 (1710), lost; 6 as op.5, rec, 2 ob/vn, va da gamba (1710); 6 as op.6, 2 rec (1710); 12 as op.7, 2 ob/vn (1710); 6 as op.9, 2 rec, bc ad lib (*c*1710–12); 6 as op.10, 2 fl/ob/vn, bc ad lib (*c*1710–12); 6 as op.14, rec, ob/vn, va da gamba (*c*1710–12); 12 as op.16, 2 rec (*c*1710–12); 6 as op.22, 2 rec, ob (*c*1717–18)

Other works: Recueil de menuets, tr inst/ob, bc, op.11 (*c*1710–12), lost; Principes de la flûte … avec 42 airs à 2 flûtes, op.12 (*c*1710–12); 6 concerts, 2 vn, 2 ob/vn, bc, op.13 (*c*1710–12); Principes du hautbois, contenant des airs à 2 hautbois sans basse,

op.15 (*c*1710–12), lost; Recueil d'airs choisis, rec, op.18 no.1 (*c*1712–15), lost; 6 concerts, 4 rec, bc, op.19 (*c*1713–15); Airs spirituels des Luthériens, 2 rec, bc, op.21 (1715), lost; Recueil d'airs de mouvement, rec, op.18 no.2 (*c*1718–19); 6 sonates, 2 fl, arr. rec, op.26 (1727), lost

Inst works incl. in: The Compleat Tutor to the Hautboy (London, *c*1715); The Complete Flute Master (London, *c*1760); G. Visconti: Airs, 2 rec (2/1710) [enlarged with works by Schickhardt]

MSS of concs., suites, solo and trio sonatas, *D-Km, ROu, SWl, W, GB-DRc, Lbl, S-K, L, Uu*


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*HawkinsH; NewmanSBE; WaltherML*

P.C. Molhuysen, ed.: *Bronnen tot de geschiedenis der Leidsche Universiteit*, v (The Hague, 1921), 462–3

T. Dart: 'Bressan and Schickhardt', *GSJ*, x (1957), 85–6

D. Lasocki: 'Johann Christian Schickhardt (ca. 1681–1762): a Contribution to his Biography and a Catalogue of his Works', *TVNM*, xxvii (1977), 28–55

D. Lasocki: 'Johann Christian Schickhardt', *Tibia*, ii (1977), 337–43

D. Lasocki: 'Schickhardt in London', *Recorder & Music*, vi/7 (1979), 203–5

R. Hübner-Hinderling: 'Johann Christian Schickhardt in Hamburg', *Tibia*, xvii (1992), 197–8


PIPPA DRUMMOND, DAVID LASOCKI

**Schideman, David.** *See* SCHEIDEMANN, DAVID.

**Schidlowsky, León** (*b* Santiago, 21 July 1931). Israeli composer of Chilean birth. While reading psychology and philosophy at the University of Chile (diploma 1952), he studied composition privately with Free Focke (1950–52); he continued his music studies at the Detmold Music Academy (1952–4). After returning to Chile in 1955, he became director of Tonus (1957), secretary general of the National Association of Composers (1961–3) and director of the Instituto de Extensión Musical (1962–6). He joined the composition department at the University of Chile in 1965. Following a year in Germany on a Guggenheim Fellowship (1968), Schidlowsky moved to Tel-Aviv, where he was appointed professor of composition at the Rubin Academy of Tel-Aviv University. His influence has been felt by a generation of Israeli composers, including Rachel Galinne, Betty Olivero, Ron Weidberg and Rubin Seroussi.

An admirer of Schoenberg's music and views, and Nono's political militancy through artistic progressiveness, Schidlowsky has written in a variety of styles, from free atonality, 12-note and integral serialism to aleatory and graphic composition. His dramatic, haunting *Babi yar* and *Missa sine nomine*, graphic works of the 1970s, celebrate the fundamental nature of sound, exploring sound clusters and glissandos that evolve from and towards elongated unisons. Percussive elements in both the voices and instruments play a significant role in these works, as they do in his many vehemently dramatic compositions. His post avant-garde music (from after 1982), such as the Piano Quartet (1988) and the orchestral work *Absalom* (1996), are traditionally notated and exhibit idiomatic and sonorous atonal writing. Many of his works refer to his Judaic and Israeli identity and to the history of the Jewish people. *Kaddish*, *Kristallnacht*, *Invocación*, *Babi yar*, *In eius memoriam*, *Citizen 1230316*, *Nacht*, *Dybbuk* and *Absalom* are only a few of many works in his large output that bear textual references either to the history of the Jews or to distinctly Israeli experiences. His music has received frequent performances in Germany; between 1979 and 1996 his graphic works were presented in 10 separate exhibitions and concerts throughout the country.

WORKS

(*selective list*)

Stage: Verra la morte (monodrama, C. Pavese), singer-actress, perc, 1972; Dadayamasong (W. Mehring), S, fl, cl, a sax, vc, pf, perc, 1975; Der Schwarze Gott (Klabund), actress, fl, perc, 1990; Dybbuk (op, Anski), 14 solo vv, 3 choruses, 3 orch, 1994; Before Breakfast (monodrama, O'Neill), 1997

Orch: Triptico, 1959; New York, 1965; Epitaph for Scherchen, 1967; Kaddish, vc, orch, 1967; Babi yar, chbr orch, 1970; In eius memoriam, 1973; Prelude to a Drama, 1976; Lux in tenebris, 1977; Amerindia, a pentalogy, 1982–5; Absalom, 1996

Choral: Caupolicán (P. Neruda), Bar, SATB, 2 pf, cel, perc, 1958; Kristallnacht (Sym. 'Le noce de cristal'), T, male vv, orch, 1961; Requiem, 12 solo vv, 1968; Hommage à Neruda (Schidlowsky), chorus, orch, 1975; Missa sine nomine (Lat. mass, Grosz, V.V. Mayakovsky and others), nar, chorus, chbr chorus, org, 4 perc, 1977; Rising Night after Night (cant., Kovner), nar, S, T, B, chorus, 1977; Nacht (Schidlowsky), chorus, 1979; Voices, 1982; Laude (Ps cxxx), mixed chorus, org, orch, 1984; Missa in nomine Bach, mixed chorus, 8 insts, 1984; An den Knaben Ellis (G. Trakl), 16 solo vv, perc, 1989; Laudate, chorus, 1995

Other vocal: Cantata negra (B. Cendrars), A, pf, xyl, perc, 1957; Amatorias (Huidobro), T, 9 insts, 1962; 2 Songs (Trakl), T, hp, cel, vib, perc, 1962; De profundis (Ps cxxix), S, A, T, 9 insts, 1963; Invocación (Schidlowsky), nar, S, str, perc, 1964; Amereida (Heraud), nar, orch, 1966; 3 versos del capitan (Neruda), T, pf, cel, perc, 1966; Carrera (Neruda), nar, orch, 1991; Todesfuge (P. Celan), 2 S, 4 Mez, 2 A, perc, 1991; Lamento, S, hp, str qt, perc, 1998

Chbr and solo inst: Conc., 6 insts, 1957; Soliloquies, 8 insts, 1961; Str Qt , 1967; Trigon, pf trio, 1971; Koloth [Voices], hp, 1972; Pf Qt, 1988; Str Qt, 1988; Shadows II, fl, cl, perc, pf, cel, hp, str qnt, 1990; Trio 'In memoriam Luigi Nono', va, vc, db, 1990; Septimino, 7 insts, 1991; Toccata, pf, 1992; Threnos (In memoriam Rabin), fl, va, perc, 1996

Tape: Birth, 1956; Citizen 1230316 (Schidlowsky), 1974

Principal publishers: Instituto de Extensión Musical, Israel Music Institute


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RONIT SETER

**Schiedermair, Ludwig** (*b* Regensburg, 7 Dec 1876; *d* Bensberg, 30 April 1957). German musicologist. He spent his school and university years at Munich where, in addition to history and German literature, he studied musicology under Sandberger and composition and music theory with Beer-Walbrunn. In 1901 he took the doctorate in Erlangen with a thesis on cultural life at the court of Elector Ferdinand Maria of Bavaria. After teaching history, geography and German at Würzburg (1903) he returned to musicology, first at Leipzig University, where he worked under Riemann, and then at Berlin, under Kretzschmar. Following extensive travels in Italy, he became lecturer in the history of music at Marburg University in 1906, submitting for this post a *Habilitationsschrift* on Mayr's operas. In 1911 he left Marburg for Bonn where, in 1915, he was appointed reader in music, and from 1920 he held the chair of music. After World War II he was forced to retire because of pro-Hitler and anti-Semitic passages in the 1940 edition of his book, *Die deutsche Oper*.

It was due to Schiedermair's active interest in Beethoven that in 1927 (the centenary year of Beethoven's death) the important Beethoven Archives came into being. With Schiedermair as founder and director this institute became the international centre for Beethoven research, gathering

under one roof, either in the original or in photographic copies, not only the various editions of Beethoven's works but also his manuscripts and sketches scattered all over the world. In 1929, in connection with the Beethoven Archives, Schiedermair founded a department exclusively concerned with the musical history of the Rhineland, to which, in 1933, he added a publication department (now part of Cologne University music faculty). In recognition of his outstanding contributions to music bibliography and history, Schiedermair was elected president of the Deutsche Gesellschaft für Musikwissenschaft in 1937 and in the following year arranged the first musicological conference in the Third Reich (with the theme 'Music and Race') at the Reichsmusiktage in Düsseldorf. He was elected chairman of the music section of the Deutsche Akademie in 1940, and received the Goldene Mozart-Medaille in 1941 from the city of Salzburg and Silberne Mozart-Medaille in 1942 from the city of Vienna.

Schiedermair's main interests were Mozart and Beethoven. He was the first to attempt a complete edition of Mozart's letters, and *Die Briefe W.A. Mozarts und seiner Familie* (1914) was published in four volumes, with a fifth volume of pictures relating to Mozart and his time. This edition formed the basis of Emily Anderson's English translation of the letters. Other standard works were his *Mozart: sein Leben und seine Werke* (1922), *Der junge Beethoven* (1925) and *Die deutsche Oper* (1930).

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*Beiträge zur Geschichte der Oper um die Wende des 18. und 19. Jahrhunderts* (Habilitationsschrift, U. of Marburg, 1906; Leipzig, 1907–10/R)
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*Einführung in das Studium der Musikgeschichte* (Munich, 1918, 4/1947)
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ed.: *Veröffentlichungen des Beethovenhauses* (Leipzig, 1920–34)
*Mozart: sein Leben und seine Werke* (Munich, 1922, 2/1948)
*Der junge Beethoven* (Leipzig, 1925/R, 3/1951)
*Die deutsche Oper: Grundzüge ihres Werdens und Wesens* (Leipzig, 1930/R, 3/1943)
*Die Gestaltung weltanschaulicher Ideen in der Vokalmusik Beethovens* (Bonn, 1934)
*Musik am Rheinstrom* (Cologne, 1947)
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EDITH B. SCHNAPPER/PAMELA M. POTTER

**Schiedmayer.** The name of two German firms of piano makers. The first was set up in 1809 by Johann Lorenz Schiedmayer (*b* Erlangen, 2 Dec 1786; *d* Stuttgart, 3 April 1860) and his partner Carl Dieudonné (*d* 1825) in Stuttgart. Johann's grandfather, Balthasar Schiedmayer (*b* Erlangen, 25 Oct 1711; *d* Erlangen, 5 Oct 1781), and father, Johann David Schiedmayer (*b* Erlangen, 20 April 1753; *d* Nuremberg, 24 March 1805), had both been well-established piano makers, the latter working with J.A. Stein at Augsburg from 1778 to 1781. Johann Lorenz soon became a well-known maker nationally, competing successfully with imports from Vienna, Paris and London. Upright pianos were produced as early as 1842. The business became Schiedmayer & Söhne in 1845 when his sons, Adolf (*b* Stuttgart, 1819; *d* Stuttgart, 17 Oct 1890) and Hermann (*b* Stuttgart, 1820; *d* Stuttgart, 1861), joined in partnership. The firm made concert and domestic instruments, winning many prizes, notably a gold medal at the London Great Exhibition of 1851.

A second, independent firm was founded in 1853 by the younger sons of Johann Lorenz Schiedmayer, Julius (*b* Stuttgart, 17 Feb 1822; *d* Stuttgart, Feb 1878) and Paul (*b* Kissingen, 1829; *d* Stuttgart, 18 June 1890). Paul had studied instrument making with Debain and Alexandre in Paris, and this experience enabled him and his brother to make harmoniums as J. & P. Schiedmayer (*see* REED ORGAN, §I). By the time their father died in 1860, the upright piano was superseding the harmonium, so they started making pianos. This competition with the older firm resulted in the production of good instruments by both. The newer firm had a larger output than the older one, and it subsequently developed a better reputation. Julius established a family tradition by acting as juror at important exhibitions, from the 1862 London Exhibition on. J. & P. Schiedmayer itself won the Grand Prix at the Paris Exposition Universelle of 1900.

When the two firms merged in 1969, J. & P. Schiedmayer (which had become known as Schiedmayer Pianofortefabrik) ceased production with a total of 69,618 instruments; the serial numbers of Schiedmayer & Söhne therefore jumped from 54797 (1968) to 124593 (1969), reaching 126664 in 1979. The company stopped making pianos in 1980. The Schiedmayer Celestabau GmbH was founded in 1995 with Elianne Schiedmayer as director. It specializes in the production of celestas and keyboard glockenspiels.

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MARGARET CRANMER

**Schiefferdecker** [Schieferdecker], **Johann Christian** (*b* Teuchern, nr Weissenfels, 10 Nov 1679; *d* Lübeck, 5 April 1732). German organist and composer. The son of Christian Schiefferdecker, Kantor, organist and teacher at Teuchern, he came of a long line of ministers and church musicians active in Weissenfels and Zeitz from the middle of the 17th century. He attended the Leipzig Thomasschule, 1692–7; later, while a university student in Leipzig, two of his operas were staged. In 1702 he became accompanist to the Hamburg Opera, where he collaborated with G. Bronner and J. Mattheson on *Victor, Hertzog der Normannen*, which was performed to celebrate the coronation of Queen Anne. His *Alaricus* and a revision of *Regnerus*, originally written for Weissenfels, were staged in the same year. On 23 January 1707 Schiefferdecker succeeded Buxtehude as organist and

parish clerk of the Marienkirche, Lübeck, after acting as his deputy for a year. In accordance with local custom, he married his predecessor's daughter, Anna Margreta (his senior by four years), on 5 September 1707.

Since Lübeck's importance lay in the cultivation of sacred music, Schiefferdecker focussed his attention on the church. He continued the Marienkirche tradition inaugurated by Tunder of providing sacred music for the annual series of concerts (Abendmusiken) given around Advent. To the existing modest resources of one violist and one lutenist the authorities in 1709 allowed Schiefferdecker to add another violist. For each season from 1707 to 1729 he wrote a cantata comprising recitatives, solos, choruses and a chorale sung by the congregation with a concluding hymn either in praise of the ruler or of intercession for the city's well-being. No Abendmusiken are recorded for 1731 or 1732. According to Moller, Schiefferdecker also wrote a series of *Geistliche Cantaten nach Ordnung der Sonn- und festtäglichen Evangelien*.

WORKS

VOCAL

Heilig ist der Herr Zebaoth, 4vv, str, bc, *D-Bsb*; ed. B. Grusnick (Kassel, 1959)
2 wedding arias, both for T, insts: Keuscher Flammen Liebesfeuer (Lübeck, 1707); Glück zu euren Hochzeitshertzen (Lübeck, 1707)
Missa brevis (Ky, Gl), 4vv, str; In te speravi, T, vn; In te Domine speravi, T, vn, bc [copies by G. Österreich from the Bokemeyer collection, 1704]: all *Bsb*
3 cants., B, vn, bc, all *B-Bc*: Auf, auf, mein Herz; Weicht ihr schwarzen Trauer-Wolken; Triumpf! Beliel ist nun erleget
Ops, music lost: Justinus, Leipzig, 1700; Medea, Leipzig, 1700; Regnerus und Svanvite, Weissenfels, 1701 (rev. as Der königliche Printz Regnerus, Hamburg, 1702); Alaricus, Hamburg, 1702; Victor, Hertzog der Normannen, Hamburg, 1702 [only act 1 by Schiefferdecker]
22 Abendmusiken, texts and music lost, incl.: Die Historia der ersten Eltern (A. Lange), 1708; Der streitbare und siegende Gideon (C. Brandenburg), 1716; Der geduldige Kreutzträger Hiob (J.F. Holten), 1720
Geistliche Cantaten nach Ordnung der Sonn- und festtäglichen Evangelien; texts and music lost, see Moller (1744)

INSTRUMENTAL

Meine Seele erhebet den Herren, org, *D-LÜh*, ed. in EDM, 1st ser. ix (1937/*R*)
XII musikalische Concerte, bestehend in auserlesenen Ouverturen nebst einigen schönen Suiten und Sonaten, 3 vn, 3 ob, b, bc (Hamburg, 1713)
Org pieces, formerly in Berlin-Grünewald, Bibliothek Wolffheim, cited in *EitnerQ*

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D. Schröder: *Zeitgeschichte auf der Opernbühne: die Hamburger Barockoper im Dienst von Politik und Diplomatie* (forthcoming)

G.B. SHARP/DOROTHEA SCHRÖDER

**Schierbeck, Poul (Julius Ouscher)** (*b* Copenhagen, 8 June 1888; *d* Copenhagen, 9 Feb 1949). Danish composer. In 1906, while engaged in law studies, he began composition lessons with Nielsen and Laub; he also studied the piano, the organ and conducting. He served as an artillery lieutenant during World War I, but continued to pursue his musical interests: in 1916 he was appointed organist of Skovshoved Church, a post he held until his death. Appointed to the staff of the Royal Danish Conservatory in 1931, he became an influential teacher of composition and instrumentation. Among the honours he received were the Anckerske Legat (1919), the Lange-Müller Aeresstipendium (1926) and membership of the Royal Swedish Academy of Music (1947).

Schierbeck made an important contribution to the literature of Danish song. His early style was less attuned to the new folklike idiom of Nielsen and Laub than to the more romantic manner of Lange-Müller, but the later songs, such as *Alverden gaar omkring* ('The World Goes Round'), op.42, a collection which describes the cycle of life, are closer to the former two composers. In addition to art songs, he composed valuable material for Danish children's songbooks. Among the occasional pieces he was always ready to provide, the *Kantate ved Københavns Universitets Immatrikulationsfest* op.16 has become a traditional part of the university's annual ceremonies. His Symphony was first conducted by Nielsen at Göteborg in 1922.

From 1923 to 1930 Schierbeck worked on the opera *Fête galante*, whose first performance at the Kongelige Teater, Copenhagen, was directed by Schiøler, with Sylvia Larsen, the composer's wife, as Suzon. Although the piece was well received by the public, the critics all commented on its excessive length, and it was taken off after six performances. Schierbeck undertook revisions in the expectation of further stagings, but it was not until after his death that a shortened version was broadcast by Danish radio (1949), and there was no complete performance again until the opera returned to the Kongelige Teater in 1960; that production met with success, but the work failed to gain a place in the repertory. Disappointed by the problems surrounding his opera, Schierbeck found an outlet for his inclination towards dramatic composition in *Tiggerens opera*, an arrangement of *The Beggar's Opera*, and in collaborating with the Danish film maker Carl Theodor Dreyer. The most impressive product of this partnership was *Vredens dag* ('Day of wrath'), whose score employs a cantus firmus treatment of the *Dies irae* chant. After Schierbeck's death Dreyer made use of his music in the soundtrack for *Ordet* ('The word'). Since the 1980s, a number of Schierbeck's works have been recorded on the Da Capo, Danacord and Point Music labels.

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Op: Fête galante (M. Lobedanz), op.25, 1923–30, Copenhagen, Kongelige, 1 Sept 1931; Tiggerens opera [after J. Gay and C. Pepusch: *The Beggar's Opera*], op.36, 1936, Danish radio, Nov 1936
Film scores: Mødrehjaelpen [The Mother's Help] (dir. C.T. Dreyer), op.60, 1942; Vredens dag [Day of Wrath] (dir. Dreyer), 1943
Orch: Sym., op.15, 1916–21; Natten [The Night], sym. scene, op.41, pf, orch, 1938; Andante doloroso, op.57, str, 1942; 8 other pieces
Choral: Kantate og akademiske festmusik ved Københavns Universitets Immatrikulationsfest (H.H.S. Pedersen), opp. 16–17, male chorus, str, pf, 1922; Hverdagskantate [Everyday Cant.] (A. Garff), op.38, SATB, orch, 1937; Lille kirkekantate (Bible), op.52, SATB, 1940; 17 other cants., 110 other choral works

Songs (1v, pf unless otherwise stated): Fjerne melodier [Distant Melodies] (T. Lange), op.1, 1912; Den kinesiske fløjte [The Chinese Flute] (E. Frank), op.10, 1920, orchd; 2 jydske viser [2 Jutland Songs] (J. Aakjaer), op.11, 1920; Nakjaelen (M. Børup), song cycle, op.14, 1921; Alverden gaar omkring [The World Goes Round], 33 songs, op.42, 1938; Häxa [Sorceress] (E.A. Karlfelt), S, org, orch, 1939; over 100 others

Pf: 2 fantastiske etuder, op.4, 1913–14; Sonata, G, op.5, 1915; 3 Waltzes, op.7, 1915; Sydvest, sweater og shag, op.31, 1932

13 chbr works, 33 org chorale preludes

MSS in *DK-Kk*

Principal publishers: Engstrøm Sødring, Hansen, Nordens Musik, Samfundet til Udgivelse af Dansk Musik, Skandinavisk, Skandina visk og Borup

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WILLIAM H. REYNOLDS/ODDVIN MATHISEN

**Schieti** [Schietti], **Cesare** (*b* Urbino; *d* Urbino, 8 Jan 1600). Italian composer. He was a priest, and succeeded Francesco Lupino as *maestro di cappella* of Urbino Cathedral from at least 1 December 1555 to 8 January 1576, except for a brief period at Ravenna in the service of Cardinal Giulio Feltrio della Rovere between October 1566 and February 1567. In November 1575 he was appointed to a canonry at the cathedral and between 1584 and 1593 is recorded as a member of the administrative body. He was *maestro di cappella* there again from 15 January 1593 to 30 September 1596, and between 10 June and September 1598. Four years before his death he instituted the office of *coristaria* with funds inherited from his brother Marc'Antonio; a plaque in the sacristy records the chapter's gratitude for his generosity. He was very influencial on the musical life of Urbino, where he was involved with the confraternities, particularly that of Corpus Domini. The six-voice *Missa 'Lucubratio'* demonstrates his mastery of contrapuntal technique, particularly in the last Agnus Dei constructed on a double canon. In 1599 a volume of motets and psalms (RISM 1599²) containing works by Felice Anerio, Marenzio, G.M. Nanino and Palestrina in addition to three of his own works was dedicated to him.

WORKS

Missa 'Lucubratio', 6vv, *I-LT*

4 motets, 1567³, 1599²; 8 madrigals, 1562⁵, 1567¹³, 1568¹², 1568¹⁶; spiritual madrigal, 1598⁶

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PIER PAOLO SCATTOLIN

**Schiever, Ernst** (*b* Hanover, 23 March 1844; *d* Hanover, 1915). German violinist. He studied with Joachim in Hanover from 1860 to 1864. In 1868 he replaced Auer as first violinist in the Müller Quartet, travelling extensively with them until the quartet dissolved in 1869, when he became a founder member of the Joachim Quartet, as second violinist, and began teaching at the Hochschule für Musik in Berlin. During his two years in Berlin he organized his own quartet with Herman Franke, Leonhard Wolff and Robert Hausmann which was eventually engaged by Count Hochberg as the Gräflich Hochberg Quartet of Schloss Rohnstock. In 1878 Schiever moved to England and settled in Liverpool, where he became leader of the Richter orchestra, a post he held for nearly 30 years. With A. Ross, Carl Courvoisier and Walter Hatton he founded the Schiever Quartet, which long enjoyed great esteem in the north of England.

JOHN MORAN

**Schiff, András** (*b* Budapest, 21 Dec 1953). Hungarian pianist. His teachers in Budapest at the Franz Liszt Academy were Pál Kadosa, György Kurtág and Ferenc Rados, and he also studied with George Malcolm in London. He was a prizewinner at the Tchaikovsky Competition in Moscow in 1974 and at the Leeds International Competition the following year. His first solo recording, made in London, a sparkling and imaginative set of the Mozart sonatas (Decca, 1978), established him as an outstanding musician-pianist; the freshness of his Bach also attracted much attention around this time, when few recitalists were attempting to reclaim Bach for the piano. In the 1980s he made débuts with the New York PO, the Concertgebouw Orchestra, the Vienna PO and the Berlin PO but by the end of that decade it was the independent, venturesome spirit in him that had come to the fore. Cycles and carefully planned series of Bach, Haydn, Mozart, Schubert, Schumann and Bartók (the core of his repertory) continue to form an important part of his activities. His Haydn festival in the Wigmore Hall, London, won the Royal Philharmonic Society/Charles Heidsieck Award for the best concert series of 1988–9, and in 1989 he was awarded the Wiener Flötenuhr, the Mozart Prize of the City of Vienna. In 1994 he received the Claudio Arrau memorial medal of the Schumann Society in Düsseldorf, and in 1996 the Kossuth Prize (the highest Hungarian honour). He now moves easily between solo recitals, concertos, ensemble playing, recitals with singers (notably Peter Schreier) and instrumentalists, conducting and, increasingly, directing performances of concertos of Bach, Mozart and Beethoven from the keyboard. The distinction with which he fulfils all these roles recalls Edwin Fischer, and he shares something of Fischer's crusading zeal.

Schiff was the founder and the artistic director from 1989 to 1998 of the annual Musiktage Mondsee, near Salzburg, and in 1999 he began a project to perform all the Mozart concertos in Salzburg at the Mozartwoche of the Mozarteum Foundation, creating his own ensemble for the project. In addition to the complete Mozart sonatas, his recordings include all the Mozart piano concertos (with the Camerata Academica of the Salzburg Mozarteum directed by Sándor Végh), the complete

Beethoven concertos, all the Schubert solo sonatas, Schubert and Beethoven lieder with Peter Schreier, an outstanding two-disc set of Haydn sonatas, Smetana polkas, Bach solo works and concertos and the three Bartók concertos. Schiff has also recorded a fine collection of solo and concerted works by Janáček, made during his festival programmes at Mondsee, and a recital of Beethoven on the composer's own Broadwood of 1817.

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STEPHEN PLAISTOW

**Schiff, David** (*b* Bronz, NY, 30 Aug 1945). American composer and writer. Although he composed a great deal as a child, he studied English at Columbia University. After he became involved in the new-music movement there and at Cambridge University during the 1960s, he began postgraduate studies in composition at the Juilliard School (DMA 1979); his teachers included Roger Smalley, John Corigliano, Ursula Mamlok and Elliott Carter. He has won a League-ISCM Composers prize, an NEA fellowship, a commission from Chamber Music Northwest and an Opera America grant. Perhaps his most successful work has been the opera *Gimpel the Fool*, with a Yiddish libretto by Isaac Bashevis Singer. First composed as an hour-long vaudeville with piano accompaniment (1975–6), the work was soon expanded for a small orchestra suggestive of a klezmer band (1979–80). *Gimpel* is eclectic and written with a shrewd grasp of language and theatre; it also draws upon the kaleidescopic variety of the Jewish musical heritage. In Schiff's *Elegy* for string quartet, the viola assumes a prominence that makes the work concerto-like, while each instrument takes on an emotional quality of its own, suggesting the influence of Carter. A provocative music critic and cultural commentator, Schiff has written for the *New York Times* and *Atlantic Monthly*. He is also the author of the first full-length study of Carter's music, *The Music of Elliott Carter* (London, 1983, rev. 2/1998), and of *Gershwin: Rhapsody in Blue* (Cambridge, 1997).

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Orch: Joycesketch III, 1981; Slow Dance, 1989; Stomp, 1990; Speaking in Drums, timp, str, 1995; Bridge City, 1996; Zinman Freylakh, 1996; 4 Sisters, conc., jazz vn, orch, 1997; Low Life, b trbn, jazz orch

Choral: Sacred Service (Avodath beit Yisrael), cantor, SATB, chbr orch, 1983; Peace, SATB, fl, org, 1984; Hallel, cantor, SATB, org, 1988; Kedusha, cantor, SATB, org, 1991; Ps cxxi, SATB, 1995

Chbr and solo inst: Elegy, str qt, 1978; Joycesketch I, fl, 1981; Joycesketch II, va, 1981; Divertimento from Gimpel the Fool, 1982; 2 Prayers (Kaddish, Adon Olam), cl, pf, 1983; Scenes from Adolescence, fl, cl, pf trio, 1987; Gimpel-Suite, vn, pf, 1988; Shtik, b trbn, jazz qnt, 1992; Solus rex, b trbn, chbr ens, 1992

Songs: 2 Poems of Hannah Senesh, S, fl, 1976; Wedding Verses, S, A, T, 1976; At Melville's Tomb (H. Crane), S, fl, vib, pf, 1977; 3 Poems of Sir Thomas Wyatt, Mez, ob, hn, vc, 1979; The Lass of Aughrim, S, vn, cl, hp, 1983; Suite, S, fl, cl, str qt, 1984 [from Sacred Service]; Vashti, or the Whole Megillah, Mez, cl, pf, 1997

Principal publisher: MMB Music

Principal recording companies: Delos, Decca

CAROL J. OJA

**Schiff, Heinrich** (*b* Gmunden, 18 Nov 1951). Austrian cellist and conductor. The son of two composers, he began playing the piano at six and the cello at ten. He studied with Tobias Kühne at the Vienna Hochschule für Musik and André Navarra in Detmold and made his Vienna and London débuts in 1973, the latter with the first British performance of Lutosławski's Cello Concerto, conducted by the composer. Schiff is a powerful yet refined player whose playing of unaccompanied Bach – on a cello with modern set-up – has attracted much praise, many critics finding it a valid compromise between period instrument and modern styles. He has all the major cello concertos at his command and has introduced works by Henze, Richard Rodney Bennett, Helmut Eder, Wilhelm Killmayer, Christoph Casken and Günther Bialas. In chamber music he has collaborated with the Alban Berg and Hagen Quartets and such colleagues as Christian Zacharias, Ton Koopman and Frank Peter Zimmermann. He has recorded much of the cello repertory including the Vieuxtemps, Lutosławski and Shostakovich concertos and Prokofiev's Sinfonia concertante. He plays a 1698 Stradivari. Schiff made his conducting début with the Vienna SO in 1984 and since 1990, when the Northern Sinfonia appointed him artistic director, he has split his time between playing and conducting. In 1990–92 he was guest conductor of the Deutsche Kammerphilharmonie and in 1995 he was appointed chief conductor of the Winterthur Musikkollegium and the Copenhagen PO. He has also conducted a number of opera productions.

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TULLY POTTER

**Schifrin, Lalo (Boris)** (*b* Buenos Aires, 21 June 1932). American composer and jazz pianist of Argentine birth. He studied piano as a child with Andreas Karalis and later took harmony lessons from Juan Carlos Paz. He won a scholarship to the Paris Conservatoire, where he was supervised by Charles Koechlin and studied with Olivier Messiaen. While in Paris he played with local jazz artists and in 1955 represented Argentina in the third International Jazz Festival. On his return home he established himself as a composer, arranger, conductor and pianist who was equally at ease in popular, jazz and art-music circles. He formed the first Argentine big band in the Basie-Gillespie tradition and earned awards for both film and concert music. Schifrin moved to New York in 1958, where he gained recognition as the pianist in Gillespie's jazz quintet (1960–62); he also recorded with other well-known jazz artists. From 1962 to the early 1980s he concentrated on composition: his *Jazz Suite on the Mass Texts* (1965) is highly regarded, and he became a major composer for films. His work for television has included the themes to the series 'The Man from UNCLE' and 'Mission: Impossible'. Shifrin's works often involve a successful synthesis of elements of both jazz and contemporary art-music, including serialism, aleatory devices and electronics.

In film, the latin jazz of his early scores, as in *Sol Madrid* (1968), gradually incorporated funk elements for films such as *Bullitt* (1968) and *Dirty Harry* (1971), later drawing on disco for *Rollercoaster* (1979). He taught composition at UCLA (1968–71), but from the 1980s onwards Schifrin has also concentrated on conducting (for example with the "Three Tenors'– Carreras, Domingo and Pavarotti) and arranging.

WORKS

(*selective list*)

Film and television scores (film directors in parentheses): Rhino (I. Tors), 1964; The Liquidator (J. Cardiff), 1966; Mission:

Impossible, 1966–73 [TV]; Murderers' Row (H. Levin), 1966; Cool Hand Luke (S. Rosenberg), 1967; The Fox (M. Rydell), 1967; Bullitt (P. Yates), 1968; Hell in the Pacific (J. Boorman), 1968; Sol Madrid (B.G. Hutton), 1968; Che! (R. Fleischer), 1969; Kelly's Heroes (Hutton), 1970; Dirty Harry (D. Siegel), 1971; The Hellstrom Chronicle (W. Green), 1971 [documentary]; Enter the Dragon (R. Clouse), 1973; The Four Musketeers (R. Lester), 1973; Magnum Force (T. Post), 1973; Voyage of the Damned (Rosenberg), 1975

The Eagle Has Landed (J. Sturges), 1976; The Amityville Horror (Rosenberg), 1978; Rollercoaster (J. Goldstone), 1979; The Competition (J. Oliansky), 1980 [incl. song 'People Alone']; The Osterman Weekend (S. Peckinpah), 1983; The Sting II (J.P. Kagan), 1983; Bad Medicine (H. Miller), 1985; Black Moon Rising (H. Cokliss), 1986; The Fourth Protocol (J. Mackenzie), 1987; Face to Face, 1990; The Beverly Hillbillies (P. Spheeris), 1993; Money Talks (B. Ratner), 1997; Rush Hour (Ratner), 1998

Orch: Gillespiana, ballet, 1961; Jazz Faust, ballet, 1963; Dialogues, jazz qnt, orch, 1969; Improvisations, jazz soloists, orch, 1969; Pulsations, elec pf, jazz band, orch, 1971; Tropicos, chbr orch, 1983; Gui Conc., 1984; Pf Conc.; Conc., tpt, perc, wind orch; Conc., vn, vc, orch

Inst: Suite, tpt, brass, 1961; The Ritual of Sound, 15 insts, 1962; Canons, str qt, 1969; Variants on a Madrigal of Gesualdo, 13 insts, 1969; Continuum, hp, 1970; Capriccio, cl, str, 1981; many works, arrs., for jazz ens

Vocal: Jazz Suite on the Mass Texts, jazz band, 1965; The Rise and Fall of the Third Reich, orat, 1967; Rock Requiem, 1970; Madrigals for the Space Age, nar, vv, 1976

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MICHAEL J. BUDDS/R

**Schikaneder** [Schickaneder]. Austrian family of German origin.

(1) **Urban Schikaneder** (*b* Regensburg, 2 Nov 1746; *d* Vienna, 11 April 1818). Actor and singer. As 'Hr. Schikaneder der Ältere' he sang First Priest in the première of *Die Zauberflöte* in 1791. For some years either side of this event he was a member of the theatrical company of his brother (2) Emanuel Schikaneder, and during its years of travel he also took a share in the administrative responsibilities.

(2) **Emanuel (Johann Joseph** [Baptist]**) Schikaneder** (*b* Straubing, 1 Sept 1751; *d* Vienna, 21 Sept 1812). Dramatist, theatre director, actor, singer and composer. Educated at the Jesuit Gymnasium at Regensburg, where he was a cathedral chorister, Schikaneder may briefly have been a town musician before he became an actor with F.J. Moser's troupe in 1773 or 1774. In 1774 he danced in a court ballet at Innsbruck, where his Singspiel *Die Lyranten* (of which he wrote both words and music) was performed in 1775 or 1776. The Innsbruck company, then under Andreas Schopf and Theresia Schimann, moved in 1776 to Augsburg, where on 9 February 1777 he married Maria Magdalena (known as Eleonore) Arth (*b* Hermannstadt, 1751; *d* Vienna, 22 June 1821), an actress in the company. In 1777–8 they were in Nuremberg with Moser's company, and in December 1777 Schikaneder made a famous guest appearance as Hamlet at the Munich court theatre, where he was obliged to repeat the final scene as an encore. From January 1778 he was director of the troupe, appearing at Ulm, Stuttgart, Augsburg, Nuremberg, Rothenburg and elsewhere. In 1780 they went to Laibach (now Ljubljana), Klagenfurt and Linz before beginning a lengthy season at Salzburg in September, during which Schikaneder became friendly with the Mozarts. Further travels through Austria included summer seasons at Graz in 1781 and 1782, the winter of 1782–3 in Pressburg (now Bratislava), and a guest appearance in summer 1783 at the Kärntnertortheater, Vienna.

After further visits to Pest and Pressburg, where Joseph II saw him perform in October 1784, Schikaneder was invited to play in Vienna. He and Hubert Kumpf began a three-month season of operas and Singspiele at the Kärntnertor on 5 November. Thereafter, Schikaneder was a member of the Nationaltheater, performing in plays and operas, from 1 April 1785 until 28 February 1786. During this time his own troupe was run by his wife and Johann Friedel, touring in southern Austria until it moved into the Freihaus-Theater auf der Wieden, Vienna, in November 1788. Schikaneder himself, in February 1786, had been granted an imperial licence for the building of a suburban theatre but did not make use of it for 15 years, forming instead a new company specializing in Singspiele and operas, which he took to Salzburg, Augsburg and Memmingen. In February 1787 he took over the Prince of Thurn and Taxis's court theatre at Regensburg. When Johann Friedel died at the end of March 1789, Schikaneder and his wife took over the Freihaus-Theater, bringing from Regensburg the singer-composers Schack and Gerl. Schikaneder's reign at the Freihaus began on 12 July 1789 with the first performance of his 'Anton' opera *Der dumme Gärtner*, and from this time dates the beginning of his steady series of plays, opera and Singspiel librettos which were the backbone of the repertory of his theatre (but which were also performed in other theatres, sometimes with new musical scores).

Schikaneder's years of travel had seen the production of more straight plays than operas; in Vienna he placed the emphasis firmly on opera, and commissioned settings of his own texts from Mozart (*Die Zauberflöte*), Süssmayr (*Der Spiegel von Arkadien*), Wölfl (*Der Höllenberg*), Mederitsch and Winter (one act each of *Babylons Pyramiden*; Winter also set *Das Labyrinth*, a sequel to *Die Zauberflöte*). He also received scores from his theatre Kapellmeister, Henneberg (*Die Waldmänner*), Haibel (*Der Tiroler Wastel*) and Seyfried (*Der Löwenbrunn* and *Der Wundermann am Rheinfall*). As the 1790s advanced, Schikaneder began to suffer from increasing financial difficulties as he strove to surpass the achievements of his rivals and of his own greatest successes. In 1799 he handed over the management of the theatre to Bartholomäus Zitterbarth while continuing his artistic direction. Of the 12 greatest successes at the Freihaus, which closed on 12 June 1801, eight – including the first five – were written by Schikaneder himself.

On 13 June 1801 Schikaneder opened the new Theater an der Wien, using the licence he had previously been granted; it was the most lavishly equipped and one of the largest theatres of its age, and has continued in almost unbroken use. It opened with Teyber's setting of Schikaneder's libretto *Alexander*, but a change in public taste and a decline in Schikaneder's standards and powers of judgment were influential in the decision to sell the licence to Zitterbarth after less than a year. Schikaneder continued

to supply plays and librettos, and to act, but despite two further periods as artistic director his fortunes were waning. After the sale of the theatre in 1806 Schikaneder left Vienna and took over the Brno Theatre. At Easter 1809 he was back in Vienna, but financial ruin and failing mental health darkened his last years. On his way to Budapest to take up an appointment as director of a new German theatre company in 1812 he became mad, returned to Vienna, and died in penury shortly after; a performance of his play *Die Schweden vor Brünn* was given for his benefit at the Theater in der Leopoldstadt on 18 July 1812 – an uncommon tribute from a rival theatre, albeit one that had successfully staged his plays since the early 1780s and would continue to do so until the 1850s.

Schikaneder was one of the most talented and influential theatre men of his age. Although it is fashionable to decry his plays (of which there are nearly 50) and librettos, they more than satisfied the demands of their day. Goethe praised his skill at creating strong dramatic situations, and, though the verse is often trite, the libretto of *Die Zauberflöte* (Gieseke's claims to the authorship of which were proved false by Komorzynski and more scientifically by Rommel) is by no means unworthy of Mozart's music. Some of Schikaneder's comedies (the 'Anton' plays, *Der Tiroler Wastel*, *Das abgebrannte Haus*, *Der Fleischhauer von Ödenburg*, *Die Fiaker in Wien*) continued to be much performed for many years and strongly influenced the later development of the Viennese *Lokalstück*('local play'). Early in his career Schikaneder composed two, and perhaps several more, theatre scores: it has long been known that the music as well as the text of *Die Lyranten* was his work; and for the production of his Singspiel *Das Urianische Schloss* (1786, Salzburg) at the Theater in der Leopoldstadt in November 1787, a score by him is specifically mentioned by Wenzel Müller in his diary ('Opera by Em: Schikaneder, music, and book').

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LIBRETTOS

*Der Müllertomerl, oder Das Bergmädchen* (Kaspar der Müllertomerl) (ländliche Oper), 1785; *Der Luftballon* (Operette), Schack, ?1786; *Die drei Ringe, oder [Kaspar] der Lächerliche Mundkoch*(Spl), Schack, ?1786; *Lorenz und Suschen* (Spl), Schack, 1788; *Der Krautschneider* (komische Spl), Schack, 1788; *Der dumme Gärtner aus dem Gebirge, oder Die zween Anton* (komische Oper), Schack and Gerl, 1789 [1st 'Anton' Spl]; *Jakob und Nannerl, oder Der angenehme Traum*(komische Oper), Schack and/or Gerl, 1789

*Die verdeckten Sachen* (komische Oper), Schack, Gerl and Lickl, 1789 [2nd 'Anton' Spl]; *Was macht der Anton im Winter?* (komische Oper), Schack, Gerl and others, 1790 [3rd 'Anton' Spl]; *Die schöne Isländerin, oder Der Mufti von Samarkanda* (Zauberkomödie mit Gesang), 1790; *Der Fall ist noch weit seltner, oder Die geplagten Ehemänner*(Oper), Schack, 1790; *Der Frühling, oder Der Anton ist noch nicht tot*(komische Oper), Schack, Gerl ?and others, 1790 [4th 'Anton' Spl]

*Der Stein der Weisen, oder Die Zauberinsel* (heroisch-komische Oper), Schack, Gerl ?and Mozart, 1790; *Anton bei Hofe, oder Das Namensfest*(komische Oper), Schack, Gerl ?and others, 1791 [5th 'Anton' Spl]; *Die Zauberflöte* (grosse Oper), Mozart, 1791; *Der redliche Landmann* (ländliches Familiengemälde mit Musik), 1792; *Johanna von Weimar* (Ritterschauspiel mit Gesang), Henneberg, 1792; *Der Renegat, oder Anton in der Türkei* (komische Oper), Schack, Gerl ?and others, 1792 [6th 'Anton' Spl]

*Die Kriegsgesetze, oder Die deutsche Griechin* (militärische Szenen mit Gesang), 1792; *Die Eisen-Königin* (Zauberspiel), Henneberg, 1793; *Der Zauberpfeil, oder Das Kabinett der Wahrheit* (grosse Oper), Lickl, 1793; *Der wohltätige Derwisch, oder Die Schellenkappe*(Die Zaubertrommel) (Lust- und Zauberspiel), Schack, Gerl, Henneberg ?and others, 1793; *Die Wäldmänner* (komische Oper), Henneberg, 1793; *Die Hirten am Rhein* (magisch-komische Oper), 1794

*Der Spiegel von Arkadien* (grosse heroisch-komische Oper), Süssmayr, 1794; *Das Häuschen im Walde, oder Antons Reise nach seinem Geburtsort*(komische Oper), ? Schack and others, 1795 [7th 'Anton' Spl]; *Der Scherenschleifer* (Faschings Oper), Henneberg, 1795; *Der Königssohn aus Ithaka* (grosse heroisch-komische Oper), Hoffmeister, 1795; *Der Höllenberg, oder Prüfung und Lohn* (heroisch-komische Oper), Wölfl, 1795; *Der Tiroler Wastel* (Oper), Haibel, 1796

*Östreichs treue Brüder, oder Die Scharfschützen in Tirol*(Der Landsturm) (patriotisches Spl), Haibel, 1796 [pt 2 of Der Tiroler Wastel]; *Das medizinische Konsilium* (komische Oper), Haibel, 1797; *Der Löwenbrunn*(Der Löwenbrunnen) (heroisch-komische Oper), Seyfried, 1797; *Babylons Pyramiden* (grosse heroisch-komische Oper), Mederitsch and Winter, 1797; *Das Labyrinth, oder Der Kampf mit den Elementen* (grosse heroisch-komische Oper), Winter, 1798 [sequel to Die Zauberflöte]

*Die Ostindier vom Spittelberg* (Die Rückkehr aus Ostindien) (komisches Spl), Seyfried, Stegmayer and others, 1799; *Konrad Langbart von Friedburg, oder Der Berggeist* (Ritterschauspiel mit Gesang), Henneberg, 1799; *Mina* [Minna] *und Peru, oder die Königspflicht*(heroisch-komisches Spl), Henneberg and Seyfried, 1799; *Der Papagei und die Gans, oder Die zisalpinischen Perücken* (ländlich-komisches Familiengemälde mit Gesang), Haibel, 1799

*Der Wundermann am Rheinfall* (grosse komische Oper), Seyfried, 1799; *Die Spinnerin am Gatterhölzl, oder Der Stock-am-Eisen-Platz* (österreichische Volkssage mit Gesang), 1800; *Amors Schiffchen in der Brigittenaue*(komische Oper), Seyfried and others, 1800; *Proteus und Arabiens Söhne*(Zaubersingspiel), Seyfried and Stegmayer, 1801; *Alexander* (grosse heroische Oper), F. Teyber, 1801; *Tsching! Tsching! Tsching!* (Spl), Haibel, 1802

*Die Entlarvten* (Oper), A. Fischer, 1803 [sequel to Die Waldmänner]; *Pfändung und Personal-Arrest* (komisches Spl), Teyber, 1803; *Swetards Zaubertal* (grosse Oper), Fischer, 1805; *Vestas Feuer* (grosse heroische Oper), J. Weigl, 1805 [also frag. setting by Beethoven]; *Die Kurgäste am Sauerbrunn* (Original Spl), Diabelli, 1806; *Das Zaubermädchen im Schreywald* (Oper), *Das Fest der Götter* (Karikatur-Oper), libs passed by Brno censor before Nov 1809

Librettos and music: Die Lyranten, oder Das lustige Elend (Operette, 3), Innsbruck, 1775/6; Das Urianische Schloss (Spl), Salzburg, 1786

Nearly 50 plays

(3) **Anna** [Nanny, Nanette] **Schikaneder** (*b* 1767; *d* Regensburg, 1862). Singer, daughter of (1) Urban Schikaneder. She sang First Boy in the première of *Die Zauberflöte* and was later a member of the Theater in der Leopoldstadt, singing the Queen of Night in that company's first performance of the opera in July 1811. After her retirement she lived for many years at Freising, completely blind.

(4) **Karl Schikaneder** (*b* Freising, 1770; *d* Prague, 25 March 1845). German composer, dramatist, actor, singer and director, son of (1) Urban Schikaneder. After a period with the Freihaus-Theater company of his uncle (2) Emanuel Schikaneder, he became a director (Regisseur) at the Theater in der Josefstadt in 1803. He moved to Steyr, Karlsbad and Brno (where he was a member of the company his uncle directed in 1807). In 1811, and again from 1816 to 1819, he was a member of the Theater in der Leopoldstadt, being employed as dramatist, singer and actor. He moved to Prague in 1819, where he was appointed opera director, retiring in 1834. He was the author of a once-popular series of plays and composed a number of musical scores, including at least six to his own texts (others of which were set by Wenzel Müller, Franz Teyber and Franz Volkert (i)).

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*WL – Vienna, Theater in der Leopoldstadt*

Die Frau Everl vom Alsterbach (Posse, 3, K. Schikaneder), WL, 13 Oct 1810

Die schwarze Burg, oder Der Höllenhammer (komische Zauberoper, 3, Schikaneder), WL, 20 June 1810
Die Aufforderung (Operetta, l, Schikaneder), WL, 4 May 1811
Der Vetter Michel aus dem Ratzenstadel, oder Die Braut Harifax aus England (Posse mit Gesang, 3), WL 13 June 1812
Kasperl der lustige Flickschneider (komische Oper, 1, M. Fenzl), WL, 25 July 1812
Božena, oder Der Kampf mit dem Lindwurm (Schauspiel mit Gesängen, 4, F.J. Korntheuer), Brno, 1814
Die bezauberten Hortensien, oder Der Feen-Streit (komisches Zauberspiel mit Gesang, 3), Prague, 9 Feb 1828
Der Wettlauf zu Kronäuglstadt, oder Das Wahrzeichen (parodistische Posse, Schikaneder), Prague, 12 Jan 1832
Die steinerne Braut mit Fleisch und Bein, oder Hans Kröpfelbergers Genie-Streiche (parodierende Posse, after *Zampa*), Prague, 30 Jan 1834
Librettos for other composers: *Der Schiffmeister von Straubing* (Lustspiel mit Gesängen), F. Teyber, 1807; *Die Zauberhöhle, oder Die steinernen Brüder* (Zauberspiel), K. Nanke, 1810; *Der Talisman im Magnetgebirge* (Zauberoper), Nanke, 1811; *Theophrastus Paracelsus, oder Die Basilisken-Kluft* (Zaubermärchen mit Gesang), Volkert, 1811; *Der Ball beim Schwarzen Hasen, oder Die Ehemänner auf Reisen* (Lustspiel), Volkert, 1814; *Die Prellerei in der Narrengasse* (Posse), W. Müller, 1816; *Die unvermutete Hochzeit* (Spl), Müller, Vienna, 1816; *Der Kampf mit der Riesenschlange, oder Der Leuchtturm auf der Rubineninsel* (Zauberspiel), Volkert, 1817; *Die englischen Waren* (Spl), Vienna, 1819; *Die Brillantnadel und das Zauberkäppchen* (Zauberspiel), 1827; *Nachtschatten* (Zauberoper, 3), F.J. Skroup, Prague, 1829; *Die Erdgeister und der Brillenhändler* (Zauberspiel), Müller, 1833; *Der unverhoffte Schatz* (Posse mit Gesang), 1839; *Der Glasfabrikant* (Posse mit Gesang), 1840

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PETER BRANSCOMBE

**Schikardt** [Schikhart], **Johann Christian.** *See* SCHICKHARDT, JOHANN CHRISTIAN.

**Schildt, Melchior** (*b* Hanover, 1592–3; *d* Hanover, 18 May 1667). German composer and organist. He came from a Hanover family, four of whom (his grandfather Gerdt, his father Antonius and his brother Ludolph, as well as himself) were employed over a period of more than 125 years as organists at the three churches in the Old Town of Hanover. After initially being taught music at Hanover by his father and Andreas Crappius, he went in December 1609 to Amsterdam to study with Sweelinck, with whom he remained probably until the end of 1612. No documents have survived relating to his activities over the next ten years, but from 1623 to 1626 he was organist at the Marienkirche in Wolfenbüttel, and from 1626 to 1629 he was court organist to King Christian IV in Copenhagen. After his father's death in 1629, he succeeded him as organist of the Marktkirche, Hanover, and held this post until his death.

Of the north German organists of Schütz's generation, the pupils of Sweelinck who founded the so-called north German organ school in the first half of the 17th century, Schildt, together with Scheidemann and Jacob Praetorius (ii), is one of those whose extant works mark them out as composers with distinctive personalities. Except for a single vocal work, all of his surviving music is for keyboard, and as with Sweelinck's other pupils, most of it consists of chorale-based organ works. Of his pieces in this genre, the five-verse cycle *Herr Christ, der einig Gotts Sohn* is stylistically still quite close to Sweelinck, but in the *Magnificat 1. toni*, his most distinguished and important organ work, which is also in five separate sections, the modern north German forms of chorale fantasia and ricercare are clearly visible. This work was probably one of a now lost series of *Magnificat* settings by Schildt comparable with the cycles of Scheidt, Praetorius and Scheidemann. Of his other keyboard works, the *Pavana Lachrymae* is specially fine. It is one of many keyboard arrangements by English and continental composers of the first piece in Dowland's *Lachrymae* (1604), and is notable for its particularly expressive colouring. Schildt's one extant vocal work is the chorale concerto *Ach mein herzliebes Jesulein*. It is a masterly example of the sacred concerto for voices and instruments. As such it is indebted to Schütz's *Symphoniae sacrae*, but the way in which Schildt applied this style to the treatment of a chorale in order to provide a subjective interpretation of the content and emotional impact of the chorale text was without precedent. The quality and originality of this piece make the loss of a further nine vocal works by him, known only by their titles, particularly regrettable.

WORKS

VOCAL

Ach mein herzliebes Jesulein, 1v, 2 vn, bn, bc, 21 Jan 1657, *S-Uu*; ed. W. Breig (Kassel, 1964)
9 further works formerly in *D-Lm*, now lost, see Seiffert (1907–8)

KEYBOARD

Chorale arrs. (org): Allein Gott in der Höh sei Ehr; Herr Christ, der einig Gottes Sohn; Herzlich lieb hab ich dich, o Herr; Magnificat 1. toni: ed. in Die Orgel, ii/24 (Cologne, 1968)

Variations (hpd): Gleichwie das Feuer; Pavana lachrymae (after J. Dowland): ed. W. Breig, *Lied- und Tanzvariationen der Sweelinck-Schule* (Mainz, 1970); ed. in Music in Denmark at the Time of Christian IV, iii (Copenhagen, 1988)
2 Praeambula, ed. in Organum, iv/2 (Leipzig, 1925)

Anon. chorale arrs., attrib. Schildt: Ach Gott, vom Himmel sieh darein; Wie schön leuchtet der Morgenstern: ed. in Exempla Musica Neerlandica, xvi (Utrecht, 1991)

Lost chorale arrs.: Christ, der du bist der helle Tag; O vater, allmächtiger Gott: in G.V. Scharffe, *Tabulaturbuch*, 1673 (see M. Seiffert, ed.: Introduction to *J.P. Sweelinck: Werken*, i, Leipzig, 1894)

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WERNER BREIG (with PIETER DIRKSEN)

**Schilke, Renold O(tto)** (*b* Green Bay, WI, 30 June 1910; *d* Sun City, AZ, 5 Sept 1982). American trumpet and mouthpiece manufacturer. He began to study the cornet under Del Wright in 1918; his later teachers were Max Schlossberg, Georges Mager, Edward Llewellyn and Herbert Clarke. He started playing professionally with the Orpheum Vaudeville Circuit in 1921; he also worked at the Holton factory in Elkhorn, Wisconsin (1921–2). In 1929 he moved to Chicago, beginning an association with the Chicago SO, first as substitute, then as assistant first trumpet (from 1934), first trumpet (in 1939), and substitute again (from 1940 to 1961). He began to experiment with trumpet making in the 1920s, and helped Elden Benge from 1934 to 1952 (for discussion, *see* BACH, VINCENT). In 1947 he began to specialize in high-quality professional instruments (for illustration, *see* TRUMPET (ii), fig.18); his business was incorporated as Schilke Music Products in 1956. One result of Schilke's considerable acoustical research, in which V.-C. Mahillon was his most important guide, was the introduction in 1968 of the tuning-bell, through which the mouthpipe tuning-slide was abolished; the first prototype of this device was made in 1928. By the early 1970s the company, which had remained in Chicago, had reached the size it would remain for the rest of the century, with about 35 employees, all of them musicians, producing about 60 models of trumpet and cornet; from 1975 to 1980 horns were also made. Schilke was a consultant for Yamaha from 1966 until his death. In 1996 the president of the firm was Schilke's son, Renold E. Schilke (*b* Chicago, 24 Aug 1941).

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EDWARD H. TARR

**Schiller, (Johann Christoph) Friedrich von** (*b* Marbach, 10 Nov 1759; *d* Weimar, 9 May 1805). German dramatist, poet, aesthetician and historian. The son of an army officer, he had an unsettled childhood and youth. During his years as a student (of law, then medicine) at the Karlsschule in Stuttgart (1773–80) he wrote his first play, *Die Räuber*. Shortly after its première, in Mannheim in 1782, he was obliged to flee from Stuttgart and settled in Mannheim, where he wrote *Fiesco* and *Kabale und Liebe*. In 1785, encouraged by C.G. Körner, he moved to Leipzig and Dresden where, between 1785 and 1787, he completed *Don Carlos* and considered writing a libretto for Naumann. In 1787 he went to Weimar, where he was to settle in 1799; in 1789 he became professor of history at Jena.

Schiller married Charlotte von Lengefeld, a keen amateur pianist, in 1790, and about this time he became acquainted with Rochlitz and Reichardt. From 1794 Schiller was on very friendly terms with Goethe, developing with him the most famous artistic collaboration in the history of German letters. Apart from their joint ventures Schiller's Weimar years saw the completion and production of the *Wallenstein* trilogy (1798–9), *Maria Stuart* (1800), *Die Jungfrau von Orleans* (1801), *Die Braut von Messina* (1803) and *Wilhelm Tell* (1804). The unfinished *Demetrius* also dates from this period. The theme of these dramas is to a more or less marked extent the search for moral freedom, though political freedom is as much the subject of *Wilhelm Tell* as it had been of the early revolutionary plays.

Schiller was no musician, and indeed there is little evidence that he understood or appreciated music to any great extent. His tastes were conservative; Gluck alone among his great contemporaries found a ready appreciation from him. However, he stated that 'a certain musical state of mind [*Gemütsstimmung*]' was for him the precursor of poetic inspiration. Much of Schiller's verse has a kind of musicality, as well as rhythmic élan – qualities found in his lyrics and ballads as well as in the great dramatic dialogues and monologues. Incidental music plays a modest part in most of Schiller's plays; in one, *Die Braut von Messina*, he strove to recreate the mood and conditions of Greek classical tragedy, with an important role for the chorus.

About 1800 Goethe and Schiller were concerned to effect a closer alliance between music and drama. Schiller justified his use of the chorus in *Die Braut von Messina* in the essay 'Über den Gebrauch des Chors in der Tragödie', with which he prefaced the play, stating that the chorus acted not only as a commentator but also as a 'living wall', distancing the spectators from the action and pointing up the idealistic and universal nature of art. His intention to accompany the choric interludes instrumentally was dropped on the advice of Körner. Schiller's views on music are scattered among his letters and aesthetic essays. In 'Über das Pathetische' (1793) he argued that the primary concern of tragic art is the depiction of suffering and moral resistance to it. His deep mistrust of the emotional, even sensual effect of music is clear, music for Schiller even at its most intellectual having 'a closer affinity to the senses *by nature of its material* than true aesthetic freedom allows'.

A summary of his views on the relationship between music and the other arts may be found in Letter 22 of his 'Über die ästhetische Erziehung des Menschen' (1795):

Music in its highest perfection must become form [*Gestalt*] and make its effect on us with the calm power of the antique world; fine art in its highest perfection must become music and touch us through its direct sensuous presence; poetry, in its most perfect form must, like music, seize us powerfully, but at the same time, like the plastic arts, surround us with calm clarity.

Apart from the operas that Rossini and Verdi based on Schiller plays there are numerous other, largely forgotten settings. Mercadante as well as Verdi set *Die Räuber*; Lalo wrote an (unperformed) *Fiesque* (1866–8); Verdi's *Luisa Miller* was preceded by a once popular Viennese musical parody of Schiller's *Kabale und Liebe*, by Bäuerle and Drechsler; Michael Costa wrote a *Don Carlos* (1844). Not surprisingly, Schiller's grandest achievement, the *Wallenstein* trilogy, has tempted numerous composers to try their hand with incidental music and tone poems, but there have also been several operatic settings. *Maria Stuart* gave birth to several operas, but even more numerous are the settings based on *Die Jungfrau von Orleans*, from a very varied list of composers besides Tchaikovsky and Verdi.

Many composers have based operas on Schiller's adaptation of Gozzi's *Turandot*; an Italian translation of Schiller's *Turandot*, itself a reworked translation of Gozzi, was the starting-point for Puccini's opera. *Die Braut von Messina* has inspired one particularly distinguished setting, Fibich's *Nevĕsta mesinská*. Schiller's last completed drama, *Wilhelm Tell*, ineradicably associated with Rossini, also spawned Henry Bishop's adaptation *Hofer, the Tell of the Tyrol* (1830).

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Die Verschwörung des Fiesco zu Genua (1783): G. Hellmesberger, comp. 1848–9; Lalo, comp. 1866–8 (Fiesque)
Kabale und Liebe (1784): Bäuerle and Drechsler, 1827; Verdi (Luisa Miller), 1849; von Einem, 1976
Don Carlos (1787): Deshayes, 1800; Nordal, 1843; M. Costa, 1844; Bona, 1847; De Ferrari, 1854; Moscuzza, 1862; Ferrara, 1863; Verdi, 1867
Der Taucher (ballad, 1798): Reichardt, 1811; C. Kreutzer (1813)
Die Bürgschaft (ballad, 1798): Schubert, 1816, inc.; F.P. Lachner, 1828; Georg Hellmesberger (ii), 1851
Wallenstein (trilogy, 1799): Adelburg, *c*1860; Verdi (La forza del destino, 1 scene), 1862; Musone, 1873; Denza, 1876; Ruiz, 1877; Weinberger, 1937; Shabelsky, 1950; Zafred, 1965
Das Lied von der Glocke (poem, 1799): Knecht, 1807 (melodrama); D'Indy (Le chant de la cloche), 1912
Maria Stuart (1800): P. Casella, 1812; Mercadante, 1821; Coccia, 1827; Donizetti, 1834 (initially as Buondelmonte); Niedermeyer, 1844; Palumbo, 1874; Lavello, 1895
Die Jungfrau von Orleans (1801): Carafa (Jeanne d'Arc à Orléans), 1821; Vaccai (Giovanna d'Arco), 1827; Pacini (Giovanna d'Arco), 1830; Balfe (Joan of Arc), 1837; Vesque von Püttlingen (Johanna d'Arc), 1840; Verdi (Giovanna d'Arco), 1845; Langert (1861); Tchaikovsky (The Maid of Orléans), 1881; Rezniček, 1886; Klebe (Das Mädchen aus Domrémy), 1976
Die Braut von Messina (1803): Kastner (Beatrice), comp. 1839; Vaccai, 1839; Oertzen, 1840; Bonawitz, 1874; Fibich (Nevĕsta mesiniká), 1884; Mai, 1904
Wilhelm Tell (1804): Rossini, 1829; Van Overeen, 1906
Der Gang nach dem Eisenhammer (ballad, 1804): B.A. Weber, 1810; Schoenfeld, 1832; C. Kreutzer (Fridolin), 1837; Terry, 1861
Turandot (adaptation of Gozzi, 1804): Blumenröder, 1809; Danzi, 1816; Reissiger, 1835; Vesque von Püttlingen, 1838; Lowenskjold, 1854; Konradin, 1866; Busoni, 1917; Puccini, 1926
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PETER BRANSCOMBE

**Schilling, Bertha Agnes Lisette.** *See* BRÉVAL, LUCIENNE.

**Schilling, Gustav** (*b* Schwiegershausen, 3 Nov 1805; *d* Crete, Nebraska, March 1880). German writer on music. Like others of his generation, Schilling, the son of a pastor, received his education in both music and theology, in the former partly from his father, in the latter from teachers at Göttingen and Halle. From 1830 to 1836 he was director of a music school in Stuttgart founded by Franz Stöpel, but gave it up to become a freelance writer in theology and politics as well as in music. He was founder and secretary of the Deutsche National-Verein für Musik und ihre Wissenschaft and edited its yearbook from 1839 to 1843.

Between 1839 and 1850 Schilling published over a score of books on musical subjects including aesthetics, harmony, pianism and composers (among these an account of Liszt, 1842), which are generally superficial; they are, however, significant in their development of both performance theory and the history of music theory. His career in Germany came to an end in 1857 when he was prosecuted for debt and fled to America. His plan to found a new conservatory in New York came to nothing, and after spending some further time in that city, he moved to Montreal and thence to Crete in Nebraska, where he died on his son's farm.

Schilling is remembered today only for his six-volume *Encyclopädie der gesammten musikalischen Wissenschaften oder Universal Lexikon der Tonkunst*. The contributors included A.B. Marx, Rellstab, Schnyder von Wartensee, Seyfried, G.W. Fink, J.A.G. Heinroth and Gottfried Weber. Schilling seems to have written many unsigned articles, including perhaps the one on himself. The subject articles are of much less interest than those on musicians, especially secondary names of roughly the editor's own time: the latter often contain information which cannot be found elsewhere.

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ALEC HYATT KING/MALCOLM MILLER

**Schilling, Hans Ludwig** (*b* Mayen, Rhineland, 9 March 1927). German composer. In 1947 he entered the Staatliche Hochschule für Musik, Freiburg, and later studied at the universities of Zürich (1951–2) and Freiburg (1953–5). During these years his teachers included Genzmer, Uetel and Hindemith (composition) and Gurlitt and Zenck (musicology). From 1954 to 1959 he taught at Freiburg University and in 1960 was visiting professor at the Staatliche Hochschule für Musik, Karlsruhe. He returned to Freiburg in 1962 to teach at the Pädagogische Hochschule and, concurrently, at the Hohe Fachschule für Sozialarbeit. Schilling has also been active as a writer on music and was for 15 years reviewer for the *Badische Zeitung* of Freiburg. His early compositions stand within the Brahms-Reger tradition, although the occasional use of modal structures, isorhythm and canon reveals his interest in medieval music. His first dodecaphonic works, written in the early 1950s, retain a harmonic relationship with Hindemith; later, as his employment of serial technique became more strict, the influence of Dallapiccola became evident. Schilling's most individual works were written after 1960, and they show a variety of means of juxtaposing musical materials. Jazz elements, quodlibet technique and instrumental contrast are all characteristic of his later style.

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Vocal: Dem König der Ewigkeit, chorus, 11 insts, 1953; Missa unthematica, chorus 4–7vv, 1953; David singt vor Saul (R.M. Rilke), A, 9 insts, 1961; Tout le fatras immonde (P. Picasso), S, ens, 1962; Hebräische Balladen (E. Lasker-Schüler), S, pf/orch, 1965; Die Legende vom Weisen und Zöllner (B. Brecht), solo vv, chorus, orch, 1968; Klatsch (sozialkritisches Multimedia-Bühnenseminar, K. Thiele-Dohrmann), spkr, 1v, orch, 1968; Memento (lyric scene, Jacobson), 3 solo vv, 2 spkrs, 3 choruses, 2 orch, 1969–71; Saki Nameh (lyric scene, J.W. von Goethe), 5 solo vv, 7 insts, 1970; church music

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GEORGE W. LOOMIS

**Schillinger, Joseph (Moiseyevich)** [Lynn, Frank] (*b* Kharkiv, 31 Aug 1895; *d* New York, 23 March 1943). Russian theorist and composer, naturalized American. He studied composition and conducting at the St Petersburg Conservatory (1914–18), where his teachers included Nikolay Tcherepnin, and also trained in mathematics. After the completion of his studies, he began a successful career in Kharkiv, Moscow and Leningrad (now St Petersburg) as a teacher, administrator and conductor. He conducted the Ukrainian SO (1920–21), served as composer for the State Academic Theatre (1925–8) and with Leopold Teplitsky organized the first jazz band concert held in Russia (1927). Most of his compositions were written during these years. In 1928 he emigrated to the USA and settled in New York, where he taught music, mathematics, art history and his own rhythmic theories at the New School for Social Research, New York University and Columbia University Teachers College. He became an American citizen in 1936.

During the 1920s and 30s Schillinger developed a system of musical composition that reduced melody, harmony and especially rhythm to geometric phase relationships. Every conceivable permutation of these relationships was 'scientifically' catalogued in his theoretical writings. He extended his ideas to include issues of orchestration and the emotional and semantic aspects of music, as well as applying them to dramatic theatre, graphic design, motion pictures and other kinetic art forms. His experiments with complex rhythms were realized on the 'rhythmicon', an electronic device constructed by Lev Termen to specifications of Henry Cowell. The Schillinger System became the basis of the course of study used for Schillinger's private pupils, many of whom were composers and arrangers of commercial and film music. His best-known students included Tommy Dorsey, Vernon Duke, George Gershwin, Benny Goodman, Oscar Levant, Eubie Blake, John Lewis, Gerry Mulligan, Carmine Coppola, and Glenn Miller. Schillinger's music, apart from some classroom exercises and examples in his theoretical writings, shows no clear connections to his pedagogical system. His style is generally conservative and reflects an eclectic Russian influence. A number of songs are written under the pseudonym Frank Lynn.

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Inst: Sonata, op.3, vc, pf, 1918; Sea Sonata, op.5, pf, 1919; Small Suite, op.7, db, pf, 1921; 5 Pieces, op.12, pf, 1922; Sonata, op.9, vn, pf, 1922; Excentriade, op.14, pf, 1924; March of the Orient, op.11, orch, 1924; Sonata-Rhapsody, op.17, pf, 1925; Sym. Rhapsody, op.19, orch, 1927; Tanzsuite, op.20, vc, 1928; Airphonic Suite no.1, op.21, theremin, orch, 1929; North Russian Sym., op.22, orch, 1930; 2 theremin, pf, works; other pf works

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JAMES M. BURK/WAYNE J. SCHNEIDER

**Schillings, Max von** (*b* Düren, 19 April 1868; *d* Berlin, 24 July 1933). German composer, conductor and opera administrator. He learnt the violin, piano and theory in Bonn, before attending the University of Munich, where he studied law, philosophy, literature and art history. There he began a lifelong friendship with Richard Strauss who encouraged him to devote his energies towards a musical career. In 1892 he was appointed assistant stage conductor at Bayreuth, becoming chorus master there ten years later. Gradually he came to be recognized as one of the leading musical figures in Munich, working as composer, conductor and teacher. His reputation was sealed in 1903 when he was appointed Königlicher Professor at Munich, where his pupils included Furtwängler and Heger. In 1908 he became assistant to the Intendant of the Hoftheater in Stuttgart, remaining there for the next ten years. His tenure was marked by several notable performances, including the première of the first version of Strauss's *Ariadne auf Naxos* (1912) with the composer conducting and Schillings's own adaptation of Berlioz's *Les Troyens* (1913). He also arranged recitatives for Mozart's *Die Entführung aus dem Serail* (1910).

Although Schillings's earliest efforts at composition were concentrated towards songs, chamber and orchestral music, opera remained his major preoccupation. This first opera was *Ingwelde*, a music drama based on a poem by Count Ferdinand von Sporck, which recounts the Scandinavian *Svarfdälasaga* in Zedlitz's *Altnordische Bilder*. First performed in Karlsruhe in 1894 under Felix Mottl, initially it was greeted with critical approval and received further performances under Strauss in Munich in 1897. But like countless other operas of the period, including Strauss's *Guntram*, *Ingwelde* suffered from a poor text and an obvious imitation of Wagner's style, particularly that of the *Ring*. Not only was the plot closely related to Nibelungen sagas, but the heroine's characterization bore a strong resemblance to Brünnhilde.

In *Der Pfeifertag*, first produced at Schwerin in 1899, Schillings attempted to write a comedy in the manner of *Die Meistersinger*. Unlike Wagner, however, Schillings betrays little feeling for dramatic action and the leitmotifs are less distinctive and less well developed. The opera's best sections are lyrical and include an effective symphonic intermezzo.

Schillings's third opera, *Moloch*, constituted yet another response to Wagnerian music drama and is closely modelled on *Parsifal*. Here Gerhäuser's scenario concerns the Moloch priest Hiram who inflames the Northern Land of Thule with a new faith that threatens the country's stability. The elderly king remains loyal to the old beliefs, while his son becomes dependent upon these new idols and pays for such treachery with his life. In many respects *Moloch*, first performed in Dresden in 1906 under Ernst von Schuch, reflects the composer's attitude towards contemporary musical developments in his own country. The new gods, in effect, are representative of Schillings's fear that foreign elements were affecting the purity of German music.

This evident conservatism was masked by his activities in Stuttgart where he conducted such operas as Strauss's *Salome* and *Elektra*. Indeed, these works, as well as the increasing popularity in Germany of Italian *verismo*, exercised a considerable impact upon the composer's final and most successful opera, *Mona Lisa*. Completed in four and a half weeks during 1915, this work exemplified a deliberate attempt to exploit sensationalism in the theatre. The story centres around Mona Lisa's enigmatic smile which arouses the suspicions of her pearl-dealer husband Francesco del Giaconda. He lures her lover into his gem cupboard, thereby suffocating him, but Mona Lisa takes her revenge by locking her husband in the cupboard to share her lover's fate. As the story is somewhat insubstantial, the action is framed by a prologue and epilogue in which the three characters are identified with a modern honeymoon couple and their lay-brother tourist guide. Of all Schillings's operas, *Mona Lisa* enjoyed the greatest longevity on the stage and became a notable vehicle for his second wife Barbara Kemp, as well as Maria Jeritza. The score is a typical late-Romantic effusion which perhaps lacks thematic distinction, but demonstrates considerable expertise in theatrical effects.

Schillings also achieved success with the earlier melodrama *Das Hexenlied* (1904) which constitutes one of the most imaginative examples of this problematic genre. Arguably his finest orchestral compositions are the two *Symphonische Phantasien* of 1895, both of which demonstrate a formidable command of the medium and a powerful sense of drama; these qualities were recognized by Strauss who proved to be a loyal advocate of the composer. Of the songs, the *Glockenlieder* (1908) effect an almost Mahlerian sensitivity in places, though their appeal is undermined by the rather banal nature of Spitteler's poetry.

After 1915 Schillings's creativity waned considerably. To a certain extent this crisis was caused by personal difficulties with his first wife and disputes with his employers. In 1918 he resigned from Stuttgart and in the following year was appointed Intendant at the Berlin Staatsoper, a post he retained until 1925. He became increasingly disillusioned with the artistic climate of the Weimar Republic, particularly after his application to become Director of the Berlin Hochschule für Musik was rejected. As an administrator, however, he made strenuous efforts to conceal his nationalist sympathies, presenting a balanced repertory at the Staatsoper which included such works as Pfitzner's *Palestrina*, Schreker's *Die Gezeichneten*, Strauss's *Die Frau ohne Schatten* and Busoni's *Turandot* and *Arlecchino*. In 1925 he clashed with Carl Becker, the Prussian Minister of Culture, over artistic policy and was dismissed from his post. This action provoked a scandal which united even those who were opposed to Schillings's attitudes.

Schillings spent the next few years touring Europe and America as conductor of a travelling German opera ensemble. He also conducted at the Zoppot (now Sopot) Waldoper (until 1932) and became Generalmusikdirektor in Riga. In 1929 he returned to the Berlin Staatsoper to conduct Strauss and Wagner and even contemplated writing another opera. Yet his influence upon German musical life was essentially marginal until the Nazis gained more prominence. In 1931 *Der Pfeifertag* enjoyed

a revival and in the following year Schillings was appointed to several prestigious positions including that of President of the Prussian Academy of Arts. He proved a willing instrument in purging this institution of 'alien' influences and in March 1933 was rewarded with the position of Intendant at the Berlin Städtische Oper. Although Schillings's death in July 1933 prevented him from involvement in developing artistic policy during the Third Reich, his early operas re-emerged over the next few years, with *Ingwelde* produced at the Berlin Staatsoper in 1938. Inevitably a reaction against his music set in after World War II, but his work underwent partial rehabilitation, especially after the revival of *Mona Lisa* in Karlsruhe in 1984, and the release of several recordings during the 1990s.

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Moloch (musical tragedy, 3, E. Gerhäuser, after fragment by F. Hebbel); Dresden, Sächsisches Staats, 8 Dec 1906 (Berlin, 1907)

Mona Lisa (prol., 2, epilogue, B. Dvorsky), Stuttgart, Kleines, 26 Sept 1915 (Munich, 1915)

Arrs.: recitatives for W.A. Mozart: *Die Entführung aus dem Serail*, 1910; H. Berlioz: *Les Troyens*, 1913

INSTRUMENTAL

Orch: 2 Phantasiestücke: Dem Andenken seiner Mutter, 1883, Aus dem Jahre, 1890; 2 symphonische Phantasien, op.6: Meergruss, Seemorgen, 1895; Ein Zwiegespräch, sym. poem, op.8, vn, vc, orch, 1896; Symphonischer Prolog zu Sophocles *Ödipus*, op.11, 1900; Musik zu Aeschylos *Orestie*, op.12, 1901; Musik zu Goethes Faust I, op.24, 1908, rev. 1915; Am Abend, Fantasia, vn, orch, 1908; Conc., op.25, vn, orch, 1910; Festlicher Marsch, military band, 1911; Hochzeitsklänge, Walzer, 1911; Tanz der Blumen, chbr orch, 1930

Chbr and solo inst: Str Qt, c, op.1b, 1887, rev. 1906; Str Qnt, E♭, 1917; Improvisation, op.5, vn, pf, 1895; 3 schlichte Weisen, op.18, 1903; Im stillen Gedanken, vn, pf; 4 Pf Pieces, op.36, 1932

VOCAL

Choral: Weihechor, female chorus, ww, hp, 1900; 2 patriotische Gesänge (L. Finck, A. Schlegel), op.29, male chorus; 2 Chorlieder (Arndt, K. Franke), op.30, male chorus, 1913; Erschaffen und Beleben (J.W. von Goethe), op.35, 4-pt male chorus, 1932

Songs: Abenddämmerung, op.1, middle v, vn, orch, 1890, rev. 1916; 4 Lieder aus der Wanderzeit (K. Stieler), op.2, 1891; 3 Lieder (Gräfin Schwerin, N. Lenau), op.4, 1895; Letzte Bitte (O. Bierbaum), 1900; 4 Lieder (O. Ernst, Lieder des armen Kurti), op.7, 1901; 5 Lieder (G. Falke, A. Holz, K. Klitscher, D. von Liliencron, F. von Schiller), op.13, 1901; Lieder des Anakreon, op.14, 1902; Erntelieder (F. Evers), op.16, 1902; Intermezzo (F. Grillparzer), 1902; 4 Lieder (R. Presber, D. Biel, M. Boelitz), op.17, 1903; 4 Lieder (Falke), op.19, 1903; Ach herzig's Herz (13th cent.), 1905; Dem Verklärten (hymnische Rhapsodie, Schiller), Bar, chorus, orch, 1905; Glockenlieder (C. Spitteler), op.22, v, orch, 1908; Der Hufschmied, op.23, v, orch, 1908; Hochzeitslied (Goethe), op.26, S, Bar, chorus, orch, 1910; Herbstbild (F. Hebbel), 1922; Ich weiss wohl, was dich du bannt in mir (C. Brentano); Du armes Blatt, wo wehst Du hin (J. Brentano); Wiegenlied (C. Brentano); Die Perle (Goethe), op.33, S, T, orch/pf, 1918; 4 Zwiegesänge aus dem 'West-Östliches Divan' (Goethe), op.34, S, T, orch/pf, 1919

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ERIK LEVI

**Schilson, Baron János** (*b* c1750; *d* after 1809). Hungarian statesman and composer. On 13 December 1777 his drama in five acts *Die Wilde*, with music by Anton Zimmermann, was performed in Pozsony (now Bratislava). From 1782 to 1783 he was the royal commissar in Sopron. In 1791 he was commissioned to draw up the budget of the German theatre planned in Pest. He then lived in Surány for a time. His works written between 1800 and 1809 (including Hungarian and German dances, Hungarian, German, French and Italian songs and canons, a melodrama, a trio for flute, violin and bass, sacred and secular choral works, and two pieces entitled *Partita Turchese*) are at the Széchényi National Library in Budapest. Outstanding in their melodic invention, they show the influence of both Viennese Classicism and the Hungarian *verbunkos*. His *Egy hadi Tisztnek kedves Feleségétől butsúzó Éneke az Tsata előtt* ('Farewell Song of an Officer Parting from his Beloved Wife before the Battle') for voice, two violins, two oboes, two horns and double bass is one of the earliest examples of the Hungarian orchestral song.

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**Schimmel.** German firm of piano makers. Established in 1885 in Leipzig, the firm moved to Brunswick in 1929 as part of a cooperative, becoming independent in 1931. Destroyed by bombing in 1944, the factory was again producing pianos by 1948. Thereafter production expanded vigorously, reaching a peak of approximately 9000 instruments a year about 1980. Having begun to cooperate with French makers in 1971, Schimmel took over the most well-known French names after 1974 and by the end of the 20th century was marketing pianos under the Erard, Gaveau and Pleyel labels. Production had then slowed to about 4000–5000 instruments annually. Schimmel has taken a lead in manufacturing redesigned cases in unusual shapes with modern materials.

CYRIL EHRLICH/EDWIN M. GOOD

**Schimon, Adolf** (*b* Vienna, 29 Feb 1820; *d* Leipzig, 21 June 1887). Austrian composer, pianist and singing teacher. The son of a painter well known for his portraits of Beethoven, Weber and Spohr, he entered the Paris Conservatoire at the age of 16, studying the piano, composition (with Berton and Halévy) and singing (with Bordogni and Banderali). In the 1840s he travelled to

Italy for further study in singing and in 1846 his opera *Alessandro Stradella* was produced in Florence. From 1850 to 1853 he was in London, acting as *maestro al cembalo* at Her Majesty's Theatre, as well as touring with Balfe, Sims Reeves and Clara Novello. While doing similar work at the Théâtre Italien Opera in Paris (1854–9), his comedy *List um List* was produced in Schwerin in 1858 under Flotow and became popular in several theatres in north Germany. He taught singing at the Leipzig Conservatory from 1874 to 1877, and then in Munich until 1886, later returning to Leipzig. As a singing teacher he had a considerable reputation and was also well known as an accompanist. He wrote chamber music, piano music and songs, and made editions of vocal works by A. Scarlatti, Porpora and Paradisi and of other Italian music.

Schimon's wife, Anna Regan (*b* Aich, 18 Sept 1841; *d* Munich, 18 April 1902), whom he married in Florence in 1872, was a singer of some distinction. She studied in Dresden and then worked under her aunt Karoline Unger in Florence. She made her début in Siena and went on to sing at the court theatre in Hanover. As court singer to the Grand Duchess Helena Pavlovna, she sang in St Petersburg under Berlioz; she also appeared in London, being especially successful in performances of lieder. She toured widely until her marriage, when she appeared less frequently; after Schimon's death she taught in Munich.

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GEORGE GROVE/JOHN WARRACK

**Schimrack** [Schimrag, Schimrak], **Johannes.** *See* ŠIMBRACKÝ, JÁN.

**Schindelmeisser, Louis (Alexander Balthasar)** (*b* Königsberg, 8 Dec 1811; *d* Darmstadt, 30 March 1864). German conductor, composer and clarinettist. He studied in Berlin with Gährich and Marx, and continued in Leipzig with his stepbrother Heinrich Dorn (1831), later Hofkapellmeister in Berlin and an opponent of Wagner. Schindelmeisser became a friend of Wagner in Leipzig, and in 1832 was named Kapellmeister of the theatre in Salzburg. He then occupied similar posts in Innsbruck, Graz and at the Königstädtisches Theater, Berlin (1837). In 1838 he went to the German theatre in Pest, and from 1847 worked successively in Hamburg, Frankfurt and Wiesbaden. From 1853 until his death he was Hofkapellmeister in Darmstadt. He was also a virtuoso clarinettist, who gave many performances, particularly in the 1830s.

Schindelmeisser was one of the early admirers and enthusiastic partisans of Wagner. It was probably on his recommendation that Wagner was appointed musical director in Rīga in 1837. In 1852–3 he arranged for the first performances in Wiesbaden and Darmstadt of *Tannhäuser*, and the first in Darmstadt of *Rienzi* and *Lohengrin* (the last having been given only in Weimar, by Liszt). There is, however, hardly a trace of Wagner's influence in Schindelmeisser's compositions, but it can perhaps be detected in the use of chromaticism in his last opera, *Melusine* (1861). His operas are, rather, in the style of the older Romantic operatic tradition of Weber and Spohr. His other works, particularly his songs and character pieces for piano, show a particular liking for the intimacy of the smaller forms, and are often in a rather sentimental Biedermeier style.

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STAGE

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KLAUS RÖNNAU/URSULA KRAMER

**Schindler.** Bohemian family of horn players. Originally from Březnice, Johann Adam Schindler (*fl* 1723–33) and his younger brother Andreas (*fl* 1723–37) became members of the Dresden court orchestra in 1723, playing first and second horn respectively; they were succeeded by J.G. Knechtel and A.J. Hampel. The Schindlers sustained the remarkably high level of virtuosity that had been established by their predecessors Johann Adalbert Fischer (*b* Březnice, *c*1677; *d* after 1722) and Franz Adam Saam (*b* Arnstein, *c*1678; *d* ?Dresden, 1723). Dlabacž mentioned the Schindlers' praiseworthy playing at the performance of Fux's *Costanza e Fortezza* for the coronation of Charles VI at Prague in 1723. Though biographical information is scant, the Schindlers' abilities are attested by the demanding horn parts written during their tenures at Dresden; solo obbligatos in J.A. Hasse's opera *Cleofide* (1731) and in the 'Quoniam' of the Missa of Bach's B minor Mass (1733), as well as soloistic parts in ensemble concertos by J.F. Fasch, show that J.A. Schindler was a master of the highest register, capable of executing large dramatic leaps.

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THOMAS HIEBERT

**Schindler, Anton Felix** (*b* Meedl, Moravia, 13 June 1795; *d* Bockenheim, nr Frankfurt, 16 Jan 1864). Moravian violinist, conductor, writer and biographer of Beethoven. The eldest of 12 children, he studied the violin with his father before becoming a choirboy at St Mauritz in Olmütz. Although music was his main interest, he moved to Vienna in 1813 to study law. He claimed that he first met Beethoven in March 1814, when Schuppanzigh asked him to deliver a note to the composer, and that later that year, his brief arrest for involvement in student protests aroused the interest of Beethoven, who then sought a closer acquaintance with him.

Despite his attempts to show otherwise, including forgeries in the conversation books, Schindler was not in close contact with Beethoven until 1820, and there are only scattered (authentic) earlier references to him in the conversation books. With the departure that year of Franz Oliva, Schindler became Beethoven's unpaid private secretary. By late 1822 he had abandoned his legal career to become Koncertmeister at the Theater in der Josefstadt. After the concert on 7 May 1824, at which the Ninth Symphony and parts of the *Missa solemnis* received their première, Beethoven accused Schindler (and others) of cheating him, an allegation that led to the longest rift in their relationship. With the onset of the composer's final illness in December 1826, Schindler again took over many of Beethoven's affairs, remaining in close contact with him until the end. Following Beethoven's death in March 1827, Schindler appropriated many items from his apartments, including the 400 or so conversation books, various manuscripts, sketchbooks and personal items, which he sold in 1845 to the Königliche Bibliothek in Berlin. He continued to pursue a musical career: in 1831 he became director of the Münster Musikverein, and from 1835 he directed music for the city of Aachen. His interest in the authentic performance of Beethoven's works, to which the biography bears witness, led to a series of articles in 1856 attacking Liszt and others.

For all its flaws, Schindler's greatest contribution remains his Beethoven biography. The first edition did not appear until 1840 despite Schindler's having sole access to much of the material. According to Tyson, the delay was due to a failed collaboration as well as the work's organization around three periods: Wegeler was originally to be responsible for the years 1770–1800, Stephan von Breuning for 1800–13 and Schindler for the rest. Other failed biographical collaborations and intrigues are chronicled in Tyson and Brenneis. An English translation by Ignaz Moscheles appeared in 1841. The 1842 essay 'Beethoven in Paris' relays French opinions of Beethoven from Schindler's 1841 trip to Paris, and was reprinted as an appendix to the second edition (1845) along with excerpts from the conversation books. The completely rewritten third edition (1860) retains a tripartite division, slightly altered, and expands the musical discussions, including references to the work of A.B. Marx, Ulïbïshev, Fétis and Lenz.

Schindler's biography greatly influenced the Romantic view of Beethoven. Some of his anecdotes – for example, Beethoven defying the Landrecht with the words 'My nobility is *here* and *here*' (pointing to his head and his heart) – though false, have coloured all subsequent views of the composer. Schindler's report of Beethoven's explanation for the opening of the Fifth Symphony ('thus Fate knocks at the door') and the supposed 'poetic' relationship between op.31 no.2 and Shakespeare's *The Tempest* are also unlikely to be true. Thayer discovered many inaccuracies in the biography, and his unease was justified: not only did Schindler destroy many conversation books, but Beck and Herre (1979) have shown conclusively that he later forged entries in the remaining ones. Schindler's value as an eyewitness, however problematic, remains uncontested, although any argument for which he is the sole corroborating primary source must be treated with caution.

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K.M. KNITTEL

**Schindler, Kurt** (*b* Berlin, 17 Feb 1882; *d* New York, 16 Nov 1935). American composer and conductor of German birth. He attended the universities of Berlin and Munich (1899–1901), studying the piano with Ansorge and Gernsheim, composition and theory with Bussler, C. Taubmann and Thuille, and musicology with Stumpf and Friedlaender. Friedlaender's influence proved lasting, for he introduced Schindler to European folk music, particularly German. An equally important influence was Schindler's participation in a choral society under Gernsheim which performed modern arrangements of traditional songs.

Schindler made his official début as a composer at the Krefeld Music Festival in June 1902, although his songs had already been performed by such artists as Emmy Destinn, Ludwig Wüllner and E. Welt-Herzog. After successful conducting seasons at the Stuttgart Opera (1902) and the Staatstheater in Würzburg (1903), he was asked to assist Mottl and Strauss at the Berlin Opera (1904). In 1905 H. Conried invited him to New York to join the conducting staff at the Metropolitan Opera House. In 1909, at Mahler's suggestion, Schindler initiated the MacDowell Chorus, which, three years later, became the Schola Cantorum of New York. Under him, it established a reputation as one of the finest choral societies in North America; he resigned in 1926. A close friendship with Natalie Curtis prompted his continued

interest in folk music, which became an important part of the choir's varied programmes, particularly in introducing Russian and Spanish folk music to American audiences. For his efforts in promoting Spanish music, he was invited to become a corresponding member of the Hispanic Society of America.

From 1907 Schindler served almost two decades as a reader, editor and critic for the publishers G. Schirmer; he also worked as an editor for Oliver Ditson. He was the musical director for Temple Emanu-El from 1912 to 1925. In autumn 1928 he went to Spain to undertake a systematic investigation of Spanish folk music. During three field trips (December 1929 to January 1933), he collected more than 1000 traditional melodies, a third on aluminium discs. In 1933 he was appointed the first chairman of music at the newly founded Bennington College, Vermont, but owing to the strenuous duties and his failing health he had to forgo his research. In 1941 the Hispanic Institute of Columbia University, which sponsored his third field trip, published his field transcriptions.

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(*selective list*)

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ISRAEL J. KATZ

**Schindler, Poul Christian** (*b* Copenhagen, 1648; *d* Copenhagen, 1740). Danish composer and instrumentalist. He studied the viola da gamba with A.G. Roberts at the court at Gottorf. After some years in the court orchestra he went to study composition at Dresden in September 1670. On his return in 1674 he became an instrumentalist at the court at Copenhagen and was also active as a composer. He is credited with being the composer of the first Danish opera, *Der vereinigte Götterstreit*, to a text (in German) by P.A. Burchardt. Written to celebrate King Christian V's birthday on 15 April 1689, it was receiving a second performance on 19 April when the opera house caught fire and burnt so rapidly that most of the audience (estimated at nearly 200), including Schindler's wife and daughter, were unable to escape. Nor did the music of the opera – like the rest of Schindler's output – survive, and no attempt was made to repeat the operatic experiment during the remainder of Christian V's reign. It was taken up again by Frederik IV, but his travels in Italy had given him a taste for Italian music, and Schindler was bypassed as a composer. By 1705 he had received no rise in salary for 30 years, and he complained to the king that the amount of composing expected of him had imposed a great strain and damaged his sight. He seems not to have succeeded, however, in improving his situation as a musician; instead, in 1707, he was relieved of some of his burden by being given a non-musical appointment while retaining half his musician's salary. He died at the age of 92, leaving a substantial collection of instruments and music.

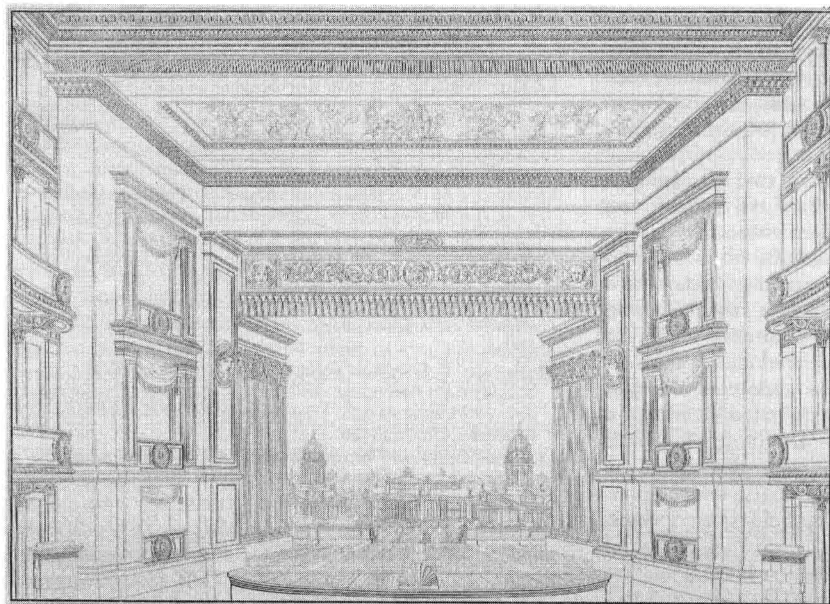
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JOHN BERGSAGEL

**Schinkel, Karl Friedrich** (*b* Neuruppin, 13 March 1781; *d* Berlin, 9 Oct 1841). German architect, stage designer and painter. He moved to Berlin in 1794 and studied architecture under David and Friedrich Gilly, completing his studies in Italy and France (1803–5), where he developed his interest in painting. On returning to Berlin he started to work as a painter of panoramas and dioramas. Count Brühl, Intendant of the royal theatre in Berlin, made Schinkel chief designer (1815–28). As architect and assessor to the Prussian Ministry of Public



*Interior of the Schauspielhaus on the Gendarmenmarkt, Berlin, designed by Karl Friedrich Schinkel, showing his set and backcloth for the inauguration ceremony, 1821: engraving from his 'Sammlung architektonischer Entwürfe', ii (Berlin, 1826)*

Buildings from 1810, he also had a definitive influence on theatre construction.

Inspired by philosophical idealism and the pathos of the Wars of Liberation against Napoleon, Schinkel aimed at creating a kind of theatre that would educate and purify the public. This didactic end required that the same degree of participation should be experienced by each member of an audience. The stage should be visible from all points of the auditorium, which was not possible with the traditional proscenium arch and wings. He envisaged sets consisting of nothing more than a monumental view on a backcloth, like a panorama or diorama, thus reduced to the 'symbolic background' of the action, which would take place in the neutral proscenium area. The orchestra pit should be lowered for optical and acoustic reasons. As the architect of the Berlin Schauspielhaus (1817–21; see illustration), a royal theatre, Schinkel was unable to realize this 'democratic' ideal, but as a designer for the stage, he put it into practice in the historically accurate, formally perfect panoramic sets for *Die Zauberflöte* (1816) and more than 40 other operas, ballets and plays. His stage designs, first published in 1819, had an extraordinary influence on the style of operatic production that followed in Germany. His ideas for the reform of theatrical construction influenced Gottfried Semper and Wagner.

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MANFRED BOETZKES

**Schiøler, Victor** (*b* Copenhagen, 7 April 1899; *d* Copenhagen, 17 Feb 1967). Danish pianist and conductor. He studied with his mother, giving his first piano recital in 1914, then with Ignacy Friedman in Copenhagen, and later with Artur Schnabel in Berlin. His first tour came in 1919 and in 1923 he began conducting. From 1930 to 1932 he directed opera and ballet at the Royal Theatre in Copenhagen, and in 1934 he resumed his career as a pianist. With the advent of the Nazis he withdrew from touring to study medicine, gaining a degree in psychiatry in 1940. In 1943 he escaped to Stockholm, where he practised medicine and gave concerts, but he returned to Copenhagen in 1945 and concentrated on music. Schiøler's pianism was influenced by Friedman and Schnabel: his recordings of late Beethoven sonatas and Brahms's Handel Variations have a deep structural emphasis. He often performed with the violinist Emil Telmányi, with whom he made an important recording of Beethoven's Kreutzer Sonata.

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ALLAN EVANS

**Schiørring, Niels** (*b* Sabro, 30 June ?1743; *d* Copenhagen, 6 Feb 1798). Danish harpsichordist, composer and music editor. He studied in Copenhagen with J.A. Scheibe and in Hamburg with C.P.E. Bach, whom he befriended. In 1773 he became a harpsichordist at the royal chapel and a teacher at the Hofteater's singing school. He replaced Giuseppe Sarti as chamber musician to the royal court in 1775. For Guldberg's new official psalter (1778) he edited a series of chorale books (1781–3) based on painstaking studies of early sources, to which, with C.P.E. Bach and the Danish musician Raehs as collaborators, he added outstanding harmonizations; these collections introduced monorhythmic chorale melodies (in minims) into Danish church song. Schiørring also edited collections of secular music (particularly popular songs from operas, plays and other works) and contributed to Gerber's *Lexicon*. (*DBL*, N. Schiørring)

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*all published in Copenhagen*

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NILS SCHIØRRING

**Schiørring, Nils** (*b* Copenhagen, 8 April 1910). Danish musicologist. He studied musicology with Abrahamsen and Larsen at the University of Copenhagen (MA 1933); at the same time he trained as a cellist under L. Jensen and was an orchestral player for several years. In 1950 Copenhagen University awarded him the doctorate for his fundamental study of Danish secular music in the 16th and 17th centuries. After working at the Copenhagen Music History Museum (1933–53) he was chairman of its board (1954–80); he was also music critic of the newspaper *Nationaltidende* (1939–49) and subsequently of the *Berlingske tidende*. He was editor of *Dansk musiktidsskrift* (1943–5) and *Dansk aarbog for musikforskning* (with Søren Sørensen, 1961–72). He began to teach at Copenhagen University in 1950 and in 1954 he was appointed professor of musicology, from which post he retired in 1980. He was also director of the folk music and ethnomusicological section of the Danish Folklore Collection (1953–71).

Schiørring's research has concentrated on Danish music and has covered all aspects of Danish musical life (nearly all the articles on Danish music and musicians in *MGG1* are by him), but he has also considered music outside Denmark. An early interest in the French overture resulted in a monograph (1957) which demonstrated its relationship to the allemande, and his familiarity with 20th-century music is apparent in his survey *Musikkens vejè* (1959). His work on Danish popular music began in 1935 with his collaboration on the scholarly edition of the melodies for the great collection of Danish folksongs *Danmarks gamle folkeviser* (completed 1976); he published similar musical companions to H. Grüner-Nielsen's *Danske viser* and to the collected works of Kingo.

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JOHN BERGSAGEL

**Schiøtz, Aksel (Hauch)** (*b* Roskilde, 1 Sept 1906; *d* Copenhagen, 19 April 1975). Danish tenor. He studied in Copenhagen and with John Forsell. He made his stage début in 1939 at the Royal Opera, Copenhagen, as Mozart's Ferrando; the next year he sang the title role in *Faust* and Sverkel in J.P.E. Hartmann's *Liden Kirsten*. He refused to sing publicly during the German occupation, but gave recitals in secret for the Resistance workers. In 1946 he shared the role of Male Chorus with Peter Pears in the first performances of *The Rape of Lucretia* at Glyndebourne. In 1950 a brain tumour brought his career to an abrupt halt. With great fortitude, he learnt to speak and sing once more, and for a while resumed his career, but as a baritone. After retiring he taught in Minnesota, Toronto, Colorado and Copenhagen.

Schiøtz was among the foremost Mozart and lieder singers of the early postwar period as his recordings, particularly of *Dichterliebe* and *Die schöne Müllerin*, show. His tenor voice had a natural silvery quality and he used it with elegance and feeling. He wrote a book on singing, *The Singer and his Art* (New York, 1969).

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ALAN BLYTH

**Schipa, Tito** [Raffaele Attilio Amadeo] (*b* Lecce, 2 Jan 1888; *d* New York, 16 Dec 1965). Italian tenor. He was the outstanding *tenore di grazia* of his generation. Having studied with A. Gerunda in Lecce and E. Piccoli in Milan, he made his début in 1910 in *La traviata* at Vercelli, and by the 1915–16 season had reached La Scala in *Prince Igor* and *Manon*. He soon began to specialize in the lighter and more lyrical roles, and became widely recognized as the successor of de Lucia, Bonci and Anselmi. In 1917 he was the first Ruggero in Puccini's *La rondine* at Monte Carlo. His beautiful, flexible voice was at its peak during his years in America: in Chicago from 1919 until 1932, and for the three following seasons (and during one later one, in 1941) at the Metropolitan. During the 1930s he sang regularly at La Scala, and in later years frequently in Rome, concentrating increasingly on a central repertory consisting of the lighter and more graceful Italian roles and on a smaller French group including the romantic heroes of *Lakmé*, *Mignon*, *Manon* and *Werther*.

Schipa's attractive voice, so well produced as to carry with ease in large theatres, was employed with exquisite skill and taste. His plangent tone, refined musical phrasing and clear enunciation, particularly well suited to moods of tenderness, melancholy and nostalgia, are displayed in his numerous recordings, which include a complete performance of Donizetti's *Don Pasquale*. He wrote an



*Tito Schipa as Wilhelm Meister and Gianna Pederzini in the title role of Thomas' 'Mignon'*

operetta, *La Principessa Liana* (3, A. Santoro and E. Neri; Rome, Adriano, 2 June 1929), and several songs.

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DESMOND SHAWE-TAYLOR/ALAN BLYTH

**Schipper, Emil (Zacharias)** (*b* Vienna, 19 Aug 1882; *d* Vienna, 20 July 1957). Austrian baritone. He studied in Milan, then made his début in 1904 at the Neues Deutsches Theater, Prague, as Telramund. After engagements at Linz, the Vienna Volksoper and the Vienna Hofoper, in 1916 he joined the Munich Hofoper, where he remained until 1922; he then returned to the Vienna Staatsoper until 1938 and was made an Austrian *Kammersänger*. In Munich he sang Meister Florian in the 1920 revised version of Schreker's *Das Spielwerk und die Prinzessin* and Barak in the first performance there of *Die Frau ohne Schatten*. He appeared regularly at Covent Garden (1924–8) as the Dutchman, Kurwenal, Hans Sachs, Wotan, Telramund, John the Baptist and Amonasro, in Chicago (1928–9) and at the Teatro Colón. Schipper sang Agamemnon in *Iphigénie en Aulide* at the 1930 Salzburg Festival and returned there in 1935–6 as Kurwenal. He also made guest appearances in France, the Netherlands, Spain and Belgium. His voice was powerful and dramatic, but he did not always use it with subtlety. He married the mezzo-contralto Maria Olszewska, with whom he recorded a notable version of the Wanderer-Erda encounter from the third act of *Siegfried*.

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HAROLD ROSENTHAL/ALAN BLYTH

**Schippers, Thomas** (*b* Kalamazoo, MI, 9 March 1930; *d* New York, 16 Dec 1977). American conductor. After studying at the Curtis Institute in Philadelphia and privately with Olga Samaroff, he won second prize in 1948 in a young conductors' contest sponsored by the Philadelphia Orchestra. His professional conducting début was the same year with the Lemonade Opera Company in New York. In 1950 he became conductor of Menotti's *The Consul* shortly after its première, beginning an association with the composer that continued with Schippers's appointment as music director of Menotti's Festival of Two Worlds at Spoleto, where his impassioned but natural, fluent performances became increasingly admired. He joined the staff of the New York City Opera in 1951, and in 1955 made débuts with the New York PO, at the Metropolitan Opera, and at La Scala, Milan. In 1963 he conducted the new production of *Die Meistersinger* at Bayreuth. Having established himself as a young American opera conductor of international stature, he was a natural choice to conduct the première of Barber's *Antony and Cleopatra* when the Metropolitan opened its new house at Lincoln Center in September 1966. Schippers was probably best known for his operatic work, particularly in the Romantic repertory, and made notable recordings of, among other works, *Il trovatore* and *La forza del destino*. He was also music director of the Cincinnati SO from 1970 until his death, and became a professor at the Cincinnati College–Conservatory of Music in 1972.

BERNARD JACOBSON

**Schira, Francesco (Vincenzo)** (*b* Malta, 21 Aug 1809; *d* London, 15 Oct 1883). Italian composer, conductor and teacher. He studied under Basili at the Milan Conservatory and, at the age of 23, was commissioned by La Scala to write an opera, *Elena e Malvina*, which was well received at its first production in 1832. This led to an eight-year appointment as director of music to the Teatro de S Carlos in Lisbon, where he was also professor of harmony and counterpoint at the conservatory. His elder brother, Vincenzo Schira (*d* 1857), conductor and ballet composer, succeeded him at the S Carlos.

After a brief visit to Paris in 1842, Schira was appointed director of music at the newly opened Princess's Theatre in London. In 1843 he conducted a short season under Alfred Bunn's management at Covent Garden, and in the following year joined Bunn at Drury Lane on the resignation of Benedict as conductor. He remained there intermittently until 1847, conducting both foreign adaptations and a number of English operas. The orchestra at the time was said to be indifferent and the *Illustrated London News* was less than impressed with Bunn's parsimony and Schira's conducting ability (27 September 1845). In 1848 Bunn again managed a three-month season at Covent Garden, with Schira conducting and Sims Reeves making his début at the theatre. Schira's opera *Kenilworth*, after Scott, was rehearsed but not produced, but the Princess's Theatre gave well-received productions of his operas *Mina* in 1849 and *Thérèse, or The Orphan of Geneva* in 1850.

Schira conducted Bunn's 1852 season at Drury Lane, but thereafter he devoted himself to teaching singing (his most famous pupil was Louisa Pyne), while continuing to compose. His opera *Niccolò de' Lapi* was produced at Her Majesty's Theatre in 1863. In 1875 in Venice he achieved his greatest success with the first complete

production of *Selvaggia*, but after *Lia* (orginally composed for Naples in 1865) in 1876 he composed no more. He was totally opposed to any style other than the Italian, which led the *Musical Times* to declare, on his death, that 'his music suffered mainly from the disavantage of being out of fashion'. He was awarded the title Commendatore by Umberto I. Despite his narrow musical tastes, Schira was, after Verdi, one of the outstanding Italian opera composers of his generation. Arditi, who conducted the première of *Niccolò de' Lapi*, justly described the work as 'a patriotic opera ... written in the genuine Italian style ... fervid, melodious, and free from pretence or assumption'. *Selvaggia*, his masterpiece, is even more powerful: its through-composed texture sustains a consistent dramatic tension which clearly foreshadows the methods of Puccini.

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NIGEL BURTON, KEITH HORNER

**Schirmer.** American firm of music publishers. One of the largest and most important of its kind in the USA, it began in New York as an outgrowth of the Kerksieg & Bruesing Company (founded 1848), of which Gustav Schirmer (*b* Königsee, 19 Sept 1829; *d* Eisenach, 5 Aug 1893) became manager in 1854 (he had gone to New York in 1837). With Bernard Beer, Schirmer took over the business in 1861, and in 1866 he bought out Beer's interest and established the house of G. Schirmer, Music Publishers, Importers and Dealers. As its activities increased and the firm grew in standing, it moved several times to new quarters and in 1891 founded its own engraving and printing plant – one of the few maintained into the 1980s by American music publishing houses (it ceased to operate in 1984). After Gustav's death the business was incorporated under the management of his sons: Rudolph Edward (*b* New York, 22 July 1859; *d* Santa Barbara, CA, 19 Aug 1919) was president, and Gustave (*b* New York, 18 Feb 1864; *d* Boston, 15 July 1907) secretary. When Rudolph died, Gustave's son, also named Gustave (*b* Boston, 29 Dec 1890; *d* Palm Beach, FL, 28 May 1965), succeeded him as president; he was followed in 1921 by W. Rodman Fay. In May 1929 Carl Engel assumed the presidency and held that office until his death in 1944. Gustave Schirmer (grandson of the founder) was again made president and was subsequently succeeded by Rudolph Tauhert, Edward P. Murphy and John A. Santuccio. In 1964 Associated Music Publishers, with a catalogue including many internationally known composers, became a subsidiary of G. Schirmer. In 1968 the firm was acquired by the American book publisher Macmillan. In 1986 the music publishing activities were taken over by Music Sales, and its publications distributed by Hal Leonard; the book publishing was retained by Macmillan, as Schirmer Books.

Schirmer publishes for all media; its catalogue includes works by Stephen Albert, Barber, Bloch, Corigliano, Creston, Anthony Davis, Morton Gould, Griffes, Roy Harris, Kernis, Laderman, Menotti, Douglas Moore, John Jacob Niles, Schumann, Bright Sheng, Tan Dun and Thomson. In addition, Schirmer as an ASCAP affiliate and AMP, as a BMI affiliate, are the sole American representatives for 40 publishers, including Bote & Bock, Chester, Wilhelm Hansen, Max Eschig, Faber Music, Salabert, the Russian Authors' and Composers' Society and Hans Sikorski. In 1974 they were assigned American publishing and related rights to all Soviet music through an agreement with VAAP, the Soviet copyright agency. In 1989 Schirmer became the representative of Dunvagen Music, publisher of the works of Philip Glass. At the same time the firm acquired the catalogue of Shawnee Press. Among the firm's publications are Schirmer's *Library of Musical Classics* (introduced in 1892), opera and orchestral study scores and instructional materials for all instruments. Schirmer maintains a vast hire library of the larger 20th-century works as well as the standard repertory.

The lexicographer Theodore Baker served as Schirmer's literary editor and translator, 1892–1926, and was active in founding *The Musical Quarterly* in 1915. Its first editor, Oscar G. Sonneck, joined the firm in 1917 and was vice-president from 1921 to his death in 1928. Engel succeeded him on *The Musical Quarterly*. Among later editors and directors at the firm were Nathan Broder (Director of Publications, 1945–54), Paul Henry Lang (editor of *The Musical Quarterly*, 1945–73), Hans W. Heinsheimer (Director of Publications, 1947–74) and William Holab (Director of Publications 1995–2000). Richard Brundage succeeded Holab in 2000 as Editor of Publications. *Baker's Biographical Dictionary of Musicians*, which has been regularly updated, was first published by Schirmer in 1900.

For illustration *see* PRINTING AND PUBLISHING OF MUSIC, fig.24.

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W. THOMAS MARROCCO, MARK JACOBS/GEORGE BOZIWICK

**Schirmer, E.C.** American firm of music publishers. It was founded in Boston in 1921 by Ernest Charles Schirmer (*b* Mount Vernon, NY, 15 March 1865; *d* Waban, MA, 15 Feb 1958), who had previously worked in New York for his uncle Gustave Schirmer (1829–93), also a music publisher, and had later become a partner in the Boston Music Company. When Ernest Schirmer died, E.C. Schirmer jr became president and remained the head of the firm until his death on 6 May 1966, when Robert MacWilliams became president. MacWilliams died in 1985 when the firm was bought by Robert Schuneman. In addition to standard works, Schirmer publishes electronic music, the choral repertory of the Harvard University, Radcliffe, Vassar and Wellesley college glee clubs, the St Dunstan Edition of Sacred Music and books on music theory and appreciation. American composers in its catalogue include Avshalomov, Ernst Bacon, Howard Boatwright, Copland, David Diamond, Felciano, Korte, Libby Larsen, Donald Martino, Alice Parker, Perera, Pinkham, Piston, Rorem, Conrad Susa and Randall Thompson.

W. THOMAS MARROCCO, MARK JACOBS

**Schiroli, Gregorio.** *See* SCIROLI, GREGORIO.

**Schiske, Karl (Hubert Rudolf)** (*b* Raab [now Győr, Hungary], 12 Feb 1916; *d* Vienna, 16 June 1969). Austrian composer. He studied at the Vienna Conservatory, where his teachers included Roderich Bass, Julius Varga, Kanitz and others, at the Vienna Musikhochschule and at the University of Vienna (DPhil 1942). After working as a freelance composer, he was appointed professor of composition at the Vienna Music Academy in 1952. He was also involved in the Darmstadt summer courses (from 1955) and served as visiting professor at the University of California, Riverside (1966–7). His other activities included organizing the music programme for the Innsbruck Jugendkulturwochen (1956–66). His music shows the influence of Franco-Flemish polyphony and the styles of Palestrina, Bach, Stravinsky, Hindemith and Webern. Although receptive to new ideas, he never yielded to trends. His early works are vital and sparkling. Later, he adopted a reductionist aesthetic characterized by tonal purity and textural transparency. A strict use of polyphony and serial techniques, and an economy and synthesis of thematic material were central aspects of his style.

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(*selective list*)

Orch: Ov., op.6, 1937–8; Pf Conc., op.11, 1938–9; Conc. no.1, op.14, str, 1940–41; Sym. no.1, op.16, 1941–2; Conc. no.2, op.21b, str, 1945; Sym. no.2, op.26, 1947–8; Sym. no.3, op.31, 1950–51; Vn Conc., op.33, 1951–2; Sym. no.4, op.44, 1955–6; Sym. no.5, op.50, 1965

Vocal: 3 lieder (R.G. Binding, D. von Liliencron, R.M. Rilke), op.7, high v, pf, 1938; Der Schrei (Binding), op.8, 6-pt mixed chorus, 1938; 3 lieder (J.W. von Goethe, G.M. Arthur, F. Nietzsche), op.19, high v, pf, 1945; Vom Tode (orat, various), op.25, S, A, T, B, mixed chorus, orch, org, 1946; Candáda (H. Mösslacher), op.45, S, mixed chorus, orch, 1956

Chbr and solo inst: Str Qt no.1, e, op.4, 1936–7; Sextet, op.5, cl, str qt, pf, 1937; Sonata, op.18, vn, pf, 1943–8; Str Qt no.2, op.21a, 1945; Wind Qnt, op.24, 1945; Musik, op.27, cl, tpt, va, 1947–8; Sonata, op.29, pf 4 hands, 1949; Toccata, op.38, org, 1951–2; Trio Sonata, op.41, 3 melody insts/org, 1954; Synthese, op.47, 16 insts, 1958; Divertimento, op.49, 10 insts/chbr orch, 1963

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SIGRID WIESMANN

**Schisma.** A tiny intervallic quantity. Until the 19th century the term was liable to be used for various intervals, too small to be used melodically, encountered within theoretical calculations. According to J.G. Walther's *Musicalisches Lexicon* (Leipzig, 1732), for example, a schisma is taken as half a COMMA. In 19th- and 20th-century writings (for instance, P. Lichtenthal's *Dizionario e bibliografia della musica*, Milan, 1826) it refers to the difference between the Pythagorean and syntonic commas, which is also the difference between a pure major 3rd and a Pythagorean diminished 4th (that is, the amount by which D♯–G is smaller than a pure major 3rd if the 5ths and 4ths G–D–A–E–B–F♯–C♯–G♯–D♯ are pure). This difference, 1·954 cents, is about 1% of a whole tone and is so close to 1/12 of the Pythagorean comma (1/12·008) that the term 'schisma' may also refer to the amount by which 5ths are tuned smaller than pure in the system of equal temperament.

□

**Schizzo** (It.). *See* SKETCH.

**Schjelderup, Gerhard (Rosenkrone)** (*b* Kristianstad, 17 Nov 1859; *d* Benediktbeuern, 29 July 1933). Norwegian composer and writer on music. Despite an uneven quality in his works, he is regarded as the most important musical dramatist among Norwegian composers. In 1878–84 he studied in Paris, with Savard and Massenet (composition) and Franchomme (cello). In 1889 he studied stage technique in Karlsruhe. He lived the rest of his life mostly in Germany, where he became professor in Dresden and Munich. He received a grant from the Norwegian government from 1910. Despite living in exile, he remained an active figure in Norwegian musical life. He wrote biographies of Grieg and Wagner, and, together with Sandvik, wrote the first history of Norwegian music, published in 1921.

A turning-point in Schjelderup's development came after attending a performance of Wagner's *Ring* cycle in Karlsruhe in 1887. From then onwards he devoted himself primarily to the composition of musical dramas, although his aesthetic programme differed from that of Wagner, intending 'something more intimate … [he aimed] to open humanity's heart and reveal the riches which often hide behind the simplest exterior'. Some of his works – eight were performed on European stages during his lifetime – achieved great success in their day, but have not remained in the repertory. After his début opera *Østenfor sol og vestenfor maane* ('East of the Sun and West of the Moon', 1890) he wrote all his librettos himself. Typically, their theme was the victory over death of an ideal love. The texts, however, are regarded as the operas' weakest part, together with the lack of dramatic feeling. Their strengths

lie in the detailed musical characterization and fine lyrical atmosphere. Schjelderup's musical language remained late Romantic, with thorough thematic work and at times complex harmony.

WORKS
(*selective list*)

OPERAS

Østenfor sol og vestenfor maane [East of the Sun and West of the Moon], 1888–90; scene from Act 1 perf. Munich, 1890
En søndagsmorgen, 1891–2; Munich, 1893
Bruderovet [The Abduction], 1894; Prague, 1900
En hellig aften [A Holy Evening], 1896; Dresden, 1908
Sampo Lappelill, 1897; unperf.
Et folk i nød [A People in Need], 1890s; unperf.
Stormfugler, 1890s; Schwerin, 1926
Vaarnat [Spring night], 1905; Dresden, 1908
Den røde pimpernel (Die scharlachrote Blume), 1913; part perf. Berlin, 1920
Uveirsnat og morgenrøde [Stormy Night and Dawn], 1916; prolperf. Kristiania, 1919
Stjernenaetter [Starry Nights], 1921–2; Lübeck, 1934 [Act 3 based on Vaarnat]

OTHER WORKS

Stage: Brand (incid music, H. Ibsen), 1880s; Macbeth (incid music, W. Shakespeare), 1880s; Christrose (Christmas play), 1898; Offerildene [The Sacrificial Fires] (incid music), 1901–2, Dresden, 1903; König Friedwahn (incid music, Borngräber), 1904; Wunderhorn (ballet), 1889, Oslo, 1905; Opal (incid music), 1916; Pudderkvasten (Die Puderquaste) (ballet), 1918; Blomsterpiken (Das Blumenmädchen) (ballet), 1919; Kasperles Abenteuer (incid music, Weitmann), 1925, Kiel, 1927; Ett drömspel [A Dream Play] (incid music, A. Strindberg), 1933, London, 1933
Orch: Sym. no.1, 1887, lost; Julesuite [from En hellig aften], 1896; Sommernatt på fjorden (Sommernacht auf dem Fjord), 1900; Solopgang over Himalaya (Sonnenaufgang über Himalaya) [from Offerildene], 1903; I Baldurs hage [In Baldur's Grove], vn, orch, 1904; Brand, sym. poem, 1914; Sym. no.2 'Til Norge', 1923–4; Kleine norwegische Suite, 1930; Festkantate (Gullvaag), 1930; Indische Suite, 1931; Frühlingsreigen, 1932; I skogen [In the Forest], sym. suite, 1932
Chbr: Str Qt, 1921; Pf Trio, 1927; pieces for vn, pf; pieces for vc, pf; pf pieces; other works
Vocal: Høifjeldsliv (Auf den Höhen) (Ibsen), SATB, orch, begun 1880, Dresden, 1910; Prometheus, SATB, 1885–6; 12 norske folkeviser, TB, 1907; Prologue (to the opening of the Opéra Comique), S, orch, 1918; St Olavs Kantate, 1929; orchestral songs, choral songs, *c*40 romances

WRITINGS

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*Richard Wagner: hans liv og verker* (Copenhagen, 1907)
with W. Niemann: *Edvard Grieg: Biographie und Würdigung seiner Werke* (Leipzig, 1908)
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ERLING E. GULDBRANDSEN

**Schjelderup-Ebbe, Dag** (*b* Oslo, 10 Dec 1926). Norwegian musicologist and composer. After training at the Oslo Conservatory he studied musicology at the University of California, Berkeley with Bukofzer and Boyden (MA 1950) and composition with Elkus. He continued his studies with Gurlitt at Freiburg University (1956–7) and with Gurvin at the University of Oslo, where he took the doctorate in 1965 with a study of Grieg's early years, which revealed much new material. He began to teach at Oslo University on his return from the USA (1950) and was later appointed senior lecturer (1963) and professor (1973) at the Institute for Musicology, retiring in 1980. As a music critic he worked for the Oslo paper *Vårt land* (1957–61) before joining the staff of *Verdens gang* (1961). He was a founder-member (from 1962), and later chairman (1970–80), of the editorial committee for Edvard Grieg's Complete Works (Frankfurt, 1977–95), for which he was the sole editor of the first four volumes and co-editor of volume xii. He was awarded the Edvard Grieg Prize in 1981 and he later received honorary doctorates from St Olaf College, Minnesota (1993), and the University of Münster (1996). He was elected a member of the Norwegian Academy of Science and Letters in 1990. Schjelderup-Ebbe's compositions include a work for chorus, *The Ship of Youth* (Oslo, 1969), performed at the Bergen International Festival in 1967, a *Suite for Young People* for piano (Oslo, 1972), *Humoreske* for horn and piano (1976) and other chamber works.

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*Purcell's Cadences* (Oslo, 1962)
*Edvard Grieg 1858–1867, with Special Reference to the Evolution of his Harmonic Style* (diss., U. of Oslo, 1965; Oslo and London, 1964)
'Sibelius og Norge' [Sibelius and Norway], *Suomen musiikin vuosikirja 1964–65* (1965), 80–90 [with Eng. summary]
'Et nyfunnet orkesterpartitur med Rikard Nordraaks musikk til Bjørnstjerne Bjørnsons "Maria Stuart i Skotland"' [A newly found orchestral score with Nordraak's music to Bjørnson's "Maria Stuart i Skotland"], *SMN*, i (1968), 102–31
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ed., with others: *Norsk musikk* (Oslo, 1968) [incl. 'Norske komponister' [with F. Benestad], 5–20]
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'Grieg og impresjonismen', *Musik & forskning*, xix (1993–4), 93–102
'The Emergence of Genius', *Edvard Grieg Today*, ed. W.H. Halverson (Northfield, MN, 1994), 15–24

JOHN BERGSAGEL

**Schlaepfer, Jean-Claude** (*b* Geneva, 11 Jan 1961). Swiss composer. After studying piano with Sébastien Risler he

gained a diploma in music education and a prize from the Geneva Conseil d'État, along with a composition prize (class of Pierre Wissmer and Jean Balissat). He then went to study with Betsy Jolas in Paris. Besides composing, he teaches harmony and analysis at the two conservatories in Geneva. From his first compositions, Schlaepfer attracted attention in French-speaking Switzerland for his professionalism. His *Stabat Mater* (1990) was highly successful when performed by the Orchestre de la Suisse Romande, an opportunity rarely given to any composer under 30. Since then there has been a steady succession of commissions from important institutions (Suisse Romande Radio, the Orchestre de la Suisse Romande, the Tibor Varga violin competition, the Settimane Musicali d'Ascona and others).

Schlaepfer rarely discusses his compositional procedures and techniques. It is through his works alone that he has won over a large group of admirers, without ever yielding to complacency.

WORKS
(*selective list*)

Instances I, pf, 1987, arr. hpd, 1990; Les mots (B. Métroz), Mez, pf, 1987; 3 caprices, vn, 1988; Impressions, 15 str, 1988; Dialogue, vc, 1989; Stabat Mater, S, chorus, orch, 1990; 7 Preludes, 2 pf, 1991; Motets, S, va da gamba, hp, 1992; Trois Rêves (G. Trakl), S, A, spkr, wind qnt, str qt, pf, 1992; Instances II, hn, 1993; Solitude, conc., vn, chbr orch, 1993; Psaume, fl, ob, vc, org, 1993–4; Instances III, mar, 1994; Visibili et invisibili, male chorus, children's chorus, 1994; Exil, orch, 1994–5; Ascensus, tpt, str, 1995; La rose de Jérico (A. Simon), S, pf, 1995; L'impossible absence, chbr orch, 1995; Missa brevis, S, str qt, 1996; Chant de lune, fl + a fl, ob, cl, vn, vc, db, perc, 1996; L'île de Ré, vc, pf, 1996; Instances IV, vn, 1997

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JEAN-PIERRE AMANN

**Schlag (i).** German family of organ builders. In 1831 Christian Gottlieb Schlag (*b* Staschwitz, 27 Feb 1803; *d* Schweidnitz [now Świdnica], 10 March 1889) took over the organ-building workshop of Kiesewetter at Jauer, and from 1834 he and his brother Johann Karl (*b* Staschwitz, 30 Nov 1808; *d* Schweidnitz, after 1869) carried on the business at Schweidnitz. In 1869 Christian Gottlieb's sons Theodor (*b* Schweidnitz, 18 April 1847; *d* Schweidnitz, 2 May 1912) and Oskar (*b* Schweidnitz, 16 June 1848; *d* Schweidnitz, 26 Nov 1918) became partners in the firm, which then became known as Schlag & Söhne. Oskar later founded the Association of German Organ Builders in 1891, and was its first president. The proprietors were appointed official organ builders to the royal court in 1900, and they were joined by Theodor's sons Reinhold (*b* Schweidnitz, 1874; *d* Pomerania, after 1952) and Bruno (*b* Schweidnitz, 1879; *d* Hof, 1952) in 1903.

By about 1870 Schlag & Söhne had become the leading organ-building firm in Silesia. In 1888 they built an organ for the Philharmonie, Berlin, on which Bruckner performed in 1891. In Silesia they obtained the important commissions for the Breslau Konzerthaus (1898) and for the Musiksaal of Breslau University (1906). They made repairs and 'modernizations' to historic 18th-century instruments, including the organs in the church of the Holy Cross, Hirschberg (now Jelenia Góra; 1859); the former Cistercian church in Grüssau (now Krzeszów; 1873–4); the pilgrimage church, Wartha (1875); St Elisabeth, Breslau (1878–9); the Gnadenkirche, Landeshut (now Kamienna Góra; 1882); Sts Peter and Paul, Neisse (now Nysa; 1883); the parish church, Glatz (now Kłodzo; 1893); and Sts Peter and Paul, Görlitz (1894). The new organ for the Frauenkirche, Görlitz, brought the number of instruments on which the firm had worked to 1000. The firm was dissolved sometime after 1918.

Like other contemporary builders in Germany, the Schlag family laid most emphasis on foundation stops. Their organs had complete Principal choruses on all manuals (Christian Gottlieb had studied the Baroque organs of Hamburg and Lübeck in 1865), stopped Diapasons, Flutes and Strings. Their larger organs consisted of *Hauptwerk* (with reeds represented by Trompete 8′), *Schwellwerk* (with Oboe, Vox humana or Klarinette 8′) and Pedal (with Posaune 16′ and Trompete 8′); there would also be a Solo Organ with reeds such as Orchestral oboe and Tuba mirabilis on wind pressures of up to 30 cm (Oskar had studied with Henry Willis in London). When rebuilding old organs, they kept as much historic pipework as possible (e.g. 1859, organ by J.M. Röder, *c*60%, and 1893, Joachim Wagner, *c*90%).

After 1870 Johann Karl's sons Karl (*d* Schweidnitz, 1873) and Heinrich (*d* Liegnitz, 1903) founded in Schweidnitz the firm of Gebrüder Schlag, later managed by Christian Gottlieb's nephew, Ernst (*b* Profen, 1852; *d* Schweidnitz, 1941); this firm mainly built small organs in Silesia.

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HANS KLOTZ/RUDOLF WALTER

**Schlag (ii)** (Ger.). *See* BEAT.

**Schlägel** (Ger.). Drumstick. *See* DRUM.

**Schlager, Karlheinz** (*b* Bamberg, 8 Oct 1938). German musicologist. From 1958 to 1964 he studied musicology with Stäblein and Eggebrecht at the University of Erlangen-Nuremberg, with modern German literature and medieval German philology as subsidiary subjects. He took the doctorate at Erlangen in 1964 with a dissertation on alleluia melodies in 10th- and 11th-century manuscripts; this work was complemented by his *Habilitationsschrift* on the late medieval alleluia melodies (1986). He was Stäblein's research assistant (1964–7), and a research assistant at the Erlangen musicology institute (1976–91), where he directed the microfilm archive of chant sources. He was also an editor of RISM, A/I in Kassel, 1968–76. He was chair of the department of music education at Bamberg University, 1984–6, and he was appointed professor and department chair of musicology at the Katholische Universität, Eichstätt in 1991. His own special interests centre on palaeographic research and style criticism of medieval monophonic music.

WRITINGS

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HANS HEINRICH EGGEBRECHT/DAVID HILEY

**Schlagfeder** (Ger.). *See* PLECTRUM.

**Schlagzeug** (Ger.). *See* PERCUSSION.

**Schlangenrohr** (Ger.). *See* SERPENT.

**Schlee, Thomas Daniel** (*b* Vienna, 26 Oct 1957). Austrian composer, organist, musicologist and artistic administrator. He studied at the Vienna Hochschule für Musik with Michael Radulescu (organ, 1976–83) and Francis Burt (composition, 1982–5), among others, at the University of Vienna (1976–84), where he completed a dissertation on Messiaen, and at the Paris Conservatoire, where his teachers included Messiaen (composition) and Langlais (organ). He has served as music drama adviser at the Salzburg Landestheater (1986–9), music director of the Brucknerhaus, Linz (1990–98), and project director of the Guardini Foundation, Berlin (from 1995, chair 1998). In 1999 he was appointed deputy intendant of the Beethoven Festival in Bonn. He became a Chevalier des Arts et des Lettres in 1990.

Schlee's various professional activities, taken together, represent a consistent concern for musical trends and musical performance. Although he has chosen his compositional material and methods deliberately, his approach to music remains extremely poetic, even religious or metaphysical. He shapes sounds, rhythmic elements, melodies and harmonic colours into forms that develop organically in an analogous fashion to tonal structures. His discourse is rich in nuances, conflicts and contrasts. He has striven to achieve beauty, not by reprocessing the ideals of the past, but by engaging in a search of his own. (*LZMÖ*)

WORKS
(*selective list*)

Orch: Quia tu es Deus fortitudo mea, op.24, 1986; … und mit einer Stimme rufen, op.20, 1987; Dein Dunkel wird sein wie der Mittag, op.30, 1990–91; Ricercar, op.31, 1990–92; Aurora, op.32, 1992–3; Concertino, op.36, 2 pic tpt/ob, str, 1995; Licht, Farbe, Schatten, op.38, chbr orch, 1995–6; Sonata da camera, op.42, chbr orch, 1996–7; Orchesterspiele, op.45, 1997–8; Der Esel Hesékial, spkr, orch, 1998–9

Vocal: Dicite: pusillanimes confortamini, op.17, S, 2 vn, vc, org/fl ad lib, 1982; Fragen von der Seele (J. Böhme, A. de Waal), 1v, org, 1983; Das Feuer des Herrn (cant., R. Deutsch), op.27, solo vv, chorus, orch, 1989; Der Baum des Heils (orat, Deutsch), op.33, A, chorus, eng hn, vn, org, 1993–4; Dann steht der Mandelbaum in Blüte (Book of Kohelet), op.37, mixed chorus, 1995; Carnet poétique (P. Frégonara), op.39, chorus, 1995–6; Tota pulchra es, mixed chorus, org, 1997

Chbr: Str Qt no.1, op.9, 1980; Choralvorspiele, op.18, ob, org, 1983; 2 pièces, op.19, 2 tpt, org, 1983–4; Str Qt no.2, op.21, 1985–97; Mélodie et mouvement, op.7, vn, pf, 1986–94; Poésies I–VI, op.25, pf, 1986–95; Alba, op.26, fl, va, 1987; Bucoliques, op.13, fl, ob, hp, 1987; Aulodie et jubilation, op.34, ob, 1993–4; Wacht auf, Harfe und Saitenspiel, op.35, hp, str, 1994–5; Notturno, op.35, hn qt, 1995; De profundis, op.43, va, db, 1996–7; Musique de plein-air, op.41, cl, tpt, 1996; Lob des Wassers, op.44, fl, 1997; Sèlah, op.40, fl, org, 1997; Cantus, tpt, org, 1998; Intrada, 3 tpt, 2 trbn, 1998

Kbd (org, unless otherwise stated): Préludes, op.6, 1979–94; Fantaisie, op.15, 1981–2; Suite en éventail, op.16, 1982; 7 pièces blanches, 1982; Seefelder Präludium, 1982; 2 prières Mariales, 1984–5; Resonate, op.22, 1985; Offrandes, op.28, 1986–9; Effleurée, op.23, pf, 1987; 5 pièces, op.29, 1990–92: Madrigal, Choral I, Mysterium fidei, Cantilène, Choral II; Voile, 1995

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GÜNTHER LEUCHT

**Schlegel (i)** (Ger.). Drumstick. *See* DRUM.

**Schlegel (ii).** *See* SLEGEL family.

**Schlegel, Leander** (*b* Oegstgeest, nr Leiden, 2 Feb 1844; *d* Overveen, nr Haarlem, 20 Oct 1913). Dutch pianist and composer. He studied the violin at the Leiden music school and the piano and composition at the royal music school (The Hague) and at the Leipzig Conservatory. He also took lessons with S. Jadassohn. After completing his education he was music director in Brunswick for a short time, and he also toured with the violinist Wilhelmj. From 1870 to 1898 he directed the Haarlem music school of the Maatschappij tot Bevordering der Toonkunst, teaching the piano, violin and singing, and he conducted its choral society from 1871 to 1881. After 1898 he directed his own music school. Together with the pianist Vink he founded a Wagner Society in Haarlem in 1873. His most important compositions, piano works and songs, however, show him to have been influenced by Schumann, Brahms and Kirchner. Most of his piano works are short character-pieces; some are based on German literature (*Der arme Peter* op.5 on Heine's *Buch der Lieder*, opp.7 and 10 on Goethe's *Faust*). His Passacaglia op.31 for two pianos is based on ascending and descending scales. His orchestral works include *Der sächsische Prinzenraub*,

*symphonisches Tongemälde* op.21 (ed. D. van Heuvel, Amsterdam, 1996) and a violin concerto op.33, performed in Vienna in 1911. He also wrote chamber music, including a violin sonata op.34, performed in Berlin in 1911. His songs have some impressionistic characteristics.

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JAN TEN BOKUM

**Schleiermacher, Steffen** (*b* Halle, Saxony, 3 May 1960). German pianist and composer. He studied at the Leipzig Musikhochschule (1980–85), where his teachers included Siegfried Thiele and Friedrich Schenker (composition), Gerhard Erber (piano) and Günter Blumhagen (conducting), at the DDR Akademie der Künste with Friedrich Goldmann (composition), and in Cologne with Aloys Kontarsky (piano, 1989–90). He has served as artistic director of the Ensemble Avantgarde (founded in 1988), the Gewandhaus musica nova concert series (from 1990) and an annual January contemporary music festival in Leipzig (from 1992). As a pianist he has devoted himself exclusively to 20th-century music. His honours include an award from the Gaudeamus Competition (1985), the Hanns Eisler Prize (1989) the Schneider-Schott Music Prize (1992) and residencies at the Villa Massimo, Rome (1992) and the Cité des Arts, Paris (1998).

Instrumental in Schleiermacher's development as a composer was the music of Gesualdo, Bartók, Varèse and Feldman, as well as Indonesian *gamelan* and traditional Japanese temple music. Unmediated extremes employing a full range of traditional instrumental sounds are characteristic of his works. Every resolution proves to be a fallacy, however, as repetition turns to farce, traditional perspectives dissolve and central objectives disappear. A number of compositions reflect stories from Greek mythology or the inspiration of personal experience.

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(*selective list*)

Orch: Musik, timp, orch, 1984–5; Conc., va, chbr orch, 1987; Kreon, chbr orch, 1987; Stille und Klang, 1991; Puls Farbe Schatten, 1994; Sax Conc., 1998

Vocal: 4 Choruses (G. Trakl), 1984–5; Zähne, 12vv, 2 perc, 1997–8

Chbr and solo inst: Gesang des Apsyrtos, ens, 1985; Qt, ob d'amore, vn, db, gui, 1986; Zeremonie, ens, 1988; Qnt, fl, cl, vn, vc, pf, 1989; Musik, ens, 1990; Für F, cl qnt, 1991; Zu Viert, 2 pf, 2 perc, 1991; Heracleum, sax qt, 1992; Festgefressen str qt, 1994; Trotz Reaktion I–IV, ens, 1994–8; Stockend Fliessend, ob, vn, bn, gui, 1995; Sisyphos, 4 tpt, 4 hn, 4 trbn, 2 tuba, perc, 1996; … fast … kaum … , cl qnt, 1997; Gestalt … gesplittert, cl, vc, pf, 1997; Gnaden Los, pf, perc, 1997; Zeit Verschiebung, (pf, perc), (str qt), (pic, ob, cl, bn), 1997

Pf: Klavierstück, 1990; klavier und klaviere, pf, tape, 1997

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Principal recording companies: Wergo, hat hut

GISELA NAUCK

**Schleifer** (Ger.). *See* SLIDE (i).

**Schleppend** (Ger.: 'dragging'; present participle of *schleppen*). A word used both as a tempo modification and as an expression mark. It is, however, far less common than the characteristically Mahlerian instruction *nicht schleppen!* ('do not drag'), which had already been used by Beethoven, whose song *Merkenstein* op.100 is marked *mässig, jedoch nicht schleppend* ('moderate, but not dragging'). The Trio of Bruckner's Fourth Symphony is marked *nicht zu schnell: keinesfalls schleppend* ('not too fast, not under any circumstances dragging').

For bibliography *see* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

**Schlesinger.** German firm of music publishers. Adolph Martin Schlesinger (*b* Sülz, Silesia, 4 Oct 1769; *d* Berlin, 11 Oct 1838) worked before 1795 as a book dealer in Berlin, and later incorporated printed music into his business; he founded the music-publishing house in April 1810. After his eldest son MAURICE SCHLESINGER had established himself in Paris and his second son Carl (1808–31) had died, the youngest son Heinrich (*b* Berlin, 1810; *d* Berlin, 14 Dec 1879) received full control in 1831. After his father's death he directed the business with his mother, Philippine, and alone from 1844. In 1864 he sold the firm to Robert Lienau.

From 1811 Schlesinger did its own printing, originally producing works by local Berlin composers. It soon established contacts with Spontini, Mendelssohn, Loewe and Weber, and in August 1814 secured the rights for Weber's works, becoming his original publisher. Encouragement from the Prussian royal house resulted in the *Sammlung preussischer Armeemärsche*, which comprised over 200 numbers. In 1819 Maurice Schlesinger established contact with Beethoven in Vienna, which led to the publication of opp.108–112, 132 and 135. Through the efforts of Adolph Bernhard Marx, who edited the *Berliner allgemeine musikalische Zeitung* (formerly the *Zeitung für Theater und Musik*, 1821–3) for Schlesinger from 1824 to 1830, the company issued the first edition of Bach's *St Matthew Passion*. With more than 2000 publications issued by 1836, Schlesinger ranked among the most important Prussian music publishers. Under Heinrich Schlesinger the firm acquired works by Berlioz, Cornelius, Liszt and notably Chopin's posthumous works. It concentrated on inexpensive editions of well-known works and, for copyright reasons, revised editions of earlier publications. The periodical *Echo* (1851–65), chiefly edited by Heinrich Schlesinger himself, was designed to revitalize the musical life of Berlin. A certain stagnation in the firm's activities was overcome when Robert Lienau took it over in 1864. A complete catalogue was never published.

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For further bibliography *see* LIENAU.

RUDOLF ELVERS

**Schlesinger, Maurice** [Moritz Adolf] (*b* Berlin, 3 Oct 1798; *d* Baden-Baden, 25 Feb 1871). French music publisher of German descent. He was the eldest son of Adolf Martin Schlesinger, the Berlin publisher (*see* SCHLESINGER). Before settling in Paris in 1816, he served in the Prussian army (1814–15) and worked in his father's firm. In Paris he worked first for the bookseller Bossange Père. In summer 1819 he visited Beethoven in Vienna and Mödling

to cultivate his friendship. Not later than July 1821 he started his own business, his first advertisements bearing Bossange's address, 13 quai Malaquais. By October 1822 he had moved to 107 rue Richelieu and by February 1824 he was at no.97 of the same street, where he remained until his retirement. In 1826 his business survived a fire that destroyed many manuscripts, including letters of Beethoven. On 20 November 1842 *La France musicale* announced that Schlesinger was gradually selling the stock of his firm; it was not until January 1846 that he sold the entire business to Louis Brandus. A few years later he retired to Baden-Baden.

Schlesinger's earliest publications include a series of piano-vocal scores of Mozart's operas, with title-page vignettes by Horace Vernet, and the full score of Mehúl's *Valentine de Milan* (1823). These were followed by numerous other operatic publications: piano-vocal scores of at least 50 operas and some two dozen full scores, including the first editions of Meyerbeer's *Robert le diable* and *Les Huguenots*, Halévy's *La juive* and at least 11 of his other works, Adam's *Le postillon de Lonjumeau* and Donizetti's *La favorite*. Among his employees between 1840 and 1842 was Wagner, who, then quite impoverished, was engaged to make piano (and other) arrangements of *La favorite* and of Halévy's *La reine de Chypre*. Schlesinger published a great deal of instrumental music. In the 1820s he brought out substantial collections of piano music by Moscheles, Weber and Hummel, and early in 1829 he announced complete editions first of Beethoven's piano works and then of his string trios, quartets and quintets. In 1822–3 he published authentic simultaneous first editions of Beethoven's opp.110 and 111 piano sonatas and in 1827 of the opp.130, 132, 133 and 135 string quartets. In the late 1820s and the early 1830s he published early works by Mendelssohn, Liszt and Berlioz; among his Berlioz publications were the first editions of the *Huit scènes de Faust* (see illustration), Liszt's piano arrangement of the *Symphonie fantastique* and the full scores of the *Requiem*, the *Symphonie fantastique* and the *Symphonie funèbre et triomphale*. He published about 40 of Chopin's works, most of them authentic simultaneous first editions. In the 1830s and 40s he also published a vast quantity of piano music by Heller, Thalberg, Lanner, Labitzky and the elder Johann Strauss. In all, about 4500 editions were published, judging by the chronological series of plate numbers.

Schlesinger's most enduring publication was the weekly *Gazette musicale de Paris*, first published on 5 January 1834 and serving a dual function: as an advertising medium for Schlesinger's publications and a general-interest magazine promoting German Romantic ideas in France. From November 1835 (vol.ii, no.44) it was merged with *Revue musicale* (edited by Fétis), subsequently appearing as *Revue et gazette musicale*; in 1880 it ceased publication. Among the early contributors were Berlioz, Wagner, Liszt, George Sand, Balzac and Schumann. It is an invaluable source of information on music and music publishing in Paris.

Schlesinger was imaginative, reckless, hard in business and a considerable rogue. He is said to be accurately portrayed by Flaubert as Jacques Arnoux in *L'éducation sentimentale*; Madame Arnoux is just as closely modelled on Schlesinger's wife, Elisa, with whom Flaubert was for many years in love. Irascible by nature, Schlesinger not infrequently became entangled with his colleagues in




*Title-page of Berlioz's 'Huit scènes de Faust' (Paris: Schlesinger, 1829)*

wrangles over publication rights or allegedly defamatory statements; his clashes with Escudier in 1839, with Troupenas in 1841 and with Rossini in 1843 provide three interesting examples documented in *La France musicale* (1839–43). The autographs from his estate were auctioned by Liepmannssohn in Berlin on 4 November 1907.

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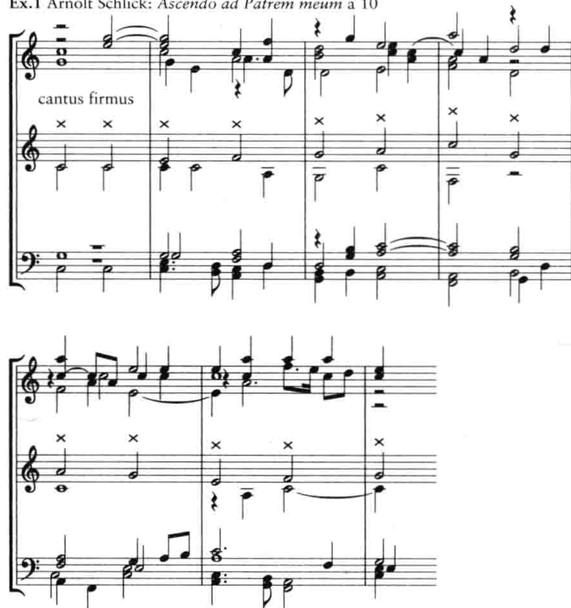
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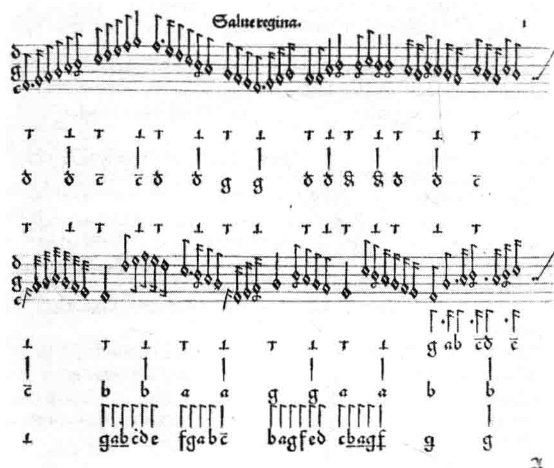
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RICHARD MACNUTT

**Schlick, Arnolt** (*b* ?Heidelberg, *c*1460; *d* ?Heidelberg, after 1521). German organist and composer. The assertions that he came from Bavaria, from the Swabian-Alemannic area or from the southern half of Bohemia are not justifiable. According to Pietzsch's investigations, Schlick's use of language reflects that spoken around Heidelberg at the beginning of the 16th century, so he probably came from the Heidelberg area. In 1486 he played at Maximilian I's election to the imperial throne: an eye-witness reported that 'the organ was played by a blind man ... it was quite nice to hear.' (Schlick's son, Arnolt the younger, confirmed that his father was blind in a foreword added to the *Tabulaturen*.) In 1490–91 Schlick visited the Netherlands, no doubt because of an epidemic of plague in Heidelberg; in 1491 he went to Strasbourg for the inauguration of the cathedral organ, built by Krebs; in 1495 he went to Worms for the Diet, where he was helpful and considerate to his subsequent rival Sebastian Virdung. In the next few years, he tested a number of organs: in 1503 the small choir organ of St Georg in Hagenau (now Haguenau, Alsace), in 1505 the Speyer Cathedral organ, in 1510 the Hagenau organ again (it had presumably been enlarged). In 1509 he received a life appointment at the palatine court. In 1511 Maximilian granted his request for the copyright of his *Spiegel der Orgelmacher und Organisten* and his *Tabulaturen etlicher lobgesang*, which protected him against unauthorized reprinting for ten years. In August 1516 Schlick travelled to Torgau, where he met Hofhaimer at the Saxon court. As an organ consultant he went to Neustadt an der Haardt in 1516 and Hagenau in 1520. It is not known whether he was at the coronation of Charles V in Aachen in October 1520; his reference to it in the dedication to *Ascendo ad Patrem meum*, 'so I thought that I would join in the fun', does not necessarily point to his active participation. The last contemporary document to mention Schlick is a bill of 1521, which states that he had 'heard and examined' the renovated great organ of St Georg, Hagenau. The foreword to the *Tabulaturen* reports that he had 'for many years played the organ in front of emperors, kings, electors, princes and other spiritual and temporal lords', suggesting that he had travelled a great deal and thus won himself acclaim far afield as an exceptional organist and consultant.

Ex.1 Arnolt Schlick: *Ascendo ad Patrem meum* a 10




*Opening of the 'Salve regina' from Schlick's 'Tabulaturen etlicher lobgesang' (Mainz: P. Schoeffer, 1512)*

In *Spiegel der Orgelmacher und Organisten*, the first work published in German about organ building and organ playing, Schlick gave an accurate insight into the skills of the organ builder. In ten chapters he dealt with the measurements of pipes, the alloying and working of the metal to be used, the choice of registers and the nature of wind-chests, bellows etc, and gave advice on tuning and on the most suitable positions for an organ (*see also* ORGAN, §V, 3). In the *Tabulaturen etlicher lobgesang*, the first printed German organ tablatures, Schlick published a number of his own compositions as practical complement to his *Spiegel der Orgelmacher*. In the introduction he discussed the meaning of the notation, defended himself against Virdung's accusations (see Virdung's *Musica getutscht*, Basle, 1511/*R*), and categorized the compositions. The book contains nine works for organ, in three to five parts, 12 lute pieces with 'zwo stimmen zu zwicken und ein zu singen', and three works for lute with 'drei stimmen zu zwicken'. Among the organ works a five-part *Salve regina* (see illustration) is outstanding; long sections use an imitation technique to be found later in, for example, the music of Sweelinck. In particular, the other parts anticipate motifs which appear later in the cantus firmus. Schlick's skilful writing of counterpoint can also be clearly seen in an organ work based on the German hymn *Maria zart*. Almost every phrase of the melody, which is divided into 13 sections, is treated contrapuntally, often in the form of a free canon. Equal in stature to these works are the eight canonic versets based on the sequence *Gaude Dei genitrix* and the ten-part piece on the antiphon *Ascendo ad Patrem meum*, found in Trent by Lunelli. In his introduction Schlick wrote of the settings of *Gaude Dei genitrix* that they were 'something new and of a rare skill: some of them unheard ... no two alike, but each a different counterpoint'; also that 'for each composition he had found and made its

own rule'; that he had written the chorale *Ascendo ad Patrem* for ten parts 'which can be played on the organ with four parts on the pedals and six on the manuals'. These settings show how contrapuntal parts can be woven around a cantus firmus: the melody of the chorale is set against a faster accompaniment, both parts being supported by additional voices a 3rd, 4th or 6th apart. In some ways *Ascendo ad Patrem* is the climax of Schlick's compositional career. Played on the organ, it is unique in the music up to and including the early 16th century. The opening bars (ex.1) may give an impression of the monumental scale of this work.

Thus Schlick's historical importance does not rest only on his achievements as a theorist and on his widespread reputation as a tester of organs and an organist. His achievements as a composer, which have remained in the background, must also be included in the overall picture of a musician who left his mark on the history of organ music in the 16th century.

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Ascendo ad Patrem meum, a 2, org, *I-TRa* tedesca 105
Ascendo ad Patrem meum, a 10, org, ed. M.S. Kastner and M. Querol Gavaldá, *Hommage à l'empereur Charles-Quint* (Barcelona, 1954)
Gaude Dei genitrix, a 3–5, org, *TRa* tedesca 105
2 songs, 4vv, in 1512[1]
Tenor part 'Mimi', *D-HB* X 2 (? from a mass setting)

THEORETICAL WORK

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HANS JOACHIM MARX

**Schlick, Barbara** (*b* Würzburg, 21 July 1943). German soprano. She studied singing at the conservatory in her home town and later with Hilde Wesselmann in Essen. She started her career as a member of the Adolf Scherbaum Baroque Ensemble in 1966; later she toured with, among others, the Monteverdi Choir of Hamburg under Jürgen Jürgens. From early on she specialized in music of the Baroque and Classical periods and worked with leading specialists such as Reinhard Goebel, Philippe Herreweghe, Ton Koopman, Sigiswald Kuijken and William Christie in virtually all major musical centres of Europe, the USA, Canada and the former USSR. She teaches at the Staatliche Hochschule für Musik in Würzburg. Schlick's numerous recordings include all the major choral works by Bach, many of his cantatas and several Baroque operas, notably Handel's *Giulio Cesare* and Hasse's *Piramo e Tisbe*. Schlick used her exceptionally pure and fluent soprano with touching expressiveness and an acute sense of style.

MARTIN ELSTE

**Schlick, Rudolf** (*b* Meissen; *fl* 1588). German theorist. In the foreword to his treatise he described himself as a doctor of medicine. He was one of several widely educated humanists who had a command of musical theory without being professional musicians. His treatise *Exercitatio, qua musices origo prima, cultus antiquissimus, dignitas maxima et emolumenta … breviter ac dilucide exponuntur* (Speyer, 1588) deals with the origin, development and uses of music. On the question of origin he quoted on the one hand, as was customary, the testimony of the Bible and the church fathers, and on the other the sayings of classical antiquity. Both sources were considered equally valid; according to Schlick, Greek teaching on the origins of music is distinguished from the Christian only by the fact that the Greeks, through the wiles of the Devil, believed in several gods. The development of music is presented in brief and general terms; in Schlick's opinion music had reached unsurpassable heights in his time, not least because the correct form and method had been discovered for teaching it. He demonstrated the value of music by pointing out its function in church of proclaiming the praise of God, and its influence on the human affections, and stressed the miracles worked by Greek music. He also apparently understood something of the practical music of his own time; he gave no detailed explanation of the modes, but rejected the extension of their number from eight to twelve. (See also *EitnerQ*; J.N. Forkel: *Allgemeine Litteratur der Musik*, Leipzig, 1729/*R*, p.505).

MARTIN RUHNKE

**Schlicker, Herman L(eonhard)** (*b* Hohentrüdingen, nr Wassertrüdingen, 31 Jan 1902; *d* Buffalo, NY, 4 Dec 1974). American organ builder of German birth. He was apprenticed in Germany to Steinmeyer, and later worked for other European builders, including Marcussen of Denmark. Schlicker emigrated to the USA in 1925, working first for the Wurlitzer firm, then for Tellers of Erie, Pennsylvania. In 1932 he established his own company in Buffalo. He was one of the pioneers in the USA in the move to a more classical style of organ. In 1950 his firm developed an electro-pneumatic wind-chest with expansion chambers, and in 1963 commenced the building of mechanical-action instruments; ten years later these constituted approximately 45% of the company's output. The work of the Schlicker Organ Co. was continued by his widow, Alice Hagman Schlicker, and his son-in-law, Rolfe Dinwoodie. In 1981 the Schlicker Organ Co. was purchased by Conrad and Theresa Van Viegen, who became its president and vice-president respectively. The size and output of the firm were significantly reduced and in 1993 it was sold to J. Stanton Peters, a former employee, who became its president, and Norman P. Rockwell, its business administrator. Among the Schlicker patents are a new slider-chest pallet-valve, and a vacuum-operated draw-stop action. The firm's work is found throughout North America; its important organs include those at Valparaiso University, Indiana (1959), the First Congregational Church, Los Angeles (1969), the First Methodist Church, Baton Rouge, Louisiana (1972), the First Presbyterian Church, Hollywood, California (1976),

St Peter's, Albany, New York (1977), and St James's, Los Angeles (1995).

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BARBARA OWEN

**Schlimbach.** German family of organ builders. Johann Caspar Schlimbach (1777–1861), after being apprenticed to Anton Walter and Franz Martin Seuffert in Vienna, settled in 1806 in Königshofen im Grabfeld, eastern Franconia, as an organ builder and piano maker. In 1810 he built the aeoline, a keyboard instrument with tuned metal reeds fastened after the fashion of the jew's harp; the instrument was a development of experiments made by his cousin Bernhard Eschenbach (1769–1852). Apart from organ building, Schlimbach was concerned principally with piano making and harmonium building. Of his five sons who became instrument makers, Martin (1811–1901) managed his father's business until the 1880s; Gustav (1818–94) moved in 1845 to Speyer am Rhein, where he was active as an organ builder until at least 1889; and Balthasar (1807–96) moved to Würzburg, where he took over Seuffert's abandoned workshop and set up business under his own name. Balthasar, his son Martin Josef (1841–1914) and his grandson Alfred (1875–1952) developed the firm into the leading organ building establishment of eastern Franconia and built about 260 new organs. This firm, the oldest in eastern Franconia, ceased to exist during World War I.

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THEODOR WOHNHAAS

**Schlitten-Schellen** (Ger.). *See* JINGLES.

**Schlosser, Max** [Karl] (*b* Amberg, Bavaria, 17 Oct 1835; *d* Utting am Ammersee, 2 Sept 1916). German tenor. After singing in Zürich, St Gallen and Augsburg, in 1868 he was engaged at the Hofoper, Munich, where he remained until 1904. He sang David in the first performance of *Die Meistersinger* (1868) and Mime in the first performance of *Das Rheingold* (1869). He also sang Mime in *Siegfried* at Bayreuth in the first complete *Ring* cycle (1876). In 1882 he accompanied Angelo Neumann's Wagner tour of Europe, singing Mime in the first London performance of the *Ring*. His repertory included Rossini (Almaviva in *Barbiere*) and Weber (Max in *Der Freischütz*). Towards the end of his career he sang baritone roles, including Beckmesser and the Nightwatchman in *Die Meistersinger*, which he sang at his farewell performance in Munich, in his 70th year.

ELIZABETH FORBES

**Schlünz, Annette** (*b* Dessau, 23 Sept 1964). German composer. She entered H.J. Wenzel's composition class for children at the age of 12 and later studied at the Dresden Musikhochschule (1983–7) where her teachers included Udo Zimmermann (composition) and Rudolf Neuhaus (conducting). While teaching at the Dresden Akademie für Musik und Theater (1987–92), she completed her training at the Berlin Akademie der Künste (1988–91) in Dittrich's masterclass. In 1994 she co-founded the Compagnie de Quatre, a Franco-German ensemble for which she has composed and played the recorder. Her honours include the Hanns Eisler Prize of Berlin Radio (1990) for her String Trio, the Heidelberg Women Artists' prize (1998) and a residency at the Villa Massimo, Rome (1999). Her over 40 works vary in character from extreme concision of method and reduction of material to outright asceticism. Her compositions grow out of motivic cells which are explored and developed through advanced performance techniques. *Ich sehe den Traum des Wassers* on texts by Pierre Garnier was inspired by the work of sculptor Daniel Depoutot. (*KdG*)

WORKS
(*selective list*)

Stage: Matka (chbr op, after K. Čapek, F. Huch, A. Rimbaud and I. Bachmann), 1987–8, Leipzig, 1991; Un jour d'été (children's music theatre, P. Garnier), 1996, Abbeville, 1996

Inst: Str Trio 'Il pleut doucement sur la ville', 1989 [after Rimbaud]; Kammermusik 'Nachtschwarz wird das Blau', ob, trbn, va, vc, db, pf, perc, 1990; Taubenblaue Schatten haben sich vermischt, fl, gui, 1990; Wenn schon die Flügel zerbrochen sind (Garnier), vn solo, fl, cl + b cl, hn, tpt, vn, va, vc, db, 1990; Ach, Es …, tuba, 1991; La faulx de l'été (R. Char), rec, perc, 1991; Picardie, orch, 1991–2; verschattet-, pf, 1991; … der Schatten verwirrte, 3 bn, 1992; Fadensonnen, 17 insts, 1993; Unaufhörliche Schlaflosigkeit, tuba, tape, 1993–4; Wo das Schweigen anfängt (O. Paz), va, vc, db, 1993; Et la pluie se mit à tomber, 6 perc, 1994; verhalten, entgleiten, entfalten …, gui, 1994; – verstummen –, org, 3 perc, 1994; Traumkraut, 8 insts, 1995; How it is, cl, str qt, 1997; SOL-STITIUM I, 6 insts, 1997; SOL-STITIUM II, 6 insts, 1997; Aequi-Noctium, 8 insts, 1998

Vocal: Rosen (I. Bachmann), Mez, pf, synth ad lib, 1988; Ornithopoesie (Garnier), 12 solo vv, 1989; Klage (U. Koziol, trans. C. Grosz), spkr, 8 insts, 1991; Tout est rêver, S, cl + b cl, perc, 1992; Die Antirose (Y. and C. Goll), S, vn, pf, 1995; Ich sehe den Traum des Wassers (Garnier), musical action, 2vv, rec, perc, objects, 1995, collab. D. Depoutot; Zarte Knöpfe (M. Roth, Garnier), female vv, 1997

Principal publishers: Bote & Bock, Peer

Principal recording company: Wergo

BETTINA BRAND

**Schlusnus, Heinrich** (*b* Braubach, 6 Aug 1888; *d* Frankfurt, 18 June 1952). German baritone. He trained as a postal official but also studied singing in Frankfurt and made a successful début at Hamburg in 1915 as the Herald in *Lohengrin*. He sang at the Nuremberg Stadttheater (1915–17), then at the Berlin Staatsoper (1917–45), becoming their leading Verdi baritone. In 1932 he sang Guy de Montfort at the Berlin première of *Les vêpres siciliennes*, a role particularly suited to his ease of production over an extensive range. He toured extensively, to Amsterdam (1919), Barcelona (1922), Chicago (Wolfram, 1927) and Bayreuth (Amfortas, 1933). His voice, particularly easy in the high register, was steady and smooth, his style economical. Besides excelling in opera he was an outstanding lieder singer. His recordings are extensive.

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CARL L. BRUUN/ALAN BLYTH

**chluss** (Ger.). *See* CADENCE.

**chlüsselfiedel** (Ger.). *See* NYCKELHARPA.

**chmachtend** (Ger.: 'yearning', 'longing'). *See* LANGSAM.

**chmahl.** Swabian family of keyboard instrument makers. Johann Michael Schmahl (*b* 1654; *d* 2 April 1725) founded the Heilbronn branch of the firm and was succeeded by his son Johann Friedrich (*b* Steinheim, 12 March 1693; *d* Heilbronn, 19 July 1737), who in turn was succeeded by his brother, Johann Adam (*b* Heilbronn, Jan 1704; *d* Heilbronn, 20 June 1757), the most famous organ builder in the family. Georg Friedrich (i) (*b* Heilbronn, 15 Nov 1700; *d* Ulm, 26 Aug 1773), son of Johann Michael Schmahl, went to Augsburg in 1723, and then Ulm in 1729 where he founded a second branch, while Leonard Balthasar (1729–79), son of Johann Friedrich Schmahl, founded a third at Zittau, where he married the daughter of the organ builder J.J. Tamitius. All these members of the family were organ builders, and all made great use of foundation stops (with a preference for Viola da gamba, Gemshorn and Quintadena) and to a lesser extent, reeds (especially Krummhorn, Vox humana and Hautbois), and limited the pedal to stops of 16′ and 8′. They showed considerable variation in their separate uses of the diapason chorus. Georg Friedrich (i) also made clavichords, as did his son, Georg Friedrich (ii) (*b* Ulm, 16 Dec 1748; *d* Ulm, 23 Oct 1827).

Johann Matthäus Schmahl (*b* Ulm, 1 May 1734; *d* Ulm, 24 Nov 1793) was the son of Georg Friedrich (i). He was trained by his father as an organ builder, but produced pianos and other instruments as well. However only two pianos signed by him are known: a piano in the form of a horizontal harp with the inscription 'Johann Matthäus Schmahl, Ulm Anno 1771' (according to Kinsky, p.126, formerly in the possession of C.A. Pfeiffer), which seems not to have survived, and a harpsichord converted into a grand piano, signed 'Johannes Matthaeus Schmahl fecit Ulmae 1775' in Albstadt-Lautlingen. All other square pianos attributed to Schmahl, many of them in the form of a harp, are not signed and might possibly be by other makers. Examples can be found in Berlin, Halle and New York.

Christoph Friedrich Schmahl (*b* Heilbronn, 10 June 1739; *d* Regensburg, 15 May 1814), son of Johann Adam Schmahl, made keyboard instruments other than organs at Regensburg, where he married the daughter of the organ builder FRANZ JAKOB SPÄTH in 1772. After that he became a partner with his father-in-law in about 1774. The joint firm name, after Späth's death in 1786, continued in use until 1793. In 1802 Schmahl's son Jacob Friedrich (*b* Regensburg, 14 March 1777; *d* Regensburg, 1 Oct 1819) became his partner; a second son, Christian Carl (*b* Regensburg, 13 May 1782; *d* Regensburg, 1815), took over Schmahl's place on his retirement in 1812. After Christian Carl's early death, the firm was dissolved.

Späth & Schmahl were best known for their production of the keyboard instrument known as the TANGENT PIANO. It is not known whether they were influenced by other 18th-century experiments with tangent action, such as those by Marius (1717), Schröter (1739), Weltmann (1759), Merlin (1774) or Walton (1787).

Signed examples of tangent pianos by Späth & Schmahl include those at the Shrine to Music Museum, Vermillion, South Dakota (?1784, possibly built in Späth's lifetime), Leipzig (1790), Halle and Berlin (1793). Instruments signed by C.F. Schmahl alone include those in Nuremberg (1794), Vienna (1798), Munich (1800) and Bad Krozingen (1801). Examples of clavichords are found signed by Späth & Schmahl in Bad Krozingen (1787); by C.F. Schmahl in Regensburg (1790–4), Munich (1790–6) and Salzburg (1794); by C.F. Schmahl and sons in Berlin (1812) and in Munich; and by C.F. and G.F. Schmahl (ii) in Goudhurst (1807). Signed pianos with the *Prellmechanik* include grand pianos by C.F. Schmahl in Halle (1804) and Nuremberg (1809) and his sons in Nuremberg (1814).

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HANS KLOTZ, MARIBEL MEISEL, PHILIP R. BELT/SABINE K. KLAUS

**Schmältzl, Wolfgang.** *See* SCHMELTZL, WOLFGANG.

**Schmedes, Erik** (*b* Gentofte, nr Copenhagen, 27 Aug 1866; *d* Vienna, 23 March 1931). Danish tenor. He studied in Berlin and Paris before making his baritone début at Wiesbaden in 1891. From 1894 to 1897 he was engaged at Dresden. In 1898 he went to Vienna, where he made his tenor début as Siegfried and remained through the great Mahler years until 1924, singing the heavier dramatic and Wagnerian parts with great success. In 1899 he sang Siegfried and Parsifal at Bayreuth, returning there until 1906, and in 1908–9 he appeared at the Metropolitan. He was the first Viennese Pedro (*Tiefland*), Palestrina (Pfitzner) and Herod. His style was rather declamatory, and he was an excellent actor. He recorded extensively from 1902, including extracts from his Wagner roles. One commentator wrote, with some justice, that his discs are 'numerous and nasty'.

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CARL L. BRUUN/ALAN BLYTH

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**Schmeltzer, Johann Heinrich.** *See* SCHMELZER, JOHANN HEINRICH.

**Schmeltzl** [Schmältzl], **Wolfgang** (*b* Kemnath, *c*1505; *d* St Lorenzen am Steinfeld, Lower Austria, *c*1564). German songbook editor and poet. He studied at the University of Vienna about 1523, but in the mid-1530s he married, had a child, and worked as a Protestant cantor in the city of Amberg in Bavaria. About 1540 he deserted his wife and child, moved back to Vienna, reconverted to Catholicism and became a priest, singing in the choir of the Salvatorkapelle and becoming a schoolmaster at the Schottenstift (1540–43). He is thought to have written the first plays in German verse for Viennese audiences (some of them school dramas) and to have taught the first German songs with choral odes to Viennese pupils. He edited *Guter seltsamer un kunstreicher teutscher Gesang* (Nuremberg, 1544), the earliest known songbook compiled in Vienna. A set of four partbooks, *CH-Bu* kk IV 19–22, contains one of the few complete copies of Schmeltzl's German lieder (RISM 1544[19]) with 13 humorous watercolour and pen illustrations, most probably drawn by the first owner of the partbooks, the Basle goldsmith Jacob Hagenbach. The songbook may have been intended for musical instruction at the Schottenstift and contains a number of quodlibets – some undoubtedly written by Schmeltzl himself – with many texts and tunes from popular German lieder. A German-texted version of *Dormend'un giorno*, a madrigal by Verdelot, and *Die Schlacht vor Pavia* or *La bataglia taliana* by Matthias Werrecore, a composer of Italian centoni, are the first entries in the songbook. References to Italian musical theories in Schmeltzl's *Lobspruch der Stadt Wienn* (Vienna, 1547) may have been the result of his association with Erasmus Lapicida, another composer who wrote music in the Italian style.

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SUSAN FORSCHER WEISS

**Schmelzer** [Schmeltzer, Schmelzer von Ehrenruef], **Andreas Anton** (*b* Vienna, bap. 26 Nov 1653; *d* Vienna, 13 Oct 1701). Austrian composer and violinist, eldest son of Johann Heinrich Schmelzer. He was trained by his father and became a full member of the Vienna court orchestra on 16 February 1671. After his father's death in 1680, he assumed the position of official composer of ballet music at court (the decree of appointment is dated 27 February 1681), but ill-health forced him to relinquish it in 1693. He composed some 75 ballet suites (most in *A-Wn*) which, however, do not evince the great variety and musical interest of his father's. He generally reduced the number of movements to three, or even two. Archaic dances such as the trezza, traccanario, folia and *moresca* are rarely found, whereas the gavotte, saraband, bourrée, minuet, aria and intrada appear regularly. Melodic design and harmonic vocabulary are mannered and stylized. A few sonatas and suites (in *S-Uu*, but one sonata in *A-Wm*) are of questionable authenticity.

For bibliography *see* SCHMELZER, JOHANN HEINRICH.

RUDOLF SCHNITZLER/THOMAS D. WALKER

**Schmelzer** [Schmeltzer, Schmelzer von Ehrenruef], **Johann Heinrich** (*b* Scheibbs, Lower Austria, *c*1620–23; *d* Prague, between 29 Feb and 20 March 1680). Austrian composer and violinist. He was the leading Austrian composer of instrumental music before Biber and made an influential contribution to the development of the sonata and suite.

1. LIFE. Until recently, descriptions of his background have been based on his petition for ennoblement of 1673, in which he described his father (without mentioning his name) as a career soldier in the service of the Emperor Ferdinand III from about 1616 to 1645. According, however, to the marriage certificate of his sister Eva Rosina, dated May 1645, his father can be identified as Daniel Schmelzer, a baker by profession and burgher of Scheibbs. It is not known when J.H. Schmelzer arrived in Vienna, nor who gave him his musical training, but it seems likely that he studied with one of the mentors of court pupils: Antonio Bertali, Burckhardt Kugler or Giovanni Sansoni. The earliest documentary evidence, relating to his first marriage on 28 June 1643, designates him as an instrumentalist (cornettist) at the Stephansdom, Vienna. An imperial resolution of 1674, however, indicates that he began his service in the court chapel as early as 1635–6, probably as a violinist, the capacity in which he enjoyed his greatest fame throughout his life. He was officially appointed a violinist in the court orchestra on 1 October 1649. His position and functions during the next two decades are not entirely clear. The limited information available indicates that he wrote a good deal of music and won increasing fame as violinist and composer. Thus, in 1658 he was included as director of instrumental music in the retinue attending Leopold I at his coronation at Frankfurt. His three major collections of chamber music appeared between 1659 and 1664, and in 1660, in his *Reise-Diarium*, J.J. Müller called him 'the famous and nearly most distinguished violinist in all Europe'. His close relationship with the emperor can be seen not only in his receipt of gifts of money and golden chains (an indication of special favour) but also in the fact that the emperor sought his aid in the preparation of his own compositions.

On 13 April 1671 Schmelzer was appointed vice-Kapellmeister at the imperial court. From about the same time he had to assume an ever increasing share of the responsibilities of the Kapellmeister, the ailing G.F. Sances. There can be little doubt that his efficiency in this position, combined with his previous achievements and rising fame, rather than the supposed military service of his father, prompted Leopold I, in a decree dated 14 June 1673, to accede to his petition for ennoblement, whereupon he added 'von Ehrenruef' to his name; this title was also adopted by his sons. Not, however, until after Sances's death on 24 November 1679 was he officially appointed Kapellmeister. His application for the post, dated 18 December 1679 and submitted to the emperor in Prague, where the court had moved to escape the plague that was raging in Vienna, requested the appointment to be made retrospective to 1 July, but it was granted only as from 1 October. His enjoyment of the position was short-lived. His death from the plague, which had

meanwhile reached Prague, must have taken place between 29 February (the date of the first performance of Antonio Draghi's *La patienza di Socrate*, for which he provided the ballet music) and 20 March 1680 (the date of a petition on behalf of his widow and children).

Schmelzer had three sons who became musicians. The eldest was ANDREAS ANTON SCHMELZER; the other two were also trained by him as violinists. About Georg Joseph (*b* Vienna, bap. 7 April 1655; *d* probably at Vienna, before 1701) nothing further is known. Peter Clemens [Clement] (*b* Vienna, bap. 28 June 1672; *d* Vienna, 20 Sept 1746) was accepted into the court orchestra by a decree dated 12 August 1692, but by 1729 he was incapacitated by a finger injury; he retired officially on 30 June 1740. It is questionable whether a *Dialogus musicalis chelycus* by a 'Clemente Mathia ab Ehrenruff' (in *A-Wn*) is by him; it comprises 12 sonatas for lute with organ continuo.

2. WORKS. Together with his older contemporaries Sances and Bertali and his younger contemporary Draghi, Schmelzer was one of the most important musicians at the Habsburg court between about 1655 and 1680. He produced a varied output, but he was influential only as a composer of instrumental music: ballet suites, which he wrote for nearly all performances of secular dramatic music at court from 1665 to 1680, and chamber music.

There was a great demand for ballet music at the court of Leopold I. Dance suites or individual dances were included in allegorical pageants that had evolved from the jousts and tournaments of earlier times, in disguisings and sleigh rides in which members of the imperial family frequently took part, in the majority of *drammi per musica*, serenatas etc., and even in a number of spoken dramas. The emphasis in most of these presentations was clearly on the visual: nymphs, tritons, centaurs, pages, soldiers, *commedia dell'arte* characters, spirits and even animals appeared in ornate costumes on elaborately decorated sets and carriages. The music composed by the official ballet composers Wolfgang Ebner, Schmelzer and his son Andreas Anton, and J.J. Hoffer is clearly functional and designed to draw attention to the visual spectacle and its allegorical significance and to provide the basis for the execution of the stylized movements of the dancers. Schmelzer's dance suites consist of between two and nine individual dances. Many begin with an intrada (or *aria ad ingressum*) and conclude with a retirada (or *aria ad egressum*). The intervening movements do not adhere to a consistent pattern but are a free alternation of a large number of different types. As with Schmelzer's independent dances, those most often found are the galliard, bourrée, saraband, gigue, gavotte, allemande and courante, interspersed with dances such as the trezza, folia, saltarello, *moresca* and traccanario. Some movements bear programmatic titles, among them *Bauernmädel*, *Cacciatori*, *Battaglione*, *May Blumen*, *Aria viennense* and *Balletto francese*. The terms 'balletto' and 'aria' are used as general descriptions rather than to indicate a specific type. Within each individual type there is a great deal of melodic and rhythmic variety, which stems mainly from Schmelzer's use of selected elements of Austrian folk music. Short but characteristic motifs, often based on a succession or alternation of octaves, 5ths, 6ths and major 3rds (which Nettl attributed to an imitation of the sounds of primitive wind instruments found in the folk music of the alpine region), follow one another in quick succession, frequently resulting in irregular phrase lengths. The unity of a suite is usually provided by means of melodic relationships, but here again Schmelzer achieved variety by incorporating movements in tonalities not closely related to its tonal centre. Although most of the ballets in Viennese sources exist only in partial score (highest part and basso continuo), the entire collection at Kroměříž survives in full score and shows Schmelzer's preference for the string quartet (usually violin and soprano, alto and bass violas) or string quintet (with an additional violin or viola), regardless of the scoring of the work for which the ballet music was written. In some notable instances, however, he departed from this practice and included parts marked 'piffari' (probably shawms), 'cornetti', 'clarini', 'trombe', 'trombone' and 'fagotti', in a single or polychoral setting (for example in the ballet suite to Draghi's *Iphide greca*, first performed on 12 July 1670).

In his sonatas Schmelzer favoured both the texture of two melody instruments (two violins or violin and viola da gamba) and continuo (as in *Duodena selectarum sonatarum*) and fuller textures (up to eight parts in *Sacro-profanus concentus musicus*), including polychoral treatment. Historically more important, however, are the six sonatas for violin and continuo forming his *Sonatae unarum fidium* (1664), the earliest publication devoted entirely to this genre in the German-speaking countries. Most of his sonatas rely strongly on the variation principle and consist of a number of short sections in contrasting metres and tempos, but in the solo violin sonatas these sections are extended to allow a greater display of virtuoso technique. Probably influenced by Bertali and Marco Uccellini, Schmelzer included passages of rapid scales and arpeggios, covering the full range of the instrument, but multi-stopping and scordatura tuning are still rare in his sonatas.

As a composer, Schmelzer (as early as the 1760s) attracted the attention of the Bishop of Olmütz, Karl Lichtenstein-Castelcorno, who established a correspondence with him by 1669. Schmelzer then sent numerous works to the bishop (especially dance suites), from whom the archive of the Arcibiskupsky in Kroměříž has, to date, received nearly 126 mostly unique works. In the context of his total output, Schmelzer's secular dramatic music and German songs must be considered peripheral. He seems to have composed his numerous liturgical works (most of them lost) in the 1670s during his period as vice-Kapellmeister. Those that survive display the Venetian influence so prevalent among his Italian contemporaries in Vienna.

Schmelzer is historically significant in two areas: as the major Austrian composer of instrumental music before Biber he influenced the development of the suite as well as the sonata in Austria and south Germany; and his appointment as the first Austrian Kapellmeister at the Habsburg court in the 17th century initiated the ever increasing reliance on native rather than imported talent that was most evident in the first half of the 18th century.

WORKS

DRAMATIC

*first performed at Vienna unless otherwise stated*

L'infinità impicciolita (N. Minato), sepolcro, 16 April 1677, *A-Wn*
Die Stärke der Liebe, sepolcro, 1677, *Wn*
L'urno della sorte, ossequio musicale, 9 June 1677, *Wn* (lib only)
Le memorie dolorose (Minato), sepolcro, 8 April 1678, *Wn*
Le veglie ossequiose (Minato), serenata, 1679, *Wn*

Die sieben Alter stimmen zusammen (J.A. Rudolf), Prague, 18 Jan 1680, *Wn*

SACRED VOCAL

11 masses, introit, 7 offs, Vespers, Compline, 2 Salve regina: *A-KR*, *Wn*, *CZ-KRa*; Missa nuptialis, ed. in DTÖ, xlix, Jg.xxv/1 (1918/*R*); Missa dei Petris Benedicti, ed. (Berlin, 1999)
173 sacred works, lost, listed in *Distinta specificatione dell'archivio musicale per il servizio della cappella e camera cesarea*, catalogue of Emperor Leopold I's private collection

SECULAR VOCAL

2 Ger. songs, *CZ-KRa*; ed. in DTÖ, lvi, Jg.xxviii/2 (1921/*R*)
3 It. cants., 15 madrigals, lost, listed in *Distinta specificatione dell'archivio musicale*, catalogue of Emperor Leopold I's private collection

INSTRUMENTAL

Sonata, vn, *CZ-KRa*, ed. in DTÖ, ciii (1985)
Duodena selectarum [12] sonatarum, 2 vn, va da gamba, bc (Nuremberg, 1659); ed. in DTÖ, cv (1963)
Sacro-profanus concentus musicus (13 sonatas), 2–8 insts, bc (Nuremberg, 1662); ed. in DTÖ, cxi–cxii (1965)
[6] Sonatae unarum fidium, vn, bc (Nuremberg, 1664); ed. in DTÖ, xciii (1958, rev. 2/1960)
Arie per il balletto a cavallo (Vienna, 1667) [ballet music for A. Bertali: Contesa dell'aria e dell'acqua (F. Sbarra)]; extracts ed. in EDM, 1st ser., xiv (1941/*R*)

150 ballet suites, 80 sonatas, 2–8 insts, *A-Wn* (inc.), *CZ-KRa*, *D-Bsb*, *F-Pn*, *GB-DRc*, *Lbl*, *S-Uu*; some ed. in DTÖ, lvi, Jg.xxviii/2 (1921/*R*); cv (1963); xciii (1965)

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RUDOLF SCHNITZLER

**Schmelzer, Peter Clemens** [Clement]. German instrumentalist and possibly a composer, youngest son of JOHANN HEINRICH SCHMELZER.

**Schmelzer von Ehrenruef, Andreas Anton.** *See* SCHMELZER, ANDREAS ANTON.

**Schmelzer von Ehrenruef, Johann Heinrich.** *See* SCHMELZER, JOHANN HEINRICH.

**Schmezer** [Schmetzer], **Georg** (*b* Augsburg, 21 March 1642; *d* Augsburg, July 1697). German composer and writer on music. He received his musical education at the Gymnasium and at the choir school of St Anna, Augsburg, where Jakob Scheiffelhut and Daniel Merck were among his fellow students. After study trips which took him as far as Stockholm he became Kantor and director of music at St Anna (which was the main Protestant church at Augsburg) in 1677 and remained there until his death. In 1690, on the occasion of Joseph I's coronation in Augsburg, he presented a composition to Joseph's father, the Emperor Leopold I. He was a generally respected and proficient musician. Some of his output resulted from his educational work. For example, the school dramas for which he composed music were performed by the pupils at St Anna, and it was no doubt for them that he wrote his two elementary theoretical works: indeed he intended his *Compendium musicae* (1688) as a replacement for Adam Gumpelzhaimer's work of the same name that had been used at St Anna since it was published in 1591.

WORKS
*published in Augsburg*

Pieris vindicata, oder Die vermeinte Braut-Heimführung, school play (1668), lost
[20] Cantiones sacrae, 2–9vv (1671)
5 funeral songs, 1–6vv, bc (1678–96)
Zuspat eingekommene Klag-, Traur- und Trost-Gedichte (1680)
Davidis polytecni infelix felicitas oder Davids Kinder-Leid und Freud, school play (1687), lost
Sacri concentus latini et partim latino-germanici, 5–17vv (1689)

THEORETICAL WORKS

*Methodus musicalis oder musikalisch A.B.C. Täfelein für die Jugend* (1678)
*Compendium musicae* (1688)

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ADOLF LAYER

**Schmicorer, Johann Abraham.** *See* SCHMIERER, JOHANN ABRAHAM.

**Schmid, Adolf.** *See* MÜLLER, ADOLF.

**Schmid, Anton** (*b* Pihl, nr Česká Lípa, Bohemia, 30 Jan 1787; *d* Salzburg, 3 July 1857). Austrian writer on music. He was the son of Count Kinsky's brewer, Andreas Schmid, and his wife, Theresia Bergmann. After his initial instruction in singing and the piano, he received further musical education after 1798 as a singer in the monastery of the Calced Augustinians in Česká Lípa. From 1804 he lived as a theatre musician and music teacher in Prague, where he also began his literary activity. In 1812 he settled as a private teacher in Vienna. He became a drafting probationer for the Viennese court library in 1818, and was made a *Skriptor* in 1819 and a *Kustos* in 1844. At the request of Moritz, Count Dietrichstein, he organized the collection which became the basis for the Österreichische Nationalbibliothek, and was its first keeper; his handwritten catalogue is still in existence. From this task arose not only his fundamental studies on the history of printing music from movable type, but also his more than 500 supplements and reports appended to C.F. Becker's *Systematisch-chronologische Darstellung der musikalischen Literatur* from 1839, as well as his 'Beiträge zur Literatur und Geschichte der Tonkunst' which appeared in the Mainz journal *Caecilia* from 1842 to 1848. His other writings on music are concerned with Gluck and with the problems of 18th-century Viennese music history; they appeared in various journals. He also published a bibliography of chess in 1847.

WRITINGS

*Ottaviano dei Petrucci . . . und seine Nachfolger im sechzehnten Jahrhunderte* (Vienna, 1845/*R*)
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*Christoph Willibald Ritter von Gluck: dessen Leben und tonkünstlerisches Wirken* (Leipzig, 1854)

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OTHMAR WESSELY

**Schmid** [Schmidt], **Balthasar** (*b* Nuremberg, bap. 20 April 1705; bur. 27 Nov 1749). German music printer, publisher and composer. He served his apprenticeship as a music engraver in Nuremberg, where he is mentioned as such in church records in 1726. He is almost certainly the same Balthasar Schmid who enrolled in Leipzig University on 13 March 1726, for he appears as engraver of the musical text of J.S. Bach's keyboard Partitas nos.1 (1726) and 2 (1727). This is supported by Ernst Ludwig Gerber's attribution of the success of these works to Schmid's engraving. While in Leipzig Schmid honed his engraving skills as journeyman and may have studied with Bach. From the first documented publication of one of his works, on 7 August 1729, Schmid engraved, printed and published a work of his almost yearly for the next decade. In 1734 he engraved the title-page of Bach's *Clavier-Übung II*. After he was articled as a publisher in 1738 Schmid began to bring out the works of other composers until 1748, when his health seems to have failed. He was renowned as a music engraver of consummate skill throughout Germany. Among the more important composers whose works issued from his press during this time are J.S. Bach (part of *Clavier-Übung III*, *Clavier-Übung IV*, canonic variations on *Vom Himmel hoch*), G.A. Sorge (organ sonatas, preludes and suites for keyboard) and G.P. Telemann (sacred vocal works, portrait, autobiography). Schmid was important in promoting the works of the younger generation of German composers, most notably those from J.S. Bach's circle, including C.P.E. Bach ('Prussian' sonatas, keyboard concertos, trio sonatas, a sinfonia), J.L. Krebs (sonatas for violin and obbligato keyboard, miscellaneous keyboard works), Christoph Nichelmann (12 keyboard sonatas) and F.W. Marpurg (six keyboard sonatas).

Schmid served as organist at various churches in Nuremberg and his compositions are primarily for keyboard. They reflect his concern to capture the market for the growing society of amateurs. His keyboard style derives from patterned diatonic melodies supported by relatively simple chord patterns in the bass, and most works are marked by the form and title of a binary dance movement, traits typical of most keyboard music of the period. He was important in promoting the keyboard sonata with the accompaniment of solo flute or violin in which the accompanying instrument could be omitted, allowing for solo keyboard performance. Two of his minuets appear in Leopold Mozart's *Notenbuch* for Wolfgang (in fact a forgery). A set of *XII Murki* apparently were so named because of the alternating octave bass in the left hand, an accompaniment pattern common to a rustic dance then in vogue (*see* MURKY). Schmid's only venture as composer into the field of vocal music is his *Nürnbergische alte und neue Kirchen-Lieder* (1748), a collection of 208 chorale melodies set in an open two-part texture with figured bass.

After Schmid's death in November 1749 his widow, Maria Helena Volland (1710–91), carried on the firm's business and it was subsequently taken over by their son Johann Michael (1741–93). He was most active in the realm of vocal music and published many significant lieder collections between 1773 and 1791. His only known compositions are for voice and keyboard. He also brought out a second edition of Balthasar's *Kirchen-Lieder* in 1773 to which he added 26 chorale tunes for voice and figured bass.

WORKS

*all printed works published by Schmid in Nuremberg*

12 Murkis, kbd (*c*1727)
Menuets, kbd, other inst (fl/vn) ad lib (at least five collections, 1728–55, the last pubd by Schmid's widow)
Divertissement musical, . . . Allemandes, Courantes, Sarabandes, Minueto, Gigues, etc., kbd (1729)
Praeludium und Fuge, C, kbd (1731)
Clavierübung, i–vii (1733–48), allegros, arias, sarabands, minuets, bourrées, vivace
Nürnbergische alte und neue Kirchen-Lieder (1748)

A sinfonia, D, and a minuet and saraband, reported to be in *B-Bc*, are missing.

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DOUGLAS A. LEE, GREGORY BUTLER

**Schmid** [Schmidt, Schmitt, Fabricius], **Bernhard (i)** (*b* ?Strasbourg, 1535; *d* Strasbourg, 1592). Alsatian organist and arranger. His father, also named Bernhard, came from either Maursmünster or Lochweiler and served as administrator for various church and educational institutions; his mother, Prisca Wolfenkinder, held Strasbourg citizenship. Apparently Schmid received his musical training in Strasbourg and married Catharina Klein on 31 October 1552. (Their son BERNHARD SCHMID (ii) was born in 1567.) Schmid was appointed organist in 1562 both of the Thomaskirche and of Strasbourg Cathedral, where he played for Christmas services. In 1578, along with two other organists, he inspected the organ in Ulm Cathedral. Except for this visit and a journey during his youth, Schmid apparently lived his entire life in Strasbourg. He relinquished his cathedral post in 1592, accepted one at Jung St Petrus Kirche, and died before the end of the year. A poem by Schmid, describing a festival shooting contest on 15 May 1590, survives. He may also be the author of an epic poem about Petrus von Stauffenberg.

Schmid's *Zwey Bücher einer neuen kunstlichen Tabulatur ... allen Organisten und angehenden Instrumentisten zu nutz* was published in Strasbourg in 1577 (ed. in EDM, 1st ser. xcvii–xcviii, 1997). It employs new German organ tablature notation, and includes keyboard settings of 20 Latin motets (18 by Lassus, one by Crecquillon and one by Richafort) and 28 sacred and secular song arrangements of works by Lassus, Crecquillon, Zirler, Rogier Pathie, Clemens non Papa, Arcadelt, Berchem, Ferrabosco, Godard, Rore and Meiland. The anthology concludes with five passamezzo–saltarello sets and 13 other dances, several in pairs. Typical keyboard ornamentation (coloration) occurs in all the vocal settings and the voice lines have been adapted for the keyboard. As the full title indicates, Schmid intended his book for all kinds of keyboard instruments. The book serves as an index of the type of keyboard music performed at that time in church and in the home. The ornamentation employed reflects current taste, and is at the root of German Baroque keyboard idioms.

For illustration *see* SOURCES OF KEYBOARD MUSIC TO 1660, fig.5.

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CLYDE WILLIAM YOUNG

**Schmid, Bernhard (ii)** (*b* Strasbourg, bap. 1 April 1567; *d* ?Strasbourg, before 5 Nov 1625). Alsatian organist and arranger. He was the son of Bernhard Schmid (i), and probably attended local schools, receiving his musical training from his father. In 1584 he played the vesper service at St Niklaus in Undis (now St Nicolas). From 1589 to 1592 he served as organist at the Thomaskirche, a post held previously by his father. He married first Barbara Stumpff, daughter of the verger of the Thomaskirche on 28 July 1590; and second Maria Mers, a widow, on 24 November 1611. He succeeded his father as organist at Strasbourg Cathedral on 1 April 1592, though he also served as organist and custodian at the Predigerkirche for some time. Like his father he acted as an organ consultant. From 1614 he served as a city councillor. His coat of arms bore the motto:

> Qui non amat musicam
> Plag S. Veitstanz et Podagram.

A new cathedral organist was appointed on 5 November 1625 to replace Schmid.

Schmid's *Tabulatur Buch* (Strasbourg, 1607/*R*), in new German tablature, opens with 22 intonations by G. Gabrieli and eight by A. Gabrieli. The following six toccatas come from the works of the two Gabrielis, Diruta and Merulo. For his motet intabulations Schmid chose pieces by Hassler, Massaino, Tresti, Erbach, Bianciardi, Morello, Aichinger, Sambucci, Bonhomio and Weissensee. There follow 16 Italian secular songs, by Hassler, Giovanelli, Quagliati, Soriano, G. Gabrieli, Pozzo, Rore, Marenzio, Orlandini, Orazio Vecchi and Striggio; all the vocal prototypes were 'colored' in the German tradition of the time. Twelve *canzoni alla francese* or *Fugen* by Italians (Malvezzi, Maschera, G. Gabrieli, Mortaro, Bianchieri, Soriano, Brignoli and Orfeo Vecchi) also indicate the addition of keyboard ornamentation. Two passamezzo–saltarello sets and 12 galliards end the collection.

In the full title Schmid indicated that he had adapted and ornamented the music he included, and in the foreword he stated that the work was intended not for experienced keyboard players but for his own students and other novices. He wrote that rather than reprint his father's book he had decided to produce something new and appropriate to the time. Indeed, this collection shows the strong influence of Italian composers on German music in the early 17th century. Though the German ornamentation which Schmid executed brilliantly remains, the appearance of original keyboard compositions, not based on vocal models, marks an important step in the development of instrumental music. One madrigal intabulation and two motet intabulations appear in Cantantibus organis, vi, vii, xii, ed. E. Kraus (Regensburg, 1961–3).

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CLYDE WILLIAM YOUNG

**Schmid, Erich** (*b* Balsthal, canton of Solothurn, 1 Jan 1907). Swiss conductor and composer. He studied theory and composition with Bernhard Sekles at the Hoch Konservatorium, Frankfurt (1927–30), and in 1928 was awarded the Frankfurt Mozart Prize for composition. After further studies with Schoenberg at the Berlin Hochschule für Musik (1930–31), he worked for three

years with SWF at Baden-Baden. He then returned to Switzerland and settled in Glarus, where he was music director until 1949, when he succeeded Andreae as chief conductor of the Tonhalle Orchestra and the Gemischter Chor at Zürich. In 1957 he became principal conductor of the Beromünster RO, and in 1963 director of the Zürich Männerchor and the conducting classes at the Basle Musikakademie. He has toured elsewhere in Europe, and appeared frequently in London from the 1960s, especially as a conductor of BBC concerts. He was principal guest conductor of the CBSO from 1979 to 1982. A staunch champion of contemporary music, he was for many years president of the Zürich branch of the ISCM, and published studies of Schoenberg's quartets (*SMz*, lxxiv, 1934, pp.1–7, 84–91, 155–63). His own compositions use a post-Schoenberg idiom and mainly comprise chamber and piano music, songs (including *Rilke-Suite* and *Michelangelo-Gesänge*), unaccompanied choruses and an orchestral arrangement of Debussy's *Six épigraphes antiques*.

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FRITZ MUGGLER

**Schmid, Ernst Fritz** (*b* Tübingen, 7 March 1904; *d* Augsburg, 20 Jan 1960). German musicologist. He studied the violin and the viola at the Munich Academy (1924–7). He also studied music theory and orchestral conducting privately, and musicology with Sandberger at Munich University and later at Freiburg with Gurlitt (1927–9), Tübingen (with Karl Hasse) and Vienna (with Fischer, Haas, Orel and Lach), taking the doctorate at Tübingen in 1929. After freelancing as a conductor and musicologist in Vienna, he completed the *Habilitation* in 1934 as an external lecturer at Graz University with a book on the background to Haydn. In 1935 he was appointed professor at Tübingen University, where he also founded the Schwäbisches Landesmusikarchiv.

In 1937 he moved to Mainfranken and undertook research trips on behalf of the Haydn scholar Anthony van Hoboken; he was also commissioned by the city of Augsburg to investigate its music history. After war service he moved to Augsburg as a music critic. There he founded the Mozartgemeinde (1948) and the Deutsche Mozartgesellschaft (1951), of which he was president until 1957. In 1954 he was appointed general editor of the new collected edition of Mozart's works.

His particular interests were Mozart's Swabian forerunners and the stylistic connections between Viennese Baroque and Classical music (with special reference to Gottfried van Swieten). His Haydn studies were the result of thorough archival research; he also undertook research on Haydn's predecessor at Eisenstadt, G.J. Werner. His greatest discovery (1933) was of the private music collection of Emperor Franz II in Graz, a library of 10,000 publications and manuscripts from 18th- and early 19th-century Vienna (now in *A-Wn*). His son, MANFRED HERMANN SCHMID is also a musicologist.

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'Leopold Mozart', *Lebensbilder aus dem Bayerischen Schwaben*, iii (Munich, 1954), 346–68
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RUDOLF KLEIN

**Schmid** [Schmidt], **Ferdinand** (*b* 1693/4; *d* Vienna, 10/11 Aug 1756). Austrian composer. After his musical training, probably in Vienna, he became *regens chori* at the church of St Dorothea, probably as successor to Mathias Timmer, and then at the Augustinerkirche. He was also appointed in 1743 Kapellmeister at the shrine of Maria Pötsch in the Stephansdom (*maestro di cappella della madonna di S Steffano*, or second *maestro di cappella*). Reutter, the first cathedral *maestro*, wanted to thwart his nomination to this post, but Schmid was nevertheless appointed since the city felt indebted to his family (in 1724 his father-in-law had donated a new organ to the cathedral). As a composer of church music Schmid was not only diligent but also most successful. Innumerable minor sacred works are to be found in the archives of Austrian monasteries and are known to have been performed frequently well into the second half of the 18th century. His church music varies a great deal in style. His large-scale masses, sometimes divided into as many as 15 or more movements, make resourceful use of the orchestra and often make taxing demands on the vocal soloists. Like many other Austrian composers of church music at the time, he showed an interest in unifying Credo movements by repeating a motif or paragraph of music first associated with the word 'credo' at later stages in the movement. The fact that he developed many of his melodies in the manner of folk music may have been one reason why Schmid's works so long enjoyed popularity in most parts

of Austria. Despite his industry as composer, teacher and Kapellmeister, he died in poverty.

WORKS

*principal sources A-H, KN, Wd, Wgm, Wn, Wps, Ws, Wsp*

*c*14 masses, vv, orch, incl. Sancti Bernardi, Sancti Eliae, Sancti Ferdinandi, Sancti Bernardi Abbbatu, Sancti Caeciliae, Sancti Nicolai, Primitarium, Rosa mystica
14 requiems
27 Litaniae Lauretanae
2 cantatas: Hirten, lasst die Heerde; Ach Mensch, thu schauen an
12 Regina coeli; 11 Alma Redemptoris; 11 Ave regina; 52 Salve regina; 9 Sub tuum praesidium; 3 Parce mihi Domine [motetti pro defunctis]; 4 Miserere; Motet [recit, Haec est illa; aria, Maria coeli gloria]
Offertorium de Resurrectione
Many Latin motets on diverse texts: Benedicite, Estote, Date, Magna et mirabilia, Te invocamus, Salve sponsa, Pulsate, Eja gentes, Quis non laudet, Laetamini
Vesper psalms: 3 Dixit Dominus; Beatus vir; Confitebor; Lauda; Jerusalem; 2 Laetatus sum; Nisi Dominus; Laudate pueri; 2 Mag

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EVA BADURA-SKODA/DAVID WYN JONES

**Schmid, Heinrich Kaspar** (*b* Landau, 11 Sept 1874; *d* Geiselbullach, nr Munich, 8 Jan 1953). German composer. He received his earliest musical training from his father, a school teacher and choral conductor, and spent several years as a choirboy at Regensburg Cathedral. He later studied at the Munich Akademie der Tonkunst, where his teachers included Ludwig Thuille. He was appointed to teach at the Munich Academy in 1905 and was promoted to professor in 1919. After World War I, he enjoyed success as both a composer and performer, touring Austria, Scandinavia and Russia. He became director of the Karlsruhe Conservatory in 1921 and assumed the directorship of the Augsburg Music School [now Conservatory] in 1924. He retired from academic life in 1932.

As a composer Schmid remained loyal to the style of the late-Romantics, particularly Brahms, whose influence is evident in the sonatas for violin and piano (1920, 1939). The Symphony in D Minor (1947) was recognized for its fresh and accomplished treatment of traditional musical materials. Elements of Bavarian folk music appear in the rural mass settings, choral compositions, lieder and chamber works.

WORKS

(*selective list*)

Stage: Finden und Meiden (folksong play, 2 scenes, F. Baumbach), op.41
Vocal: Klang um Klang (J. von Eichendorff), op.32a, S/T, orch; 4 Songs from the Vilsbiburger Marienfestspiel (B. Rauch), op.42; Abendfeier, op.43, A, fl, cl, bn, hn, pf; Jungfrau Maria (6 Lieder), op.47, chorus; Missa 'Dona nobis pacem', op.63, chorus (1928); 5 Altbayerische Humoresken, op.64, male vv; 16 feierliche Offertorien, op.70, chorus; Mass, d, op.72, chorus, orch, org (1929); Missa Barbara, D, op.88, chorus, org (1932); lieder
Inst: Variationen 'Will mein Junge Äpfel haben', op.5, pf [based on Thuille: Lobetanz]; Sonata, op.27, vn, pf (1920); Str Qt, G, op.26 (1920); Bayrische Ländler, op.36, pf/pf 4 hands (1921); Pf Trio, d, op.35 (1921); Wind Qnt, B♭, op.28 (1921); Sonata, g, op.46, vc, pf (1926); Meditation, op.57, vn, orch; Sonata, op.60, vn, org; 16 Preludes, op.73, org; Sonata, A, op.106, fl/vn, pf (1939); Turmmusik, op.105a, 6 tpt, 2 timp ad lib (1940); Turmmusik, op.105b, 3 tpt, 3 trbn (1940); Trio, op.114, cl, va, pf, unpubd; Sym., d, op.115, orch (1947); Duo, op.116, vn, vc, unpubd; Heimat (8 Stücke), vn, pf; Vc Conc., unpubd; other kbd works
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ANDREW D. McCREDIE

**Schmid** [Schmidt], **Johann Michael** (*b* Pernartitz [now Bernartice], Bohemia, *c*1720; *d* Mainz, 19 Dec 1792). German composer. From 1736 to 1740 he was a musician at the Kleinheubach court of Prince Löwenstein-Wertheim-Rosenberg. From 1742 he served as valet and from 1745 as director of the court orchestra for the Prince-Bishop of Augsburg. On 1 April 1756 he succeeded his countryman Zach as court Kapellmeister in Mainz. He gave up this post to Righini in 1787 but remained at full salary, obliged only to take part occasionally in performances of the court orchestra. Haydn and Leopold Mozart were both acquainted with him.

According to contemporary accounts Schmid was an active composer, but few of his works are extant. Two symphonies survive (in *D-HR*), but his output seems to have centred on church music: a mass and nine smaller pieces (all in *MZsch*) show him to have been a skilful composer of average talent whose style developed from post-Baroque to early Classical. These works show a fluent and sometimes even dashing melodic invention which goes beyond the usual method at that time of composing on small motifs. He seems to have given up composition by 1780. His other works, now lost, included a melodrama *Regina Saba Salomonis hospita* (1753) and the oratorios *Tod und Begräbnis Jesu* (1761), *Die Abnehmung Jesu Christi vom Kreuz* (1766), *Gephte* (1767, 1768), *Die heilige Helena auf dem Calvari Berg* (1769, 1772) and *Das Leiden Jesu Christi* (1775, 1777).

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HUBERT UNVERRICHT

**Schmid, Manfred Hermann** (*b* Ottobeuren, 10 Aug 1947). German musicologist, son of the musicologist ERNST FRITZ SCHMID. Born to a musical family (he is also related to the composers Emil Kauffman and Ernst Friedrich Kauffman) he studied the violin with Koeckert at Augsburg Conservatory, musicology with Croll and Georgiades at Salzburg and Munich universities respectively, and

music theory with Peter Förtig at the Freiburg Musikhochschule. He took the doctorate in Munich in 1975 with a dissertation on Mozart and the Salzburg musical tradition. After a period as assistant lecturer at Munich University, he became curator of the instrument collection of the Munich Stadtmuseum in 1979. He completed the *Habilitation* in 1980 at Munich University with an investigation of works by Weber, Schumann and Wagner. He was appointed professor of musicology at Tübingen University in 1986. He is chairman of the Musikhistorische Kommission of Das Erbe deutscher Musik and the Deutsches musikgeschichtliches Archiv, Kassel, and is a member of the advisory committee for the Gesellschaft für Musikgeschichte in Baden-Württemberg; he is also founder and editor of the journal *Mozart Studien* and editor of the series Tübinger Beiträge zur Musikwissenschaft and Denkmäler der Musik in Baden-Württemberg. His research focusses on the music of Viennese Classical composers, particularly Mozart, for which he created a special forum of discussion with the journal *Mozart Studien*. His other area of expertise is organology, a subject which combines his experience as a scholar and a curator.

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*Italienischer Vers und musikalische Syntax* (Tutzing, 1994)
*Orchester und Solist in Mozarts Konzerten* (Tutzing, 1999)

LORENZ WELKER

**Schmidl, Carlo** (*b* Trieste, 7 Oct 1859; *d* Trieste, 7 Oct 1943). Italian music publisher and writer on music. After beginning to study the violin with his father, an orchestral conductor, he joined the Trieste music publishing firm Vicentini (1872–89) and then founded his own firm (Carlo Schmidl & Co.), which absorbed Vicentini in the following year and was bought by Ricordi in 1902; Schmidl continued to run the Leipzig branch of Ricordi that he had established (1901–6). His firm published a considerable amount of early and contemporary Italian music, including that of Smareglia, Respighi and Busoni, and organized chamber concerts and celebrity recitals (with performances by Ysaÿe, Sarasate and Busoni). Besides two biographies (*Robert Schumann: la sua vita e le sue opere … con un'appendice di Clara Schumann*, Bologna, 1889; *G.S. Mayr: Cenni biografici su Mayr e l'importanza della sua opera Ginevra di Scozia*, Trieste, 1901), he wrote the *Dizionario universale dei musicisti* (Milan, 1887–90, 2/1928–9; suppl. 1938, 3/1938), which remains the best general biographical source for Italian musicians. It gives lists of works (including republications) and dates of first performances, and has particularly valuable articles on Italian literary figures and their relationship to music. Schmidl's collection of music manuscripts and rare editions passed to the Trieste Verdi Museum, which he organized from 1922 to his death (see G. Cesari: *Cent'anni di vita di uno stabilimento musicale triestino: le origini dello stabilimento Carlo Schmidl e Co.*, Trieste, 1913).

TERESA M. GIALDRONI

**Schmidlin** [Schmidli], **Johannes** (*b* Zürich, 22 May 1722; *d* Wetzikon, 5 Nov 1772). Swiss composer. He trained as a Protestant minister at the Collegium Carolinum in Zürich, where he was a member of the collegium musicum from 1734 and probably studied music under J.C. Bachofen. After being ordained in 1743 he was curate in Dietlikon (1744–54) and minister in Wetzikon-Seegräben (1754–72). In 1755 he founded a choral society in Wetzikon to promote the singing of psalms in church which continued until 1825. In 1769 he also established a collegium musicum there. His numerous collections of Pietistic songs, cantatas and odes were a rich source of vocal music for many decades and were sung in both collegia and private homes throughout German-speaking Switzerland. Schmidlin also made an important contribution to the development of the solo song, particularly in the patriotic *Schweizerlieder* of 1769. These songs with figured bass show influences of the Berlin lied school in their conscious striving for simplicity, although tempered by an indifferent talent. Three of his sacred songs are in the present hymnbook of the Evangelical Reformed Church in Switzerland.

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Other: Hymni oder Lob-Gesänge auf Gott, 2 Tr, A, B, org (1758); Die Tages-Zeiten (4 cants. F.W. Zachariä) (1762); Deutliche Anleitung zum gründlichen Singen der Psalmen (1767); Die Psalmen Davids, 4vv (1771); *c*10 other cants. and sacred lieder pubd separately

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JÜRG STENZL

**Schmidt, Andreas** (*b* Düsseldorf, 30 July 1960). German baritone. He studied in his home city with Ingeborg Reichelt and in Berlin with Fischer-Dieskau, and sang with the chorus of the Düsseldorf Musikverein, of which his father, Hartmut Schmidt, was conductor. Having won

first prize in the Deutscher Musikwettbewerb in 1983, he made his operatic début the following year (as Malatesta in *Don Pasquale*) at the Deutsche Oper, Berlin, where he subsequently took part in the premières of Rihm's *Oedipus* (1987) and Henze's *Das verratene Meer* (1990). An early international appearance was at Covent Garden, as Valentin in 1986; others have been at Aix-en-Provence, Glyndebourne and the Metropolitan, in the Mozart roles – Count Almaviva, Guglielmo, Papageno – in which his cultivated, gently rounded voice production, sensitivity to verbal nuance and quietly distinguished stage presence prove particularly appreciable. Schmidt is also a skilful, sympathetic lieder and oratorio singer, as revealed in recordings ranging from Bach cantatas to Wolf's *Italienisches Liederbuch*.

MAX LOPPERT

**Schmidt, Arthur P(aul)** (*b* Altona, 1 April 1846; *d* Boston, 5 May 1921). American music publisher of German birth. He emigrated to the USA in January 1866 and worked in Boston for the G.D. Russell & Co. publishing house until October 1876 when he established his own firm. In 1880 he issued, with Cranz of Hamburg, J.K. Paine's *Spring Symphony*, and in 1888 published G.W. Chadwick's Symphony no.2, op.21, the first orchestral score by an American composer to be issued by an American publisher. He brought out works by many New England composers including Amy Beach, Arthur Bird, Chadwick, Henry Hadley, Paine and Horatio Parker, as well as almost the entire body of compositions by Arthur Foote and Edward MacDowell.

In 1889 Schmidt engaged the Kistner firm as his Leipzig agent; this arrangement lasted until 1908, when he established his own branch in Leipzig. In 1910 B. Schott's Söhne bought the European rights to the Schmidt catalogue; the firm's Leipzig interests continued to be represented by an agent until 1938. The Boston list had over 15,000 titles, and the Leipzig list over 500. Although the bulk of Schmidt's publications were in small forms – for piano, voice, chorus, and small ensembles – it is the large orchestral works by American composers, some of which were first published in Leipzig, that brought him recognition. Schmidt had a branch in New York from 1894 to 1937, and published a journal, the *Musical World* (1901–4).

Educational music became the major focus of the firm after Schmidt's retirement in 1916, when three long-time employees, H.B. Crosby, F.J. Emery and H.R. Austin, became partners in the firm. Austin became president in 1949, and sold it to Summy-Birchard in 1959. A vast collection of the firm's archival records, together with correspondence with composers, and autograph manuscripts used for published editions, is in the Library of Congress.

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WILMA REID CIPOLLA

**Schmidt, Balthasar.** *See* SCHMID, BALTHASAR.

**Schmidt, Bernhard (i).** *See* SCHMID, BERNHARD (i).

**Schmidt, Bernhard (ii).** *See* SMITH, 'FATHER'.

**Schmidt, Christfried** (*b* Markersdorf, Upper Lusatia, 26 Nov 1932). German composer. He attended the college of church music in Görlitz (1951–4) and the Leipzig Muiskhochschule (graduated 1959), where his teachers included Werner Buschnakowski (organ) and Johannes Weyrauch (composition). After performing as a church musician in Forst, Lusatia (1960–62), he served for a short time as a theatrical music director in Quedlinburg. From 1964 he worked as a freelance composer, piano teacher and choral conductor. He relocated to Berlin in 1980. His honours include composition prizes from Nuremberg (1971, 1976), Szczecin (1973), Trieste (1974) and Boswil (1978), the art prize of the German Democratic Republic (1987) and the Stamitz Prize (1991). He was inducted into the Academy of Arts (East) in 1990–91.

Schmidt's early works include over 100 songs. Among his first instrumental compositions were a string quartet (1965) and the first and second symphonies (1967, 1968). Early in the 1970s three of his works received Tokyo premières. Only after the 1983 performance of his *Munch-Musik* (1980), however, did he begin to receive wider recognition in the German Democratic Republic. His musical style often employs strict compositional structures that both create an 'intellectual and sensual fascination with sound' and convey idealistic messages. He has described himself as an 'expressive musician' who aims to shake his audiences, strike a thoughtful note, arouse enthusiasm or perplexity and 'affect sensitive souls'. (*KdG*, B. Schröder-Nauenburg)

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Orch: Sym. no.1 'Hamlet-Monolog', nar, orch, 1967; Sym. no.2 'In memoriam Martin Luther King', A, B, orch, 1968; Pf Conc., 1969; Org Conc., 1972; Vn Conc., 1973; Vc Conc., 1974; Fl Conc., 1977; Munch-Musik (Orchesterstücke nach Graphiken von E. Munch), 1980; Ob Conc., 1983; Orchestermusik nos. 1–4: I 1985; II, ob, vc, pf, orch, 1990; III, 1992; IV, 1997

Chbr and solo inst: Str Qt no.1, 1965; Kammermusik I–X, various vv, insts, 1969–95; Petite suite, fl, pf, 1970; Str Qt no.2 'Hommage à Béla Bartók', 1970; Quint per fiati, wind qnt, 1971; Sonata, vn, pf, 1971; Musica per i due boemi, b cl, pf, 1972; Qt, 2 fl, vn, va, 1974; Aulodie (Episoden), ob, 1975; Partiten, db, 1975; Partiten, vc, 1975; Partiten, violino, 1976; Solo, vn, 1982; Partiten 'in modo di ciacona', va, 1983; Cl Qnt, 1996; S.f.S. (Solo für Susanna), cl, 1996

Kbd: Moments musicaux I–V, pf, 1970; Introitus, org, 1972; Zwoller Schnitgerei, org, 1974; Moments musicaux VI-X, pf, 1976; Suite, org, 1978; Sonata, org, 1979; Choral-Fantasie 'Wenn wir in höchsten Nöten sein', org, 1991; Pf Sonata, 1997

Principal publishers: Deutscher Verlag, Peters, NOVA, Wergo

BEATE SCHRÖDER-NAUENBURG

**Schmidt, Christian Martin** (*b* Dessau, 11 Oct 1942). German musicologist. He studied music at the University of Hamburg (1963–4), the Ecole Normale de Musique in Paris (1964–5) and the University of Göttingen (1965–7) and took the doctorate in musicology at the Freie Universität in Berlin in 1970 with an analysis of motivic-thematic structures in Brahms's music. That same year he joined the editorial staff of the Schoenberg collected edition and in 1985 he completed the *Habilitation* at the Freie Universität with a study on Schoenberg's *Moses und Aron*. Both postgraduate degrees were supervised by Rudolf Stephan. In 1987 he was appointed professor at the University of Amsterdam, and in 1991 he became professor at the Technische Universität in Berlin, succeeding Carl Dahlhaus; he is also academic adviser for the Mendelssohn collected edition based in Leipzig.

Schmidt is known primarily for his work on Brahms and Schoenberg: in addition to editing volumes of music by both composers, he has written introductory books on Brahms and many important articles analysing Brahms's and Schoenberg's works. Schmidt has also written about editorial techniques, music history and aesthetics; however, the focus of his writings is the study of structure in works by a broad range of composers, including Bach, Reger and late 20th-century composers such as Zimmerman, Ligeti, Stockhausen and Isang Yun. In his discussions Schmidt seeks to challenge traditional approaches in music theory by examining works according to aspects such as timbre, temporal types (*Zeitarten*) and spatial relationships.

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J. BRADFORD ROBINSON

**Schmidt, Ferdinand.** *See* SCHMID, FERDINAND.

**Schmidt, Franz** (*b* Pressburg [now Bratislava], 22 Dec 1874; *d* Perchtoldsdorf, nr Vienna, 11 Feb 1939). Austrian composer, pianist, cellist and conductor. He was from a German Hungarian-speaking family. In Pressburg he learnt the piano from his mother, Rudolf Mader and Ludwig Burger, and the organ and music theory from Father Felizian Josef Moczik, a Franciscan. He first performed as an infant prodigy on the piano at the Palais Grassalkovich and elsewhere, and continued his studies with Leschetitzky. In 1888 he moved to Vienna, and in 1890 began attending the conservatory of the Gesellschaft der Musikfreunde, where he studied theory with Fuchs (when Bruckner retired from teaching), and the cello with Karl Udel and Ferdinand Hellmesberger. From 1896 to 1911 he was a cellist in the Vienna PO, playing also in the orchestra of the Hofoper from 1896 until 1914. In 1901 he began teaching at the conservatory (cello from 1901, piano from 1914, and counterpoint and composition from 1922). After it had been renamed the Hochschule, Schmidt served as both its director (1925–7) and

its rector (1927–31). His most famous pupils included Friedrich Wührer, Theodor Berger, Marcel Rubin and Alfred Uhl. He was meanwhile responsible for the affiliation of Max Reinhardt's drama seminar to the Musikhochschule as well as fundamental reforms in administration and the system of teaching. As a soloist and chamber musician Schmidt was among the most highly regarded cellists and pianists of his time, performing with, among others the Vienna PO and the Rosé Quartet. He was also a respected conductor. His friends included Schreker and Marx, while Krenek, Berg and Schoenberg admired him, the latter especially for an exemplary interpretation of Schoenberg's *Pierrot lunaire* which Schmidt gave with his students. His many honours bear witness to his illustrious status in Austrian musical life in the 1920s and 30s: they include the Franz Josef Order, honorary membership of the Vienna Philharmonic, an honorary doctorate of the University of Vienna (an honour previously given to Bruckner and Marx), the title of Hofrat, and the Beethoven Prize of the Prussian Academy, Berlin. His private life however presents a darker picture: his father's financial irregularities, which forced the family to move from Pressburg to Vienna; the mental illness of his first wife Karoline (murdered in 1942 as part of the Nazi euthanasia operation) and the death of his first child Emma shortly after her birth. Research into his life and work and the performance of his compositions has been encouraged since 1951 by the Franz-Schmidt-Gesellschaft, founded in Vienna, with its headquarters in the Musikverein.

The composer destroyed a large part of his juvenilia. Only two piano sonatas (in E major and B major) have survived, along with four *Kleine Fantasiestücke für Violoncell und Klavier nach ungarischen Nationalmelodien* (three of which are published). The latter, dating from 1892, display an important feature of his work, namely the Hungarian influence, which remains prominent even in his penultimate composition, the Quintet in A major of 1938. He absorbed all the important elements of the Hungarian idiom to the point that it became a constant part of his personal style. It is also evident in the first, second and fourth symphonies, in the quintets, in the *Variationen über ein Husarenlied* and most notably in his first opera *Notre Dame*, where it is used to characterize the gypsy Esmeralda: Karl Goldmark described the famous Intermezzo as 'the most beautiful of gypsy music'. Even Schmidt's best known and most frequently performed major work, the oratorio *Das Buch mit sieben Siegeln*, contains an 'ungarische Hallelujah'. Beside this large-scale work based on the Apocalypse, his works include the highly expressive quartets (the second providing evidence of his involvement with the avant garde of the time) and three quintets, as well as two piano concertos and a toccata for left hand alone, works commissioned by Paul Wittgenstein but published in two-hand arrangements by Friedrich Wührer. (Wittgenstein apparently thought better of Schmidt's creations than of the works written for him by more prominent composers.) Schmidt cannot be placed conclusively in any of the categories of symphonists sketched by Paul Bekker in *Die Sinfonie von Beethoven bis Mahler* (Berlin, 1918). His symphonies provide a synthesis, a summation of the various Austro-German manifestations of the genre, suggesting the culmination of the Classical and Romantic tradition; they display monumentality alongside lyricism and restraint, with close relationships between the thematic and motivic material of individual movements. They also make prominent use of variation form, fugato passages, and chorale sections. Powerful climaxes are often in evidence as is strong rhythmic impulse in the scherzo movements. The Fourth Symphony, a *Requiem für meine Tochter* conceived as an integrated whole with a funeral march at its centre, is particularly original. Schmidt's only failure was with his second opera *Fredigundis* (first performed in Berlin in 1922). While his chamber music belongs essentially in the Austro-German tradition of Brahms and Reger (despite his interest in Schoenberg, Debussy and Hindemith), his fine compositions for organ point to his intense involvement since early childhood with J.S. Bach, of whose works he was also an excellent interpreter on the piano. Schmidt cogently expressed his well-founded opposition to the idea of the 'orchestral organ': instead he sought clarity with the aid of logical polyphony, relatively strict counterpoint linked to late Romantic harmonies and traditional formal principles (the fugue, variations, chorale themes, the toccata, chaconne and prelude). These features connect him with Reger, and are responsible for making his organ works gradually better known, along with the *Buch mit sieben Siegeln* and his orchestral and chamber music compositions.

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INSTRUMENTAL

Orch: Sym. no.1, E, 1896–9; Sym. no.2, E♭, 1911–13; Konzertante Variationen über ein Thema von Beethoven, pf left hand, orch, 1923; Sym. no.3, A, 1927–8; Variationen über ein Husarenlied, 1930–31; Sym. no.4, C, 1932–3; Conc., E♭, pf left hand, orch, 1934; Fuga solemnis, 16 wind, org, timp, 1937

Chbr: 3 kleine Phantasiestücke nach ungarischen Nationalmelodien, vc, pf, 1892; Str Qt, A, 1925; Pf Qnt, G, 1926; Str Qt, G, 1929; Qnt, B♭, cl, pf qt, 1932; Qnt, A, cl, pf qt, 1938

Org: Variationen und Fuge über ein eigenes Thema, D; Königsfanfaren, 1916; Phantasie und Fuge, D, 1923–4; Königsfanfaren, 1924; Toccata, C, 1924; Präludium und Fuge, E♭, 1924; Chaconne, c♯, 1925; Königsfanfaren, wind ad lib, 1925; 4 kleine Choralvorspiele, 1926; Fuge, F, 1927; Präludium und Fuge, C, 1927; 4 kleine Präludien und Fugen, 1928; Choralvorspiel zu Haydns 'Gott erhalte', wind ad lib, 1933; Choralvorspiel 'Der Heiland ist erstanden', wind ad lib, 1934; Präludium und fuge, A, 1934; Toccata und Fuge, A♭, 1935

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CARMEN OTTNER

**Schmidt, Giovanni (Federico)** (*b* Livorno, *c*1775; *d* Naples, after 1839). Italian librettist. Schmidt settled early in Naples, remaining there for the rest of his life. Between 1800 and 1840 he wrote some 45 librettos, nearly all of them for the S Carlo, where he was employed as a poet. With Tottola, he dominated the writing of librettos in Naples in the first quarter of the 19th century, for which he has received a deservedly bad press; his librettos were prolix, pedestrian and cliché-ridden. He is best remembered for his four librettos for Rossini, *Elisabetta regina d'Inghilterra*, *Eduardo e Cristina*, *Armida* and *Adelaide di Borgogna* (the first two of which had previously been set by Pavesi), and as a translator, notably of Spontini's *La vestale*.

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JOHN BLACK

**Schmidt, Gustav** (*b* Weimar, 1 Sept 1816; *d* Darmstadt, 11 Feb 1882). German conductor and composer. He studied in Weimar under Hummel, Eberwein and Lobe, and in Leipzig with Mendelssohn. He conducted at the theatre in Brünn (now Brno) from 1841 to 1844, then in Würzburg (1845), Frankfurt (1846), Wiesbaden (1849), Frankfurt (1851–61), Leipzig (1864–76) and Mainz. He finally became court Kapellmeister in Darmstadt in 1876. His operas, for some of which he wrote his own texts, include the successful *Prinz Eugen* (performed in Frankfurt, 1847), *Die Weiber von Weinsberg* (Frankfurt, 1858), and the less popular *La Réole* (Breslau, 1863) and *Alibi* (Darmstadt, 1880). Much admired as a conductor, he was an early champion of Wagner and introduced *Tannhäuser* and *Lohengrin* to Frankfurt; he also sought to make Berlioz's music better known in Germany. Liszt, who conducted *Die Weiber von Weinsberg* in Weimar, took an interest in his plan for a conference of Kapellmeisters to increase their artistic standing in music and at the same time their musical standards. Schmidt also wrote popular songs and choruses.

JOHN WARRACK

**Schmidt, Harvey (Lester)** (*b* Dallas, 12 Sept 1929). American composer. He studied art at the University of Texas (BA 1952), where his fellow student Tom Jones (*b* Littlefield, TX, 17 Feb 1928) aroused his interest in the musical theatre. The two collaborated on some college shows, Schmidt (who learned to play piano by ear) providing the music and Jones writing the sketches. After serving in the US Army Schmidt obtained work in New York as a commerical artist, but continued to produce revue songs in partnership with Jones. In 1959 they wrote a one-act show for the summer theatre at Barnard College and, encouraged by its success, expanded it the following year to a full-length musical. Although *The Fantasticks* did not find great favour with the critics at first, it received the Vernon Price Award as the outstanding off-Broadway production of the season. It also proved exceedingly popular with the public and became one of the longest-running American musicals. Schmidt's success continued with *110 in the Shade* (1963), the first Broadway musical requiring only two characters, *I Do! I Do!* (1966) and *Celebration*, which achieved only a short run. In order to provide a forum for small experimental musicals Schmidt and Jones then opened the Portfolio Studio on West 47th Street. They presented four works during the 1974–5 season, of which *Philemon* was the best received. Schmidt and Jones also wrote the musicals *Colette* (1970, revised 1982 and 1983), and *Grovers Corners* (1987), but have never repeated their earlier successes.

WORKS
(*selective list*)

*all are musicals; dates are those of first New York performance and librettos are by T. Jones unless otherwise stated*

The Fantasticks (after E. Rostand: *Les romantiques*), 3 May 1960 [incl. Try to remember, Soon it's gonna rain, Much More]
110 in the Shade (N.R. Nash, after *The Rainmaker*), 24 Oct 1963 [incl. Love, don't turn away, Raunchy, Simple Little Things, Is it really me?]
I Do! I Do! (after J. de Hartog: *The Fourposter*), 5 Dec 1966 [incl. Together Forever, My cup runneth over]
Celebration, 22 Jan 1969 [incl. Celebration, Somebody, Where did it go?]
Colette (Jones and E. Jones), 6 June 1970, rev. 1982, rev. as Colette Collage, 1983 and 1991
Philemon, 3 Jan 1975 [incl. The streets of Antioch stink, My Secret Dream]
Grovers Corners (after T. Wilder: *Our Town*), Chicago, 29 July 1987
Contribs. to revue incl. Shoestring '57, 5 Nov 1956; Demi-Dozen, 11 Oct 1958

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CAROLINE RICHMOND/R

**Schmidt, Joducus** [Josquin]. *See* FABRI, JODUCUS.

**Schmidt, Johann Christoph** (i) (*b* Hohnstein, nr Pirna, 6 Aug 1664; *d* Dresden, 13 April 1728). German composer. Son of the Hohnstein Kantor Johann Christian Schmidt (*d* 1690), he became a chorister in 1676 at the court chapel in Dresden where, at the request of the elector Johann Georg III, he was taught by Christoph Bernhard. He later became an instrumentalist in the court orchestra. In 1687 he was appointed master of the choristers and in 1692 second organist. He went to study in Italy in 1694, with support from the elector, and in 1696, on the recommendation of N.A. Strungk, the Dresden court Kapellmeister, became his deputy Kapellmeister and chamber organist. Soon after, Strungk left for Leipzig and Schmidt was appointed principal Kapellmeister on 19 June 1698. During the rule of August the Strong (1694–1733) the court Kapelle served both as the Saxon electoral and Polish royal orchestra, and had extensive duties in Dresden, Kraków and Warsaw; Schmidt was its director and as Kapellmeister also had responsibility for the Protestant church music at court. In addition, he was director of the Catholic church music until 1717, when he gave that task to J.D. Heinichen. During Schmidt's term as director the Dresden orchestra became one of the most renowned in Europe owing to its many distinguished players, who around 1719 included J.B. Volumier, J.G. Pisendel, F.M. Veracini, Christoph Pezold, Pantaleon Hebenstreit, S.L. Weiss, J.D. Zelenka, P.G. Buffardin and J.C. Richter.

In 1719 Schmidt, who had been made Oberkapellmeister in 1717, wrote a French divertissement *Les quatre saisons* in a sequence of recitatives, arias, concerted numbers and choruses, suited to the talents of the dilettantes who performed it on 23 September as part of a Festival of Venus on the marriage of Prince Friedrich August of Saxony to the Archduchess Maria Josepha of Austria. This work, the central event in a typical Dresden court festival of August the Strong's reign, followed the tradition of the 17th-century *opéra-ballet*. Schmidt was noted by Hiller as a solid composer with a good grasp of counterpoint; but although he lacked exceptional artistic gifts he was not a 'dry' or 'infertile' composer, as Hiller wrote. J.S. Bach copied out his motet *Auf Gott hoffe ich*. He ranks as a minor master of his time, clearly handling the musical resources and stylistic conventions of Dresden high Baroque with competence. From 1717 Schmidt and Heinichen ranked equally as Kapellmeisters of church and chamber music respectively, and divided the orchestral work between them; after Schmidt's death Heinichen took over the Protestant church music at the court. Mattheson printed a letter from Schmidt, dated 28 July 1718, in his *Critica musica* (vii, 1722, p.266), dealing with solmization. Schmidt acted as intermediary in the controversy over the old method, suggesting that solmization should be retained for vocal music but advocating the use of the two 'French modes, major and minor' for the 'stylo moderno'. His pupils included C.G. Schröter, C.H. Graun and Melchior Hofmann.

His brother Johann Wolfgang Schmidt (*b* Hohnstein, 20 Nov 1677; *d* Dresden, 5 April 1744) served as copyist at the Dresden court from 1709 and was organist for the Protestant church music there from 1719.

WORKS

SACRED VOCAL

4 masses, *D-Bsb*

Motets: Auf Gott hoffe ich, 4vv, 4 tpt, timp, 2 fl, 2 vn, 2 vc, bn, org, theorbo; Bonum est confiteri Domino, A, 2 vn, 2 vc, bn, org, 26 Nov 1696; Wo ist solch ein Gott wie du bist, 10vv, 2 vn, 2 vc, org, 1701; motet, vv: all *Bsb*

Cants., ?lost: Gott, du bleibest doch mein Gott, 4-5vv, insts; Labe mich durch deines Mundes Kuss, S, org, insts; Lobe den Herrn, meine Seele, 4-5vv, insts; Mein Herz ist bereit, T, org, insts; Schwing dich auf zu deinen Gott, 4-5vv, insts; Sie ist fest gegründet auf den heiligen Bergen, 8vv, org, insts; Zion spricht: der Herr hat mich verlassen, T, B, org, str

OTHER WORKS

Les quatre saisons (divertissement, Poisson), solo vv, chorus, 4 tpt, timp, ob, str, bc, Dresden, Grosser Garten, 23 Sept 1719, *Dl*; airs, *Dl*

Latona in Delo (os), *Bsb*

4 ov.-suites, *Dl*

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*ADB* (R. Eitner); *FürstenauG*

*Kurtze, doch ausführliche Beschreibung des sogenannten Venus-Fests* (Dresden, 1719)

J.A. Hiller: *Lebensbeschreibungen berühmter Musikgelehrter und Tonkünstler*, i (Leipzig, 1784/*R*), 139

S. Kümmerle: *Encyklopädie der evangelischen Kirchenmusik*, iii (Gütersloh, 1888–95/*R*)

R. Vollhardt: *Geschichte der Cantoren und Organisten von den Städten im Königreich Sachsen* (Berlin, 1899, rev. 2/1978 by E. Stimme)

R. Engländer: 'Die Musik unter August dem Starken', *Dresdner Anzeiger* (11 July 1933) [academic suppl.]

E. Bunkowsky, ed.: H. Schnoor: *Dresden: vierhundert Jahre deutsche Musikkultur* (Dresden, 1948)

I. Becker-Glauch: *Die Bedeutung der Musik für die Dresdener Hoffeste* (Kassel, 1951)

W. Schenkman: 'Portrait of Mattheson, the Editor, together with his Correspondents', *Bach*, xxv/2 (1994), 63–90

E. Steindorf: *Die sächsische Staatskapelle* (Berlin, 1997)

E. Steindorf: 'Wie Glanz von altem Gold', *450 Jahre Sächsiche Staatskapelle Dresden* (Kassel, 1998)

DIETER HÄRTWIG

**Schmidt, Johann Christoph** (ii). *See* SMITH, JOHN CHRISTOPHER.

**Schmidt, Johann Michael** (i) (*b* Meiningen, 16 Jan 1728; *d* Marktbreit, Lower Franconia, 8 April 1799). German theologian and writer on music. From 1749 he attended Leipzig University and probably studied music with J.S. Bach. About 1754 he was in Naumburg, and in 1762 he was made rector of the Lateinschule in Marktbreit where in 1788 he became deputy pastor and assessor of the prince's consistory. He published a widely acclaimed *Musico-theologia, oder Erbauliche Anwendung musicalischer Wahrheiten* (Bayreuth and Hof, 1754), directed against certain Enlightenment doctrines; the work is noteworthy for its date in containing several laudatory references to Bach, and reveals an unusual degree of familiarity with his works. Schmidt has also been suggested as the recipient of Bach's seven-part *Faber-Kanon* (BWV1078), though Balthasar Schmid is more often proposed for that role.

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H. Besch: *Johann Sebastian Bach: Frömmigkeit und Glaube* (Gütersloh, 1938, 2/1950)

F. Hamel: *Johann Sebastian Bach: Geistliche Welt* (Göttingen, 1951)

H.J. Schulze: 'Johann Sebastian Bachs Kanonwidmungen', *BJb 1967*, 82–92



**Schmidt, Johann Michael** (ii) (*b* Nuremberg, 10/11 May 1741; bur. Nuremberg, 21 March 1793). German music publisher and composer, son of and successor to BALTHASAR SCHMID.

**Schmidt, Johann Michael (iii).** *See* SCHMID, JOHANN MICHAEL.

**Schmidt, Johann Philipp Samuel** (*b* Königsberg, 8 Sept 1779; *d* Berlin, 9 May 1853). German composer. He made some early appearances as a pianist, including in his own works, before studying law in Königsberg. He then travelled extensively in Germany, settling briefly in Berlin (1798–9) as a pupil of J.G. Naumann, and eventually returning to Berlin (1801) to work in a government post. At the same time he wrote songs for the Liedertafel founded there by Zelter and soon resumed his musical career, performing in public and writing essays on music as well as composing operas and other works. His operas and Singspiels, which according to Härtwig display Biedermeier sensibilities, are written in a light and melodically attractive post-Mozartian style. One of the most popular was *Das Fischermädchen* (1818), which was praised by Weber, among other things for its musical characterization, in an essay written before he conducted the Dresden première in 1818. Schmidt wrote some church music, including two masses, and chamber music, and made many arrangements. He also wrote articles and reviews for various journals, including *Caecilia*.

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*MGG1* (D. Härtwig)
G. Kaiser, ed.: *Sämtliche Schriften von Carl Maria von Weber* (Berlin, 1908), 305, 396, 562–3 [incl. Weber's introduction to *Das Fischermädchen*]
S. Goslich, ed.: *Beiträge zur Geschichte der deutschen romantischen Oper* (Leipzig, 1937; rev. 1975 as *Die deutsche romantische Oper*)

JOHN WARRACK/R

**Schmidt, Joseph** (*b* Davidende, 4 March 1904; *d* Gyrembad, nr Zürich, 16 Nov 1942). Romanian tenor. As a boy he sang in the synagogue at Czernowitz (now Chernovtsy, Ukraine), and he remained active as a cantor throughout his professional life. He studied in Vienna, but his future as an operatic tenor was limited by his smallness of stature. Broadcasts and recordings provided the answer: in 1928 he made his radio début in a performance of *Idomeneo* in Berlin, and he quickly became one of the most popular singers in Germany. He also enjoyed success in films, which led to a first tour of the USA in 1936. Germany became closed to him in 1934 and Austria in 1938; he took refuge in Belgium, then Switzerland, where he died in an internment camp. His many recordings preserve a fine voice, well produced except for a certain nasal quality, with an exceptional upper range and a distinctive personality. (L. di Cave: *Mille voci una stella*, Rome, 1985, pp.184–5)

J.B. STEANE

**Schmidt, Nickel.** *See* FABER, NICOLAUS (i).

**Schmidt, Ole** (*b* Copenhagen, 14 July 1928). Danish conductor and composer. He made a living as a jazz pianist before studying the piano and composition at the Royal Danish Conservatory in Copenhagen (beginning in 1948), where his teachers included Niels Viggo Bentzon, Høffding, Jersild and Holmboe. He studied conducting with Albert Wolff, Grevillius, Rafael Kubelík and Celibidache. A conductor at the Royal Danish Ballet in Copenhagen (1958–65), from 1969 to 1970 he was principal conductor of the Hamburg SO. He was then conductor of the Danish Radio Concert Orchestra (1971–3), and principal conductor of the Århus SO (1978–85). From 1986 to 1996 he was permanent guest conductor at the RNCM, Manchester, and from 1990 to 1995 principal guest conductor for the Toledo SO, Ohio. Schmidt was the first conductor to record a complete cycle of the symphonies of Carl Nielsen (1974, with the LSO). His extensive output also includes pioneering recordings of Rued Langgaard's *Antikrist* and Asger Hamerik's *Requiem*.

Ole Schmidt's compositions are wide-ranging, and extend to almost every imaginable genre. His stylistic point of departure is neo-classicism, which in postwar Denmark was the strongest trend, and his models have been Bartók, Hindemith and Stravinsky. He is not a dogmatic composer, but marks his music with his vitality, unconventional imagination and high degree of instrumental insight. His works have strong, precise tones, rhythmic vitality and often virtuoso elements.

WORKS
(*selective list*)

Stage: Ildmageren [The Fire-Maker] (ballet), 1952; Bag tæppet [Behind the Curtain] (ballet), 1954; Feber [Fever] (ballet), 1957; Ballet in D, 1959; I det vilde West (pantomime), 1961; Hvad en mand har brug for [What a Man Needs] (incid music, K. Rifbjerg), 1967; Et drømmespil [A Dream Play] (incid music, A. Strindberg), 1967; Udstilling [Exhibition] (op, J. Jensen and Rifbjerg), 1969; Kom så piger [Come On Girls] (musical, F. Methling), 1969; Harald og Tine (musical), 1988; Taboo (music theatre, H.K. Jacobsen), 1993

Orch: 2 pf concs., 1951, 1954; Elegi, ob, str, 1955; Sym. no.1, 1956; Pièce concertante, 1957; Symfonisk fantasi & Allegro, accdn, orch, 1958; Suite, fl, chbr orch, 1960; Accdn Conc., 1962; Briol, ov., 1962; Accdn Conc., 1963; Hn Conc., 1966; Concert Ov., 1966; Festival Ov., 1967; Vn Conc., 1971; Hommage à Franz Liszt, str, 1973; Tuba Conc., 1975; Gui Conc., 1976; Fl Conc., 1985; Hommage à Stravinsky, wind orch, 1985; Rhapsody, vn, orch, 1987; Pneumafonikon, 1992; Øresund Sym., S, T, SATB, orch, 1993, collab. G. Jansson; Ob Conc., 1995

Str qts: 1954, 1963, 1965, 1969, 1977

Other chbr and solo inst: Toccata, pf, 1952; Brass Qt, 1955; Divertimento, pf qnt, 1956; Octet, fl, ob, cl, bn, 2 vn, va, vc, 1960; 2 toccatas, accdn, 1960, 1963; Fanfare, Intrada and Gigue, 5 hn, timp, perc, 1967; 4 Pieces, accdn, 1968–92; 2 mobiles, wind, perc, pf, 1970; Fragmenter og samtaler [Fragments and Conversations], brass qnt, 1976; Raxallo, brass qnt, 1976; Sinfonietta for 3 Quintets, ww qnt, brass qnts, str qnt, 1977; Intermezzo, flugelhn, tuba, 1981; Tube and Bones, 3 trbn, tuba, 1982; Blå strå [Blue Straw], fl qt, 1986; Jahreszeiten, ob, org, 1989; Karnak, trbn, pf, 1990; Wind Qnt, 1991; Café/Café, pf trio, 1992; Sonata, va, pf, 1993; Octopus, wind octet, 1994; Hugo von Montfort, 4 trbn, 1996

Film music (incl. Jeanne d'Arc, 1983; Oviri, 1987), choral songs, hymns

JENS CORNELIUS

**Schmidt, Peter.** *See* FABRICIUS, PETRUS.

**Schmidt, Theodor.** *See* SMITH, THEODORE.

**Schmidt, Trudeliese** (*b* Saarbrücken, 7 Nov 1934). German mezzo-soprano. She began a commercial career before taking up singing studies with Hans Richrath in Saarbrücken, and later in Rome, and made her stage début at the Saarbrücken Stadttheater in 1965. In 1967 she joined the Deutsche Oper am Rhein, Düsseldorf, where she specialized in trouser roles (Cherubino, Octavian, Siébel, Orlofsky) and played Dorabella and Suzuki, making her British début with that company at the 1972 Edinburgh Festival. She made débuts in 1974 at the Vienna Staatsoper as Octavian and Covent Garden as Cherubino, in 1975 at Bayreuth in the *Ring*, and in 1976 at Glyndebourne as Dorabella. Schmidt sang the Marchesa Matilda Spina in the première of Manfred Trojahn's *Enrico* (1991, Schwetzingen). A singing actress of grace and spirit, she has

made numerous opera recordings, including roles in *Dido and Aeneas*, *Idomeneo*, *Mathis der Maler*, *Der Barbier von Bagdad* and *The Cunning Little Vixen*. She also has a notable career as a concert singer, and has recorded such works as Mozart's Requiem, Mahler's Eighth Symphony and the Bach cantatas.

NOËL GOODWIN

**Schmidt-Görg, Joseph** (*b* Rüdinghausen, Kreis Hörde, Westphalia, 19 March 1897; *d* Bonn, 3 April 1981). German musicologist. He studied musicology at Bonn University with Schiedermair and Anton Schmitz with physics and education as subsidiary subjects, took the doctorate at Bonn in 1926 with a dissertation on the masses of Clemens non Papa and in 1927 became an assistant at the newly established Beethoven Archive in Bonn. He completed the *Habilitation* in 1930 in musical acoustics at Bonn with a dissertation on mean-tone temperament. He then became a lecturer in acoustics at Bonn University. In 1938 he became a reader, and his lecturing privileges were extended to the entire faculty of musicology; from 1948 until his retirement in 1966 he held a full professorship. He was director of the Beethoven Archive in Bonn (1945–72), and founded and edited the new series of Veröffentlichungen des Beethovenhauses in Bonn (1951) which was responsible for the publications *Beethoven: Skizzen und Entwürfe*, the *Beethoven-Jahrbuch*, *Beethoven: Ausgewählte Handschriften in Faksimile-Ausgaben* and the Schriften zur Beethovenforschung. He was also chief editor of the Beethoven collected edition.

Schmidt-Görg specialized in musical acoustics and the history of music in the Middle Ages and the Renaissance, together with Gregorian chant and Byzantine music. Beethoven research formed a central feature of his work: aside from a fleeting interest in Beethoven's racial lineage, his interpretation and cataloguing of source materials made a notable contribution to biographical knowledge, especially of Beethoven's family. His planned collected edition of Beethoven's letters, which he worked on until shortly before his death, was never completed.

WRITINGS

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*Unbekannte Manuskripte zu Beethovens weltlicher und geistlicher Gesangsmusik* (Bonn, 1928)
*Die Mitteltontemperatur* (Habilitationsschrift, U. of Bonn, 1930)
'Probleme und Methoden musikalischer Klangfarbenforschung', *ZMw*, xv (1932–3), 61–9
*Katalog der Handschriften des Beethoven-Hauses und Beethoven-Archivs Bonn* (Bonn, 1935)
*Nicolas Gombert, Kapellmeister Kaiser Karls V* (Bonn, 1938/*R*)
'Die Acta Capitularia der Notre Dame-Kirche zu Kortrijk als musikgeschichtliche Quelle', *Vlaamsch jaarboek voor muziekgeschiedenis*, i (1939), 21–80
'Beethovens Ahnenerbe', *Völkische Musikerziehung*, viii (1942), 196–9
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'Musikgeschichtliches aus den ältesten Kapitelakten des Bonner Münsters', *Bonn und sein Münster: Festschrift für Johannes Hinsenkamp*, ed. F. Nussbaum (Bonn, 1947), 177–92
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'Wasserzeichen in Beethoven-Briefen', *BeJb 1961–4*, 7–74
*Beethoven: die Geschichte seiner Familie* (Bonn, 1964)
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'Die Wichtigkeit der Wasserzeichen für die Datierung von Beethoven-Briefen', *Beiträge zur Musikdokumentation: Franz Grasberger zum 60. Geburtstag*, ed. G. Brosche (Tutzing, 1975), 413–20

EDITIONS

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Nicolas Gombert: *Opera omnia*, CMM, vi (1951–75)
Ludwig van Beethoven: *Drei Skizzenbücher zur Missa solemnis* (Bonn, 1952–70); *Ein Skizzenbuch zu den Diabelli-Variationen und zur Missa solemnis* (Bonn, 1972); *Variationen für Klavier*, Werke: neue Ausgabe sämtlicher Werke, vii/5 (Munich, 1960); *Kadenzen zu Klavierkonzerten*, ibid., vii/7 (Munich, 1967)
*Die Messe*, Mw, xxx (1967; Eng. trans., 1968)

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HANS HEINRICH EGGEBRECHT/PAMELA M. POTTER

**Schmidt-Isserstedt, Hans** (*b* Berlin, 5 May 1900; *d* Holm-Holstein, nr Hamburg, 28 May 1973). German conductor and composer. He studied in Berlin at the Musikhochschule and at the university where he wrote a dissertation on the Italian influences on instrumentation in Mozart's early operas. After engagements at various German theatres, he was appointed principal Kapellmeister at the Hamburg Staatsoper in 1935, and in 1943 opera director at the Deutsche Oper in Berlin, where he became Generalmusikdirektor in 1944. He acquired a reputation as an exceptional orchestral trainer with the establishment of the radio orchestra in Hamburg (from 1951 the NDR SO), which he directed from its foundation in 1945 until 1971, when he became its honorary conductor. With this orchestra he went to Paris and Edinburgh, the USSR and the USA. He was also principal conductor of the Royal Stockholm PO (1955–64) and he appeared as a guest conductor with more than 120 orchestras in all the principal musical centres. He conducted memorable performances of *Le nozze di Figaro* at Glyndebourne in 1958, and of *Tristan und Isolde* at Covent Garden in 1962.

Schmidt-Isserstedt aimed at a transparent orchestral texture and strict rhythmic precision, rejecting all superfluous gestures and mannerisms. After World War II he became an advocate of Bartók, Stravinsky and Hindemith, whose music had long been outlawed in Germany. But his chief love was Mozart, whose works he conducted in a remarkably relaxed and delicate way. This is shown particularly by his recordings of *Idomeneo* and *La finta giardiniera*. He also recorded a complete cycle of Beethoven's symphonies. Schmidt-Isserstedt composed orchestral works, chamber music, lieder and dramatic music, including the opera *Hassan gewinnt*, first performed in Rostock in 1928.

HANS CHRISTOPH WORBS

**Schmiedeknecht, Johann Matthäus** (*b* Ülleben, nr Gotha, 1660; *d* Gotha, April 1715). German composer and teacher. After working in Ichtershausen he became court Kantor in Gotha in 1685 and was a respected if not

specially important music teacher. He had connections with the court Kapellmeisters Wolfgang Mylius and Christian Witt, and with the traditional musical institutions of Gotha, which were linked with the names of Pachelbel, Telemann and, in music education, Andreas Reyher. His *Tyrocinium musices* is related to Reyher's *Gothaer Schulmethodus* and is dedicated to 'enthusiastic and music-loving youth', following the model of the textbooks by Schneegass, Dedekind and others. His compositions, many of them in the traditional form of the motet for two choirs, show a marked personal touch in their rhythmic and dynamic subtlety.

WORKS

Ein Diener soll in Freud und Lied, motet, 8vv (Gotha, 1696) [second choir as 'echo']

Da pacem Domine, motet, 8vv, *D-Bsb*

Kommt, ihr Engel und wieget, motet 6vv, Grossenlupnitz Church, Eisenach

Der Herr segne dich, motet, 8vv, Grossenlupnitz Church, Eisenach

4 funeral anthems, 4–8vv (Gotha, 1688–99)

Tyrocinium musices, das ist Erster Angang zur Singkunst [or Fundamente] (Gotha, 1710)

G. KRAFT

**Schmieder, Wolfgang** (*b* Bromberg, 29 May 1901; *d* Freiburg, 8 Nov 1990). German music librarian. He studied musicology at Heidelberg University with Kroyer and Moser, and philology, German literature and art history as secondary subjects; in 1927 he took the doctorate at Heidelberg with a dissertation on melodic construction in the lieder of Neidhart von Reuental. After serving as assistant lecturer in the musicology department at Heidelberg (1927–30), he studied librarianship at the Sächsischen Landesbibliothek, Dresden, and at the Leipzig University Library. In 1934 he passed the state examination for administration of specialist libraries in Leipzig, taking an additional examination in the handling of printed music. After acting as librarian at the Technische Hochschule in Dresden (1931–3), he became director of the archives of Breitkopf & Härtel in Leipzig (1933–42). In 1946 he founded the music division of the City and University Library in Frankfurt am Main, which he then directed until 1963. Schmieder's extensive work in music bibliography and manuscript and source studies was dominated by his *Bach-Werke-Verzeichnis*, a basic tool for Bach research.

WRITINGS

*Zur Melodiebildung in Liedern von Neidhart von Reuental* (diss., U. of Heidelberg, 1927); extracts in *SMw*, xvii (1930), 3–20

ed.: P. Spitta: *J.S. Bach* (Leipzig, 1935, 4/1954) [abbreviated edn with notes and appxs]

'Johann Sebastian Bach als Briefschreiber', *BJb 1940–48*, 126–33

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'Die Handschriften Johann Sebastian Bachs', *Bach-Gedenkschrift*, ed. K. Matthaei (Zürich, 1950), 190–203

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with G. Hartwieg: *Kataloge der Herzog-August-Bibliothek Wolfenbüttel*, xii, xiii: *Musik: alte Drucke bis etwa 1750* (Frankfurt, 1967)

EDITIONS

*Lieder von Neidhart von Reuental*, DTÖ, lxxi, Jg.xxxvii/1 (1930)

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A. Kersting: 'Fünfzig Jahre Musik- und Theaterabteilung der Stadt- und Universitätsbibliothek Frankfurt am Main', *Forum Musikbibliothek* (1998), 74–84

HANS HEINRICH EGGEBRECHT

**Schmiedt, Siegfried** (*b* Suhl, Thuringia, *c*1756; *d* Suhl, 1799). German composer and music dealer. From 1786 he was a proofreader for Breitkopf & Härtel in Leipzig, where he dispatched for printing his own and other composers' works with the greatest care (for which J.A. Hiller thanked him in the foreword to his *Allgemeines Choral-Melodien-Buch*). He also produced piano arrangements of stage works, including Dittersdorf's *Hieronymus Knicker* (?1787), *Das rothe Käppchen* (1792) and *Der Schiffspatron* (1793), Mozart's *Der Schauspieldirektor* (1792), *Così fan tutte* (?1794) and *La clemenza di Tito* (?1795) and probably some by Hiller, all published by Breitkopf & Härtel. In 1796 he opened his own music store with Rau in Leipzig, but two years later it had closed and he returned to Suhl.

Schmiedt was praised by his contemporaries as an excellent song composer who combined distinguished learning with his talent as a pianist and composer (*GerberNL*). He was a charming, unassuming figure among the Rococo song and keyboard composers in Leipzig, and his works show the influence of both the Berlin lied school and Hiller's philanthropic, folklike lieder. His settings of A.F. Langbein's poems are light-hearted little songs with French ornamentation and Italian coloratura; the clavichord may have been the most suitable accompanying instrument for these delicate pieces and his numerous other lieder. His graceful and fashionable keyboard pieces, likewise music for use in the home, are best played on the clavichord or fortepiano.

WORKS

*printed works published in Leipzig unless otherwise stated*

Stage: Die Feier des 18. Jahrhunderts (melodrama, 1, C.F. Schlenkert), vs (1794); Melida (op), vs (1797)

Lieder: pieces in Clavier- und Singstücke, i–ii (1786–8); Auswahl aus Langbeins Gedichten (1790); Fröhliche und gefühlvolle Lieder (1794); Es lebe Freund Bacchus, drinking-song (1796); Lied der Schwermuth (F. von Matthisson), 4vv, insts, *D-Bsb*; some songs in contemporary anthologies

Other vocal: Hymne an die Tonkunst (C.F.D. Schubart), 1v, kbd (1792); Gesang am Grabe der unglücklichen Königin Marie Antoinette (U. von Schlippenbach), 1v, kbd (1793); Herr, lass dir unsern Lobgesang (cant.), *D-GOl*; Die Feyer der Christen bey der Krippe Jesu; 2 psalms; Nun keine Thräne mehr (cant.); Wenn ich, o Schöpfer (cant.); Was kann ich, grosser Gott (ode)

Inst: pieces in Clavier- und Singstücke, i–ii (1786–8); 3 Sonaten, hpd/pf (1787); 6 kleine und leichte Sonaten, hpd/pf, i–ii (1788–91); 6 sonatines, op.1, kbd (St Petersburg and Gotha, 1795), cited in *GerberNL*, lost; 12 deutsche Tänze, pf 4 hands, lost

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DIETER HÄRTWIG

**Schmit, Camille** (*b* Aubange, 30 March 1908; *d* Limelette, 11 May 1976). Belgian composer and organist. At the Brussels Conservatory he studied the organ with Malengreau, fugue with L. Jongen and composition with J. Jongen. He was organist at Longwy (1923–39) and at Arlon (1940–48), and then he taught harmony (1947–59) and counterpoint (1959–66) at the Liège Conservatoire. From 1966 to 1973 he directed the French section of the Brussels Conservatory. His creative output may be divided into two periods: in the first he was strongly influenced by Stravinsky, but in 1948 he turned, under Souris' influence, to the 12-note system. He had already written the atonal Woodwind Trio (1945) in furtherance of his wish to compose objective music, although the orchestral *Trois préludes joyeux* (1946) have a discreet touch of irony. The Music for Piano and Orchestra (1949) has a powerful dramatic atmosphere, despite the sobriety of the dialogue between the soloist and the ensemble. In later works the constraints of serial writing did not inhibit Schmit's originality: his Eluard song *La halte des heures* (1958) accords equal importance to the voice and to the piano, the latter being treated like an orchestra, so as to bring out the multiple suggestions of the text. Further works include a Piano Concerto (1955) and other orchestral music, instrumental pieces, *mélodies*, cantatas and choral works. His music is published mainly by CeBeDeM, Leduc and the Société d'Editions Musicales. Schmit has withdrawn a great number of works from his catalogue.

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HENRI VANHULST

**Schmitt, Bernhard.** *See* SCHMID, BERNHARD (i).

**Schmitt, Florent** (*b* Blâmont, Meurthe-et-Moselle, 28 Sept 1870; *d* Neuilly-sur-Seine, Paris, 17 Aug 1958). French composer, pianist and critic. Throughout his life, Schmitt was valued for his independent spirit and refusal to be identified with any school or group. In a time when many composers embraced Impressionism, his music, albeit influenced by Debussy, was admired for its energy, dynamism, grandeur, and virility, for its union of French clarity and German strength. While some works, especially youthful ones, reveal a desire to please and are sometimes facile, many others refuse lyrical abandon and sentimentality and are formed of a wilful and premeditated complexity as well as a passion for strong bold colours, violent emotions and extreme contrasts. Schmitt was considered a pioneer during his lifetime, rejected by some and embraced by others for a style that influenced and helped prepare for later innovations by Stravinsky, Ravel, Honegger and Roussel.

Schmitt was born in Lorraine near the German border. His parents loved music and assiduously controlled what he listened to, steering him toward the Classical and German Romantic repertories. His father hoped he would become an organist. At 17 he entered the Nancy Conservatoire where he studied the piano with Henri Hess and harmony with its director, Gustave Sandré. According to his biographer Pierre-Octave Ferroud, Schmitt's most significant musical experience during this period was Franck's Violin Sonata. In October 1889 he was admitted to the Paris Conservatoire where he earned second prizes in harmony classes with Dubois and Lavignac. Although he never reached distinction in his fugue studies with Gédalge, he was allowed to pursue composition with Massenet (1890) and Fauré (1896). During his military service at Saint-Cloud, he played the flute under music director Jean Gay, a student of d'Indy. In the 1890s Schmitt began a life-long friendship with Ravel, also in Fauré's composition class, met Debussy at the Aubèrge du Clou, and was often seen in 'interminable discussions' with Satie. He also frequented concerts of Russian music and indulged his interest in Wagner, according to Henri Busser, by reputedly attending all performances of *Lohengrin* at the Opéra. When Richard Strauss conducted his works at the Concerts Lamoureux in 1899, Schmitt encountered a composer whose style he was soon to embrace.

Between 1894 and 1900, Schmitt had vocal, piano and chamber music performed at eight concerts of the Société Nationale. But much of his time was spent writing works for five Prix de Rome competitions: *Mélusine* (1896), *Frédégonde* (which won him the second prize in 1897), *Radegonde* (1898), *Callirhoé* (1899) and finally *Sémiramis* (first prize in 1900). Eugène and Edouard Adenis's story for the winning cantata deprives the queen of her heroic stature and contributions to civilization. Schmitt uses musical means to make the banality of the love story seem tragic. Saint-Saëns, Reyer and Massenet argued for his prize, but it was the painters on the jury who made the vote definitive. The Concerts Colonne performed the work on 11 December 1900.

Schmitt's three years in and immediately after his return from Rome were among his most productive. There he befriended the architects Paul Bigot and Tony Garnier. At the same time, he indulged his passion for travel, undertaking trips to Russia and North Africa, and in the autumn of 1903 accepting a French government mission to visit Greece and Turkey. Travel represented to him a symbol of freedom and a release from intellectual and social boundaries. Some of the works he composed during this time reflect these experiences: the piano duets, *Feuillets de voyage* and *Reflets d'Allemagne* (eight waltzes inspired by German and Austrian towns), the orchestral suite *Musiques en plein air* and the symphonic poem *Sélamik* (inspired by Islam and conceived for military band).

The works from this period, especially his *envois* from Rome, established his reputation as an innovator. Whereas, among the earlier piano works, *Soirs* suggests Schumann and *Musiques forains* Chabrier, his *Nuits romaines* (1901) anticipates the orchestral approach to the piano in Ravel's *Miroirs*. Schmitt extended this pianistic writing in his first-year *envoi*, the first movement of his Quintet (completed in 1908). In this three-part cyclical work of vast dimensions and complex construction, the composer astonished with what seemed like pianistic endurance tests – startling juxtapositions using the entire range of the piano, long chromatic lines in frenetic crescendos and extended writing for piano on four staves as the strings reduce to static trills. The music proceeds from one contrasting texture to another, some dense and fiery, others more lyrical and ethereal. The Quintet turned chamber music into something heroic in intent and epic in scope. Critics, such as in America where Schmitt himself played it on his 1932–3 tour, considered it one of the pre-eminent chamber works of its time.

Schmitt's second-year *envoi*, a symphonic poem inspired by the Ramayana, *Combat des Rakasas et délivrance de Sîta* (lost in a 1910 flood), and his chorus with orchestra, *Danses des devadasis*, continue his interest in evoking distant civilizations and show a preference for implicit rather than explicit musical narration. A third-year *envoi*, the *Etude pour le Palais hanté d'Edgar Poe*, dedicated to the influential music critic Willy, refuses to follow the text literally, instead suggesting the fantastic vision elicited by Mallarmé's translation. Both these works prepared for his subsequent setting of a Robert d'Humières poem, *La tragédie de Salomé*. This 1907 ballet began as a commission from Jacques Rouché for Loie Fuller and the Théâtre des Arts. In it, the sea acts as 'magical mirror', the drama and music called upon to 'comment on the demonic phantasmagoria'. Schmitt expanded the original scoring for 20 instruments into a fully orchestrated symphonic poem in 1910. The prelude begins in the spirit of Debussy, with melancholic arabesques and tritones on the english horn, intercutting between various timbres at the bar line. Part two begins with a pentatonic scale in the harps and uses wordless female voices, beginning with a soloist offstage doubled by an oboe, the voices increasing in number as the intensity grows. As in many orientalist works, Schmitt uses erotic dancing and hysteria as occasions for musical innovation. In the animated 'Danse des éclairs', during which Salomé was to appear nude for an instant, and the 'Danse de l'effroi', in which a storm was to erupt as she danced, the rhythmic syncopations, polyrhythms, percussively treated chords, bitonality, and scoring anticipate those of Stravinsky's 'Danse sacrale' from *The Rite of Spring*. After its concert première on 8 January 1911 and the first staged production at the Théâtre du Châtelet with Natalie Trouhanova, Stravinsky, to whom the 1910 version is dedicated, wrote to Schmitt, 'I am only playing French music – yours, Debussy, Ravel'. As he was composing *The Rite* Stravinsky admitted, 'I confess that [*Salomé*] has given me greater joy than any work I have heared in a long time'. The ballet became one of Schmitt's best-known works. Karsavina danced it at the Ballets Russes in 1913 and Ida Rubinstein at the Opéra in 1919.

Schmitt's most important *envoi* was his last, Psalm xlvii (xlvi in the Vulgate). At its première in December 1906, Nadia Boulanger played the organ and Henri Busser conducted. Although the orchestral juxtapositions and middle-section harp and woodwind textures recall Debussy's style, the work aims for something else. With its text glorifying God, its imitative counterpoint, extensive brass, and exalted expressivity, this work gave renewed vitality to the polyphonic tradition. At the same time, its frenetic movement, violent accents, bold harmonies and audacious contrasts defied the convention of religious music. Many considered it more Semitic than Christian, reflecting the awesome power and mystery of the Old Testament. The work helped inaugurate a new era in religious music, foreshadowing that of Lili Boulanger, Honegger, Stravinsky and Roussel.

The solid construction, extreme colours, and sometimes violent emotions of his *envois* make of Schmitt a musical 'Fauve'. Yet he also had an ironic, humorous side, perhaps influenced by Chabrier. His *Marche burlesque* from *Feuillets de voyage* seems to parody Lenepveu's march from *Jeanne d'Arc*: it was first performed at the Société Nationale a year after Ravel lost the Prix de Rome to a Lenepveu student. The military march from his *Humoresques* ironically ends by fizzling out. Other works too express this tendency: his *Serenade burlesque* for piano, *Pupazzi* (a musical commentary on 18th-century *commedia dell'arte* figures turned into a ballet for the Théâtre des Arts in 1912), *Musiques foraines* (duets about parades, clowns, elephants and wooden horses), his indolent march of the comic, *Fonctionnaire MCMXII* (subtitled 'inaction in music') and his *Ronde burlesque* taken from a hypothetical ballet about underwater battle.

After World War I, during which he wrote for chorus and military band, Schmitt continued in the directions established by his *envois*. Composing for the piano remained a preliminary activity to later orchestrations and ballets (such as *Le petit elfe ferme-l'oeil* staged in 1924 and *Reflets*, staged in 1932). The orientalism of *Légende* for viola, violin or saxophone and orchestra returns in his incidental music for Gide's *Antoine et Cléopatre* (1920) in which he revisits the brutality and colour of the Orient and sets battle scenes alongside orgies, a ferocious Cleopatra next to a languourous one. If *Salomé* expresses the conflict between two religions, *Antoine et Cléopatre*, his only incidental music for the stage, is the conflict between two civilizations. Ida Rubinstein danced in the première at the Opéra on 14 June 1920. She also appeared in Serge Lifar's choreography for Schmitt's *Oriane et le Prince d'amour*, a ballet evoking the troubadours which had its première at the Opéra in 1938. Schmitt also returned to Biblical tales in his *Danse d'Abisag* taken from the book of Kings and his music to accompany a film based on Flaubert's *Salammbô*. The latter flopped when it was shown at the Opéra in 1925 because of the mediocre quality of the film, the excessive orchestration and the audience's discomfort with the new genre.

Schmitt emerged as one of the most important French composers of his generation. While Satie told young composers to 'kill yourselves rather than orchestrate as badly as Florent Schmitt', others admired him as the 'Wild Boar of the Vosges'. In 1922–4 he was Director of the Lyons Conservatoire and in 1924 was sent to represent France at the ISCM Festival in Prague. In September 1931, he was awarded the Légion d' Honneur. His American tour in 1932–3, including Koussevitzky's première of his *Symphonie concertante* in Boston, along with performances in Moscow in 1934, confirmed his international standing. In 1936 he beat Stravinsky in a vote of 28 to 4 for Paul Dukas' seat at the Institut.

During World War II, Schmitt continued to be very active. A fierce nationalist, he was also thought to have sympathized with the Vichy regime. The Association de musique contemporaine, of which he was president, and the *Revue musicale* sponsored a festival of his chamber music at the Ecole Normale in February 1942. His *Quatre poèmes de Ronsard*, though modernist in their complexity and difficult to perform, were praised for achieving a harmonious balance between contradictory aspects of his aesthetic. His music on this programme – chamber works such as *A tour d'anches* for woodwind trio and piano, and *En bonnes voix* for six *a cappella* choruses – announced the direction his music would take in his final years. Besides numerous choruses setting Latin texts and culminating in a Mass (1958), major works include a String Trio first performed by the Pasquier Trio, a Quartet for the Calvet Quartet, and his Symphony first given at

the Strasbourg Festival on 15 June 1958. Critics found in this last work the achievement of a harmonious equilibrium between power and lightness, violence and meditative calm.

Throughout his life, Schmitt worked as a critic, writing for *La France* before 1913 and later for *Revue de France* and *Le temps* (1929–39). His sarcasm, irony and penchant for wit were sometimes disconcerting, but often insightful. This outlet allowed him to promote Chabrier, Lalo, Franck, Saint-Saëns and especially Fauré as responsible for a renaissance of 'pure music'. It also documents his fascination for Rimsky-Korsakov (his *Golden Cockerel* more than *Antar* or *Sheherazade*), Stravinsky (his early ballets and especially, *The Nightingale* more than *Mavra*, *Oedipus rex* and *Le baiser de la fée*), and Schoenberg (especially *Pierrot lunaire*, but not the serial works). Schmitt used his influence to welcome jazz, radio and recordings.

WORKS

DRAMATIC

La tragédie de Salomé (ballet, after R. d'Humières), op.50, 1907, Paris, 1907, rev. as sym. poem, 1910; (Durvaci (ballet, after M. Calvocorassi) (1911), unfinished; Le petit elfe ferme-l'oeil (ballet, after H.C. Andersen), op.73, 1912–23, Paris, OC, Feb 1924; Antoine et Cléopatre (incid music, A. Gide, after W. Shakespeare), op.69, Paris, Opéra, 14 June 1920; Fonctionnaire MCMXII 'Inaction in Music' (film score, after R. Gignoux) op.74, 1924; Salammbô (film score, after G. Flaubert), op.76, 1925; Oriane et le prince d'amour (ballet, after C. Séran), op.83, 1933, Paris, Opéra, 1938; Essais de locomotives (film score), op.103, 1943; Jardin secret (ballet), 1953

ORCHESTRAL

En été, op.10, 1894; Marche de la classe en route vers les libres azurs, band, 1894; Musiques de plein air, op.44, 1897–1900; Combat de Rakasas et délivrance de Sitâ, 1898; Le palais hanté (after E.A. Poe), op.49, 1900–04; Scherzo vif, op.59, vn, orch, 1903–10; Kermesse, waltz, op.80, 1903–27; Sélamlik, sym. poem, band, op.48, 1904–6; Dionysiaques, op.62, band, 1913; Rêves, op.65, 1913–15; Légende, op.66 va/vn/a sax, orch, 1918; Dance d'Abisag, op.75, 1925; Final, op.77, vc, orch, 1926; Ronde burlesque, op.78, 1927; Salammbô, orch suite, 1927 [from film score]; Symphonie concertante, op.82, pf, orch, 1928–31; Çançunik, op.79, 1929; Enfants, op.94, small orch, 1938; Janian, op.101, str, 1941; Scènes de la vie moyenne, op.124, 1950–52; Introït, récit et congé, op.113, vc, orch, 1951–2; Sym. no.2, op.137, 1956

VOCAL

With orch: Mélusine (cant., F. Beissier), 1896; Frédégonde (cant., Morel), 1897; Radegonde (cant., Collin), 1898; Callirhoé (cant., E. and E. Adenis), 1899; Sémiramis (cant., Edouard Adenis), op.14, S, T, B, chorus, orch, 1900; Danses des Devadasis, op.47, S, chorus, orch 1900–08; Chansons à 4 voix, op.39, SATB, orch/pf 4 hands, 1903–5; Ps xlvii, op.38, S, chorus, orch, org, 1904; Chant de guerre, op.63, T, male vv, orch, 1914: Fête de la lumière, op.88, S, chorus, orch, 1936; L'arbre entre tous, op.95, chorus, orch, 1939; 5 choeurs en 20 minutes, op.117, solo vv, chorus, orch, 1949–51; Le chant de la nuit, op.120 (F. Nietzsche), S, A, T, B/SATB, pf/orch, 1949–51

Chorus, chbr ens/kbd: Hymne funèbre, op.46 no.1, T, male chorus, band, 1899, unpubd; 3 chants en l'honneur d'Auguste Comete, op.71, Mez, Bar, chorus, 10 str, 1921; 3 liturgies joyeuses, op.116, 4vv, org ad lib, 1948–51; Laudate, pueri, Dominum, op.126, chorus, org ad lib, 1952; Oremus pro pontifice, op.127, chorus, org ad lib, 1952; Quinque cantus – Ad benedictionem sanctissimi sacramenti, op.121, chorus, org ad lib, 1952; 5 Refrains, op.132, 3vv, pf, 1952–4; Domine, Dominus noster, op.119, 4vv, org ad lib, 1956; Mass, op.138, 4vv, org, 1958

Unacc. choral: La tête de Kenwarc'h (C.M.R. Leconte de Lisle), op.114, male vv, 1894–1949; 3 choeurs, op.40, 1896–1913; Hymne à l'été (A. Silvestre), op.61, 1898–1913; 5 motets, op.60, 1914–17 [orig. chorus, org]; 6 choeurs, op.81, 4 female vv, 1930–31, also acc. orch; En bonnes voix, op.91, 6 choruses, 1938: A contre-voix, op.104, 1943; Conseil tenu par les rats (J. de La Fontaine), op.123, 4 male vv, 1950; Fables sans morales (La Fontaine), op.130, 4vv, 1954: De vives voix, op.131, 3vv, 1955; Psaume cxii et 2 cantiques, op.135, male chorus/4 male vv, 1956

1v, pf (unless otherwise stated): 2 mélodies, op.2, 1890–91; O salutaris, op.1, 1891; 3 Songs, op.21, 1891–7; 3 mélodies, op.4, 1892–5; 2 Chansons, op.55, 1892–11; 2 Chansons, op.18, 1895–1901, orchd; Les barques, op.8, 1897, orchd; Tristesse au jardin, op.52, 1897–1908, orchd; Musique sur l'eau (A. Samain), op.33, 1898, orchd; Soir sur le lac (H. Gauthier-Villars), op.9, 1898–9; Demande (J. Forestier), op.20, 1901, orchd; 4 lieds, op.45, 1901–12, orchd; Belle meunière (P. Arosa), 1904, unpubd; Vocalise, op.30, S, pf, 1906; Kerob-shal, op.67, 1919–24, orchd; 3 Trios, op.99, 3 female vv, pf, 1941–2, orchd; 4 poèmes de Ronsard, op.100, 1941–2, orchd; 3 chants, op.98, 1943, orchd; 4 monocantes, op.115, 1949–50, arr. 1v, 5 insts; 3 poèmes de Robert Ganzo, op.118, 1949–3; 3 Duos, op. 136, 1957

CHAMBER

4 or more insts: Pf Qnt, op.51, 1902–8; Andante et scherzo, op.35, hp, str qt, 1906; Lied et scherzo, op.54, hn/vc, 9 wind, pf, 1910; Suite en rocaille, op.84, fl, str trio, hp, 1934; A tour d'anches, op.97, ob, cl, bn, pf, 1939–43; Hasards, op.96, pf qt, 1939–44; Sax Qt, op.102, 1941–3; Qt, op.106, 4 fl, 1944–9: Qt, op.109, 3 trbn, tuba, 1946; Str Qt, G, op.112, 1947; Chants alizés, op.125, wind qnt, 1950–52; Sextet, op.128, 6 cl, 1952; Pour presque tous les temps, op.134, fl, pf trio, 1955

2-3 insts: Scherzo-pastorale, op.17, fl, pf, 1889–1912; Chant du soir, op.7, vn, pf, 1896; 5 pièces, op.19, vn/vc, pf, 1898-1913; Chant élégiaque, op.24, vc, pf, 1899–1903, orchd 1911; 4 Pieces, op.25, vn, pf, 1903; Sonate libre en 2 parties enchaînées, op.68, vn, pf, 1918–19; Sonatine en trio, op.85, fl, cl, pf/hpd, 1934–5, arr. pf trio (1935); Minorités, op.93, fl, vn, pf, 1938; Str Trio, op.105, 1944–6; Habeyssee, op.110, vn, pf, 1947, orchd; Suite, op.129, fl, pf, 1953–9, orchd; Suite, op.133, tpt, pf, 1954, orchd; Andantino, op.30/1, cl, pf 1927 [arr. of Vocalise, S, pf, 1906]

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Pf solo: 3 Preludes, op.3, 1890–95; Soirs, op.5, 1890–96; Musiques intimes, bk 1, op.16, 1891–1901; 2 Pieces, op.12, 1892–9; 9 Pieces, op.27, 1895–1903; Ballade de la neige, op.6, 1896; 4 Pieces, op.46, 1898–1903; Musiques intimes, bk 2, op.29, 1898–1904; (répuscules, op.56, 1898–1911 Nuits romaines, op.23, 1901; Pièces romantiques, op.42, 1901–8; 3 Little Pieces, op.13, 1902; 3 valses nocturnes, op.31, 1902–3; Petites musiques, op.32, 1906; Pupazzi, op.36, 1907, orchd [choreographed into ballet for L. Fuller]; 8 Easy Pieces, op.41, 1907–8, org. pf 4 hands; 1911; 2 Pieces, op.57, 1911, also for hp; Une semaine du petit elfe ferme-l'oeil, op.58, 1912 [orig. pf 4 hands, orchd as Les songes de Hialmar, op.73]: Ombres, op.64, 1913–17, orchd; Mirages, op.70, 1920–21, orchd; In memoriam Gabriel Fauré, op.72, 1922–35, orchd; Chaîne brisée, op.87, 1935–6, orchd; 3 danses, op.86, 1935, orchd: Suite sans esprit de suite, op.89, 1937, orchd; 2 Pieces, op.90, 1937–8; Small Gestures, op.92, 1940

Pf 4 hands: Marche spectrale, 1893; orchd, unpubd, Musiques foraines, op.22, 1895–1902; Rhapsodie parisienne, 1898, orchd; 7 Pieces, op.15, 1899, 4 orchd; Feuillets de voyage, op.26, 1903–13, orchd; Reflets d'Allemagne, op.28, 1905, orchd [arr. as ballet, 'Reflets' (1932), perf. 20 May 1932]; Sur 5 notes, op.34, 1906; 3 pièces récréatives, op.37, 1907; Humoresques, op.43, 1911

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JANN PASLER

**Schmitt, Georgius Adamus Josephus.** *See* SCHMITT, JOSEPH.

**Schmitt, Joseph** [Georgius Adamus Josephus] (*b* Gernsheim am Rhein, bap. 18 March 1734; *d* Amsterdam, 28 May 1791). German composer and music publisher, active in the Netherlands. His musical education under Carl Friedrich Abel must have taken place in Dresden before 1758, the year Abel left the Hofkapelle there and settled in London. On 2 October 1753 Schmitt took vows at the Cistercian monastery at Eberbach im Rheingau, where he wrote many sacred and secular works. On 9 October 1757 he was ordained priest. From 1763 at the latest the care of the music in the monastery seems to have been entrusted to him as *regens chori*. Before 1767 he established a connection with the music publisher J.J. Hummel in Amsterdam, who from this time until 1773 took six luxuriously printed collections of instrumental pieces by Schmitt into his catalogue. In 1771 payments by the monastery for music abruptly ceased, and by 1774 Schmitt had printed his op.7 in Amsterdam under his own imprint. (His setting of the Dutch *Evangelische gezangen*, 1783, and entry into the Amsterdam lodge 'La Charité' cannot, in view of the toleration of the Enlightenment, serve as proof that he had renounced his priesthood.)

In Schmitt's early years in the Netherlands he earned his livelihood from his publishing firm (which at first brought out only his own compositions) and perhaps by teaching, as is indicated by his *Principes de la musique dédiés à tous les commençans* and by the violin duos op.8 (1773–4) which exhibit a strong didactic bias. When the Felix Meritis Society of Amsterdam opened a new building in 1788, Schmitt was appointed director of the music section. At his death he was succeeded in this post by Bartholomeus Ruloffs, and in his publishing firm by Vincent Springer (a relative of Schmitt's by marriage), a basset-horn player who continued the business until the end of the century.

Joseph Schmitt is hopelessly confused in early literature with Karl Joseph Schmitt, a native of Eltville (Rheingau) who worked as a music director in Amsterdam and Frankfurt. Joseph's importance can be appreciated only from a full consideration of his various activities – as teacher, music director, publisher, and above all as composer. Knowledge of him as a teacher is handicapped by the absence of the violin method ascribed to him (the *Principes de la musique* contains merely elementary information on general music teaching) and of the names of important pupils. As director of the Felix Meritis concerts, however, whose functions were later taken over by the Amsterdam Concertgebouw, Schmitt occupied the most important musical post that Amsterdam could then offer. As a publisher he was in keen competition with Hummel – a catalogue of 1793 cited by Gerber apparently carried over 500 titles. Works published by Schmitt and Springer achieved wide international distribution, particularly in the Scandinavian countries, where they were the primary means of making known the works of the Viennese Classical composers (Schmitt's was principally a reprint firm).

The range of Schmitt's compositions covers church music, symphonies, concertos, chamber music in various combinations and a few sacred songs. As early as 1773 Burney praised 'the boldness, spirit and accuracy' of Schmitt's string trios. Contemporary writers gave prominence to the 'Feuer, Erfindung und Gesang' of his op.1 (J.A. Hiller, ed.: *Wöchentliche Nachrichten die Musik betreffend*, ii, Leipzig, 1767/*R*, p.187) and expressed the opinion that his works needed no special recommendation because of the author's well-established reputation (C.F. Cramer, ed.: *Magazin der Musik*, i, Hamburg, 1783/*R*, p.73). The blind flautist F.L. Dülon, Schmitt's fellow pupil under Abel, asserted in 1808 that Schmitt's compositions were certainly not the equal of Abel's, but that in 'ardour, boldness and sublimity' they were 'fashioned throughout with the same purity of texture . . . and facility of style' (Wieland). The masses, Requiem and *Te Deum* presumably originated during the Eberbach period, and in view of the ample layout and the instrumentation, which ranged far beyond the resources of the monastery, must have served only for festal occasions. Schmitt's preference for instrumental music is already apparent in the frequently rather meagre treatment of the voice parts, which often had to negotiate unvocal passages in the fugal movements.

The foremost musical influence in Schmitt's youth must have been his teacher Abel, and through him the neighbouring Mannheim symphonists and the Mainz composer J. Zach. In form and thematic construction, Schmitt's music closely followed the example of Mannheim. Smooth, elegant melodic lines, interlaced with conventional figures in allegro movements, are counterpoised by adagios of a delicate cantabile which even his contemporaries singled out for praise. In his Amsterdam years the influence of his publishing associations with the works of the Viennese Classical composers must have had an effect: the melodic substance becomes more pithy and thoughtful, the groups of themes are formally more broadly devised and are more contrasted, the development gains in significance, slow introductions appear in the first movements, and the instrumentation is extended (see the Sinfonie pastorale op.18). More than a dozen of

Schmitt's works have been wrongly attributed to Haydn. The lost vocal compositions of the Felix Meritis concerts, with their bizarre experiments in tone-painting (e.g. the igniting of gunpowder), seem to have appealed to contemporary amateur taste.

WORKS

*printed works published in Amsterdam*

Syms.: 2 in 6 pièces de musique, op.1 (before 1767), no.1 in facs. (Leipzig, n.d.); 6 syms., op.6 (1773); Sinfonie à grand orchestre, op.12 (before 1781); 3 sinfonies à grand orchestre, op.14 (before 1784); Sinfonie pastorale, op.18 (*c*1793); 6 sinfonies périodiques (1768–76)

Other orch: Concertino, 2 vn, 2 va, 2 hn, b (before 1775); Concerto grosso, 2 vn, va, vc, insts, bc (before 1778); Conc., 2 fl, op.15 (before 1783), ed. E.F.W. Bodensohn (Baden-Baden, 1983); Marche à plusieurs instruments (*c*1785); Va Conc., *CZ-Pnm*, ed. B. Päuler (Winterthur, 1995)

Chbr: 6 pièces de musique, op.1 (before 1767), incl. 2 qnts, 2 qts; 6 trios, 2 vn, vc, op.2 (1768–9); 6 Qts, fl, vn, va, vc, op.3 (1770); 6 sonates, 2 vn, vc, op.4 (1772), no.1 in facs. (Leipzig, n.d.); 6 Str Qts, op.5 (1773); 6 trios, 2 vn/fl, vc, op.7 (1773–4), no.2 ed. E.F.W. Bodensohn (Baden-Baden, 1989); 6 duos, 2 vn/(vn, vc), op.8 (1773–4); 3 Qts, pf/hpd, fl, vn, vc, op.9 (1776); 6 Qts, fl, vn, va, vc, op.10 (before 1778); 6 trio, 2 vn/(vn, va), vc, op.11 (*c*1778), ed. E.F.W. Bodensohn (Baden-Baden, 1989); 6 trios, fl, vn, vc, op.13 (before 1782), no.4 ed. W. Höckner (Copenhagen, n.d.); 3 trios, fl, vn, vc, op.16 (*c*1784), ed. E.F.W. Bodensohn (Baden-Baden, 1989–90); Pot pourri à 4 couleures, 2 vn, vc (before 1785); Str Qt, op.17 (*c*1793); 2 qnts, 2 vn, 2 va, vc, 2 hn ad lib, *D-HER*, *I-MOe*, *S-L*; 6 str qts, *A-Wn*, *CZ-Bm*, *D-Bsb*, *Rtt*

Vocal: Melodijen tot de evangelische gezangen voor Godzoekende Christenen (1783); 3 Missa solemnis, *D-EB*, *F*, *I-MOe*; Mass, D, Augustinerkloster, Münnerstadt; Mass, d, *CH-SO*; Requiem, *D-BAR*, *TEGha*; TeD, 4vv, insts, *LEm*

For lost works, see Dunning

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A. Gottron: 'Musik in sechs mittelrheinischen Mannerklöstern im 18. Jahrhundert', *SMw*, xxv (1962), 214–30

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ALBERT DUNNING

**Schmittbaur** [Schmittbauer], **Joseph Aloys** (*b* Bamberg, 8 Nov 1718; *d* Karlsruhe, 24 Oct 1809). German composer, conductor and glass harmonica maker. He received his musical education from the organ builder J.P. Seuffert in Würzburg and was a musician at the Rastatt court from about 1745 until its dissolution in 1771. There he was Konzertmeister in 1762 (leading the orchestra from the harpsichord) and Kapellmeister from 1765. In 1772 he became Konzertmeister at the Karlsruhe court, but in 1775 he went to Cologne as Kapellmeister at the cathedral and director of public concerts. Although his stay was brief, he had a lasting influence on Cologne's musical life through his sacred compositions (in particular his mass for Epiphany, 1776, published in 1781) and through his introduction of modern orchestral methods in the style of Mannheim. In 1777 he accepted an invitation to return to Karlsruhe as Kapellmeister, and was also active there as a teacher and maker of glass harmonicas, whose range he extended from two octaves to four (*c* to *c''''*). At his retirement in 1804 (he was honoured with the title Oberkapellmeister in 1806) his son, Abbé Ludwig Joseph Schmittbaur (1755–1829), a lieder composer, took his place at court; two other sons, August (*b* 1763), a clarinettist and flautist, and Nepomuk, a violinist, also belonged to the Karlsruhe Hofkapelle, and his daughter Therese was known as a singer and keyboard player in the 1770s.

Schmittbaur's compositions were highly esteemed in the 1780s but his pre-Classical style, for example in his symphonies patterned on the Mannheim school, was soon outdated. His serenata *L'isola disabitata*, shows the influence of Jommelli, who was in Stuttgart after 1753; his later serenata for the wedding of the Crown Prince Karl Ludwig in 1774, *Endymion*, reflected the opera reforms of Gluck, whom he knew personally. Several of his chamber works were published, including a Paris print of six quartets for flute and strings falsely attributed to Haydn. His most famous pupil was Marianne Kirchgässner, who used a glass harmonica made by Schmittbaur when she improvised for Mozart in 1791.

WORKS

*Principal sources: A-Wgm, B-Bc, CH-Bu, D-Dl, DS, KA, KNh, SWl*

VOCAL

Stage: L'isola disabitata (serenata, 1, P. Metastasio), Rastatt, 1762, only pubd lib extant; Die stumme Liebe (Spl, G.L. Korn), Rastatt, 1767; Imeneo in Atene (?os, S. Stampiglia), Rastatt, *c*1768; Herkules auf dem Oeta (Vorspiel mit Gesang, 1, J.B. Michaelis), Hanover, Schloss, 4 June 1771 [also attrib. J.F. Gräfe, A. Schlager or Schweitzer]; Il re pastore (?os, Metastasio), Rastatt, *c*1772; Lindor und Ismene (Spl, F.J. Soden von Sassanfort), Karlsruhe, 1771, rev. as Ein Grab in Arkadien, 1779, song in Bibliothek der Grazien, i (Speyer, 1789), *D-Hs*; Endymion (Operette/serentata, Metastasio), Karlsruhe, 1774, only pubd lib extant; Schuss von Gänsewitz, oder Betrug aus Liebe (H.F. Möller), Karlruhe, 3 Jan 1787; Epilog am Karlstag, ? Karlsruhe, 1788

Sacred: lied in Die Tochter Sion (Cologne, 1778); Missa, D, 4vv, orch, op. 1 (Speyer, 1781) [Dreikönigsmesse]; 4 masses, 4vv, orch; Passio secundum Matthaeum; Requiem, 4vv, insts, ed. H.P. Eisenmann (Magdeburg, *c*1995); Stabat mater, reconstructed H.P. Eisenmann (Magdeburg, *c*1994); many other pieces, incl. 14 offs, 4 psalms, lits etc. (see Niemöller, *Rheinische Musiker*, 1962)

Cants.: Scherzo pastorale, *c*1759; Prol, S, orch, 1782; Oster-Cantate, oder Die Freunde am Grabe des Erlösers (J.C. Walz), 1782, aria in Neue Blumenlese für Klavierliebhaber (Speyer, 1784); 3 for 1v, orch, in Blumenlese für Klavierliebhaber (Speyer, 1782–3); Klagen nach der Abreise der … Madame Todi (Bekman), 2 S, insts (Speyer, 1783); Die Selbstverläugnung (H.J. Tode), 1783; Auf die Geburt eines Landesprinzen (Walz), lib (Karlsruhe, 1784); Friedensfeier in der Schlosskirche (Walz), 1806; Die Ur-Eltern im ersten Gewitter (Denis, after painting by van der Werft), 2 S, B, orch

Other vocal: *c*45 lieder in Blumenlese für Klavierliebhaber (Speyer, 1782–4); other lieder in contemporary collections; 2 It. arias

INSTRUMENTAL

Syms.: 3 à 8, op.2 (Offenbach, before 1777); Sinfonia hypochondrica, before 1782; 2 as op.2 (Berlin and Amsterdam, 1795); 1 for marriage of Elector Maximilian Joseph and Princess Caroline of Baaden (Heilbronn, 1799), ed. H.P. Eisenmann (Magdeburg, *c*1995); many others in MS; 21 advertised by Breitkopf, 1768–75

Concs.: 1 for vn, 1773; 7 for tpt, 1773–4, ?lost; 1 for ob, before 1781; 2 for hn, before 1782; 3 for bn; several for fl

Qts: 5 for fl, 2 vn, vc, with 1 for fl, vn, vc, hpd, op.1 (Mannheim, before 1774; Karlsruhe and Offenbach, n.d.), nos.3 and 6 ed. E.F.W. Bodensohn (Baden-Baden, 1988–?1989), also arr. as 6 quartetto concertant … dal Signor Haydn, op.25 (Paris, 1777); 3 for hpd/pf, fl, vn, b, op.1 (Speyer, before 1781); 4 for hpd/pf, fl, vn, vc, op.1 (Berlin and Amsterdam, 1786); 3 for fl, 2 vn/(vn, va), vc, op.3 (Vienna, before 1787); 3 for hpd, fl, vn, b, op.3 (Offenbach, n.d.); Quartetto périodique no.3, fl, vn, va, vc (Amsterdam, n.d.)

Other chbr: Vn quatro, 1773; Trio, ob, vn, b, before 1781; Sonatina, fl, hpd, vc, in Blumenlese für Klavierliebhaber (Speyer, 1782); 3 trios, 2 fl, vc (Speyer, 1783); 7 divertimentos and partitas, 5–10 wind insts

Kbd: 35 pieces in Blumenlese für Klavierliebhaber (Speyer, 1782–4); 24 Vor- und Nachspiele, org (Heilbronn, 1797), ed. R. Walter (Altötting, *c*1994); 5 préludes et 1 rondo, glass harmonica/pf (Vienna, 1803); 18 syms., hpd; 2 rondos, Prelude; several pieces in contemporary anthologies

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KLAUS WOLFGANG NIEMÖLLER

**Schmitz, (Franz) Arnold** (*b* Sablon, nr Metz, 11 July 1893; *d* Mainz, 1 Nov 1980). German musicologist. He attended school in Metz and then studied piano with Max van de Sandt and composition with A. Beer-Walbrunn, H. Kaun and F. Bölsche at Cologne. After the war he studied musicology, history and philosophy at the Universities of Bonn, Munich and Berlin, where his teachers included Schiedermair, Sandberger, Kroyer, Wolf and Friedlaender. In 1919 he received the doctorate from Bonn University with a dissertation on the young Schumann's conceptions of musical creation. He served as Klemperer's assistant at the Cologne Opera before completing the *Habilitation* at Bonn University in 1921 with a work on the Cologne Jesuit musicians of the 17th century. He taught at Bonn University and, from 1925, at Dortmund Conservatory until 1929, when he became professor at Breslau University and director of the Church Music Institute. After war service he was appointed professor of musicology at the new University of Mainz; he was rector of the university (1953–4 and 1960–61) and retired in 1961.

Schmitz's activities at Bonn naturally led to his research on Beethoven and he became a distinguished but not exclusive specialist in that field. In 1937 he edited the Schiedermair Festschrift *Beethoven und die Gegenwart* and the same year began the series Breslauer Studien zur Musikwissenschaft.

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KARL GEIRINGER

**Schmölzer, Jakob Eduard** (*b* Graz, 9 March 1812; *d* Kindberg, Styria, 9 Jan 1886). Austrian flautist and composer. He played in an orchestra of the Steiermärkischer Musikverein at the age of 13, and in 1825 was for a time a pupil of Theobald Boehm. He studied music theory with Hüttenbrenner and Halm, and performed under Kreutzer and the elder Hellmesberger. Late in 1839 he made an extensive and successful concert tour, meeting, among others, Constanze Mozart, Lindpainter, Mendelssohn and Liszt. Though much admired as a performer, Schmölzer did not regard himself as a professional musician; he was for many years engaged in administrative work in Styria, and from 1862 was in the service of Graf Fritz Attems at Oberkindberg. In 1860, at a meeting of a number of distinguished singers, Schmölzer conceived the idea of an all-German *Sängerbund*, and this led to the founding of a music journal, *Die Sängerhalle*.

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O. Hafner: *Das grosse Erzherzog Johann Buch* (Graz, 1992), 153

PHILIP BATE

**Schmügel, Johann Christoph** (*b* Pritzier, bap. 13 Jan 1727; *d* Mölln, 21 Oct 1798). German organist and composer. He first received instruction from his father, also named Johann Christoph Schmügel (*d* 16 Feb 1771), who was organist of Pritzier. He then went to Hamburg to study with Telemann, who in a letter of recommendation to the Johanniskirche, Lüneburg, described him as one of the best pupils in composition he had ever instructed. In spite of this, Schmügel did not obtain the post of organist at the Johanniskirche until 1758, when the next vacancy arose. During his years in Lüneburg (1758–65) he taught the lied composer J.A.P. Schulz and maintained his contacts with Hamburg (the dedication of his *Sing-und Spieloden* of 1762 speaks of receiving special encouragement in Hamburg from English merchants, and Gerber cited an *Ode auf das Hamburger Wohl* for 1766). In 1766 he left Lüneburg for an organist's post at the

Nikolaikirche in Mölln, where in 1784 he also became Kantor. He is best known for his lied collection of 1762, which helped to transmit the Hamburg tradition and was noteworthy for the independence of its keyboard parts in the *Spieloden*.

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Other vocal: Sing- und Spieloden vor Musikalische Freunde (Leipzig, 1762), nos.8, 11, 18 ed. in Friedlaender; 4 chorales in J.C. Kühnau: Vierstimmige alte und neue Choralgesänge (Berlin, 1786); chorale book, 4vv, 1790, *D-NM*, 27 ed. in A. Catenhusen: *Lauenburgisches vierstimmiges Choralbuch* (Hamburg, 1852)

Org: Chorale book, 1766, Mölln, Orgelbibliothek; 24 preludes, *Dl*; Préludes, fugues et autres pièces, op.1 (Berlin and Amsterdam, 1778), ed. W. Stockmeier (Wolfenbüttel, 1980)

Other inst: 6 sinfonie da chiesa, 4 insts, *Dl*, 3 ed. A. Hoffmann (Wolfenbüttel, 1971); Qt, fl, vn, va, vc, *B-Bc*; Trio, 3 fl, *Bc*; Divertimento, fl, 2 vn, va, vc, *Bc*; Str Qt (Paris, n.d.), lost

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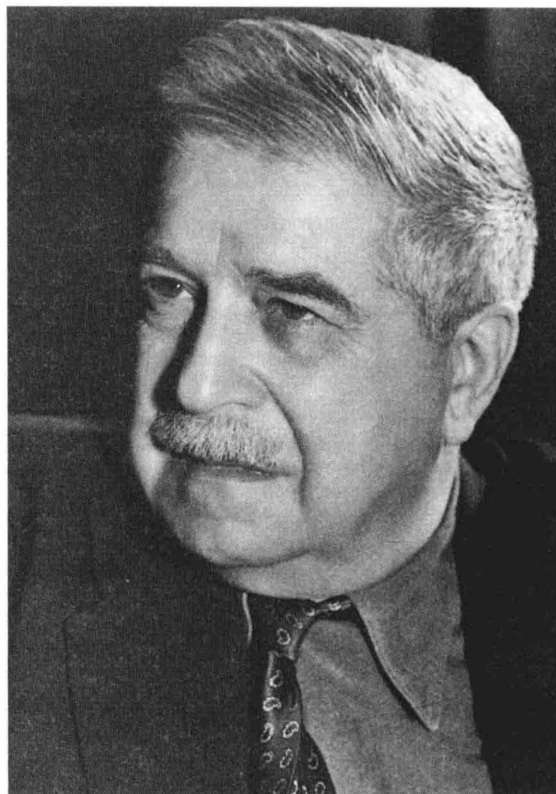
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A. Edler: *Der nordelbische Organist* (Kassel, 1982)

GEORG KARSTÄDT

**Schnabel, Artur** (*b* Lipnik, 17 April 1882; *d* Axenstein, Switzerland, 15 Aug 1951). Austrian pianist and composer, later naturalized American. When he was seven his family moved to Vienna, where he studied the piano with Leschetizky and theory with Mandyczewski. Of Leschetizky he once said that his teaching offered no method of any kind, but something infinitely more important: it was 'like a current which sought to release all latent vitality in the student'. Leschetizky in his turn told Schnabel: 'You will never be a pianist; you are a musician'. And in keeping with this judgment, he allowed Schnabel to ignore Liszt's Hungarian Rhapsodies and encouraged him to work at some of Schubert's sonatas, which at that time were completely neglected. So with his début in 1890 began a career which became more and more devoted only to music which, as Schnabel used to say, 'was better than it could be performed'. He would not have been attracted to a lifetime of piano playing on any other basis. That was the true meaning of Leschetizky's remark: for Schnabel the instrument itself was a medium, not an accomplice.

In 1900 Schnabel went to Berlin, where he lived until a few months after Hitler came to power in 1933. He married the contralto Therese Behr (1876–1959) in 1905. She was already a renowned interpreter of Schubert, Schumann and Brahms, and there can be no doubt that she played an important part in Schnabel's artistic development. Their many concerts together culminated in a historic series of Schubert recitals they gave in Berlin in 1928. By then her career was ending, while he was approaching the height of his powers. At various times he also formed ensembles with Flesch and Becker, with Casals, Feuermann, Fournier, Hindemith, Huberman, Szigeti and Primrose. He said, in *My Life and Music*, that the years from 1919 to 1924 were musically the most stimulating and perhaps the happiest he knew. It was then that he made friends with many younger men such as Ernst Krenek and Eduard Erdmann, took part in one of



*Artur Schnabel*

the early performances of *Pierrot lunaire*, and wrote several works, including three string quartets. It was a period when composing, and the search for a new and individual language, filled his thoughts more than ever before. At the same time he 'learned how to play Beethoven' – in other words, evolved his own entirely original readings which have made him justly famous. He was, in fact, a creative virtuoso of the old school; not a Busoni (and he would have been the first to admit that), but a composer of some consequence whose playing belonged to another category from that of even the greatest instrumentalists who were that and nothing more.

In 1925 he entered another phase, devoted to performing and teaching (Clifford Curzon and later Claude Frank were among his pupils). He was invited to take the piano class at the Hochschule für Musik in Berlin, and for the next five years, until he left, maintained standards that became legendary. In the meantime he had been twice to the USA (the first time in 1921), had returned to England after an absence of 20 years and aroused enthusiasm with his playing of Schubert and Beethoven, which came as a revelation to audiences there; and in 1932, after protracted negotiations with HMV, he began making records of all Beethoven's sonatas (the first such undertaking in the history of the gramophone), as well as of the concertos (with Sargent and the LPO and LSO) and the Diabelli Variations. HMV's electrical recordings capture Schnabel's Bechstein with warmth and richness and can still be held up as models of microphone balance and faithful piano sound. In 1927, for the centenary year, he had played all the 32 sonatas in Berlin; and between 1932 and 1934 he played them again, first in Berlin and then in

London, and these concerts marked the climax of his career. After leaving Berlin he gave summer classes at Tremezzo, on Lake Como, and then, from 1940 to 1945, at the University of Michigan, Ann Arbor. In 1939 he had emigrated to the USA, taking American nationality in 1944. His stature was never as widely recognized there as in Europe, and although he made excellent versions of Beethoven's concertos nos.4 and 5 with the Chicago SO, the American record industry took little interest in him. (The agents wanted him to change his programmes and to conform to their convenient patterns of salesmanship; as a result, he dispensed altogether with their services during the last eight years of his life.) There was criticism too that his performances of Beethoven did not admit any difference between the expressive functions of melody and of passage-work; that he made everything equally eloquent. For many musicians, on the other hand, it was precisely his articulation of scale passages, accompaniments, and figurations of every kind, as well as his power of individualizing every strand of the texture, that helped to make his playing unique. It was not the melody that suffered, but the other elements which took on an unheard-of vitality.

It is difficult to define at all briefly the qualities that he brought to his favourite composers. In Schubert he managed to combine lyrical expression with a rhythmic élan and discipline that gave everything a new intensity. In Mozart, to whom he turned increasingly in later life, he tended to idealize the music and sometimes to adopt very slow tempos; but at his best he showed a deeper understanding than his contemporaries – in many of the concertos, for example (he recorded five piano concertos, plus the Concerto for two pianos with his son KARL ULRICH SCHNABEL), and in the wonderful recordings of the Rondo in A minor K511 and the A minor Sonata K310. These also show to perfection the beauty of his phrasing, and his power of sustaining a long line without ever letting it become dull or lifeless. But despite his incomparable playing of Schubert, heard above all on his recordings of the late A major and B♭ sonatas, Schnabel will always be associated principally with Beethoven, and especially with the last sonatas. Here he often achieved a visionary quality in which the piano itself was almost forgotten; and although he allowed himself a remarkable rhythmic freedom at times, his readings were still faithful to the composer's intentions: to the spirit rather than to the letter. The truth is that in playing these great works his own imaginative world found its fullest expression. Clifford Curzon said that there were technical things that Schnabel could not do which hundreds of pianists could, and, conversely, things which he could do which no other pianist could. On his recordings the beauty of sound immediately draws the listener in; and yet he so often seems to transcend the instrument. In his lifetime he changed people's perceptions of Mozart, Beethoven and Schubert, and the best of his recordings still have the capacity to do that for each new generation.

Other things were secondary, but still belonged to his character as a 'creative virtuoso'. Of his books, the most important is *My Life and Music*. His editions of Beethoven's sonatas and of the Diabelli Variations provide an invaluable insight into his modelling of the music and the subtle choice of fingering that went with it. His compositions, few of them published, include three symphonies, five string quartets, a piano concerto written when he was 19, many songs of the same early period, Seven Pieces for piano, a Rhapsody for orchestra, a string trio, and his last work, *Duodecimet* for strings, wind and percussion, a small masterpiece.

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WILLIAM GLOCK/STEPHEN PLAISTOW

**Schnabel, Joseph Ignaz** (*b* Naumburg am Queiss, 24 May 1767; *d* Breslau [now Wrocław], 16 June 1831). German church musician and composer. The son of a Kantor, he attended the Gymnasium in Breslau and sang in the Vincentiuskirche, then training as a teacher. He later attracted attention for the musical attainments of his pupils as a rural schoolmaster in Paritz where he taught from 1790. In 1797 he was appointed organist of St Clara in Breslau and during the same period violinist in the orchestra of the Vincentius kirche and the theatre orchestra, which he also often conducted. His later appointments included Kapellmeister of the cathedral (1805), director of the Richter winter concerts (1806) and the Montags- und Freitagsgesellschaft (1810), director of music at the university (1812), teacher at the Catholic seminary and director of the Royal Institute of Church Music, which he helped to found. At a time when sacred music was at a low ebb in south Germany, before the impact of the Cecilian Movement, Schnabel did much to rejuvenate and improve it through his many compositions and performances.

In the secular arena, where Schnabel was equally active as a composer, he made an outstanding contribution to Breslau's musical life, introducing not only earlier Classical symphonies and choral works (including Haydn's *Creation* in 1800) but those of contemporaries such as Spohr and Romberg. His achievements were widely known, for example by Beethoven, whose 'Exaudi Domine' Schnabel had copied for cathedral performance. Schnabel's significance for the musical life of Breslau, the music of the Catholic cathedral and musical education of Schlesia is detailed by Hoffmann.

His own music includes eight masses, six vespers and litanies, 22 graduals, offertories, hymns and stations, as well as many songs and sacred and secular partsongs and choruses, some for male quartet, military marches and pieces for wind, a clarinet concerto and a quintet for guitar and string quartet. Still performed is his 'Transeamus usque Bethlehem' for choir and orchestra. A large amount remains in manuscript (see Guckel for complete listing).

Other musically active members of Schnabel's family include his brother Michael Schnabel (1775–1842), a piano manufacturer whose instruments were valued by virtuosos such as Liszt and Hummel, and whose sons Julius and Carl (later a composer) continued his business; and his sons Joseph (1791/4–?), an organist and composer, and August (1795–1863), a conductor and music educator who succeeded his father at the Catholic seminary in Breslau.

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MICHAEL MUSGRAVE

**Schnabel, Karl Ulrich** (*b* Berlin, 6 Aug 1909). Austrian pianist, son of ARTUR SCHNABEL. He studied with Leonid Kreutzer at the Hochschule für Musik in Berlin, 1922–6. Faced with his father's achievement in expressing a new vision of the Classical repertory, he still managed to develop an individual style of playing and a poetic insight of his own. He made his début in Berlin in 1926, and gave recitals throughout Europe until leaving for the USA shortly before World War II. There he married the American pianist, Helen Fogel, with whom he played a large repertory of piano duets. In earlier years he had sometimes played for his mother, the contralto Therese Behr, and the imaginative quality of his accompaniments to the Schubert song cycles is still remembered. He also made some distinguished recordings of Schubert piano duets with his father. After the war he became active both as a teacher and a recitalist. He published *Modern Technique of the Pedal* (New York, 1950).

WILLIAM GLOCK

**Schnabelflöte** (Ger.). *See* RECORDER.

**Schnarre** (Ger.). *See* RATTLE. A *Schnarrtrommel* is a snare drum. *See* DRUM, §II, 2.

**Schnarrsaiten** (Ger.). *See* SNARES.

**Schnarrwerk** (Ger.). 17th-century term for the 'rattling stops' or regals. *See under* ORGAN STOP.

**Schnebel, Dieter (Wolfgang)** (*b* Lahr, Baden, 14 March 1930). German composer, writer and theologian. After early piano study with Wilhelm Siebler and Wilhelm Resch, he attended the Freiburg Hochschule für Musik (1949–52), where his teachers included Erich Doflein. He became acquainted with the music of the Second Viennese School through fellow student Heinz-Klaus Metzger. In 1950 and 1951 he attended the Darmstadt summer courses, where he met Adorno, Stockhausen, Boulez, Varèse and Nono; it was with the generation of Darmstadt composers who attended the courses after 1957, however, with whom he would be more closely associated. After certification as a music teacher in 1952, Schnebel studied theology, philosophy and musicology at Tübingen University. His doctoral dissertation (1955) focusses on dynamics in Schoenberg's music. His other interests included the writings of Sigmund Freud and Karl Marx, as well as those of his teachers Karl Barth and Ernst Bloch. He was also much influenced by the ideas of Cage.

On the completion of his education, Schnebel taught religious studies in Kaiserslautern (1956–63) and Frankfurt (1963–70), working as a minister from 1960. After the early death of his first wife, Camilla Riegger, in 1968, he underwent a period of psychoanalysis. He married his second wife, Iris von Kaschnitz, in 1970 and began to teach religious studies and music in Munich (1970–76). He was appointed professor of experimental music and musicology at the Hochschule der Künste, Berlin, in 1976 (professor emeritus 1995) and became a member of the Akademie der Künste, Berlin, in 1991.

Schnebel has organized his musical output under conceptual headings, identifying pieces developed from distinct types of approaches as belonging together. Often these groups of compositions can be performed as single works, with individual pieces functioning as movements. Precise groupings and group titles have changed from time to time to reflect a recontextualization of certain pieces; this concern for accurate categorization implies that compositions within each group act as related aesthetic or philosophical statements. The four pieces titled *Versuche* (1953–6) are characterized by frequent and mathematically logical changes of rhythm and metre. Operating outside the normal limits of notation, they reflect Schnebel's attempt to create a truly rational compositional language. The works included under the heading *für stimmen (... missa est)* (1956–69) take a radical and critical approach to the expression of sacred texts. Suggesting a mediation between the possibilities and limitations of serialism, the series introduces a subversive impulse that erodes the composer's control over temporal, linguistic and vocal processes. In doing so, it forms a critique of serialism embedded in modernist serial processes. Notable constituent works include *dt 31,6* (1956–8), a setting of *Deuteronomy* xxxi.6 which explores a serial technique based on expressive and constantly distorted vocal fragments, and *:! (madrasha 2)* (1958–68), which, through its unpronounceable title, establishes a disturbing identity between human voices and taped animal cries.

Schnebel's output of the 1960s includes a number of conceptual works, many of which distinguish between the potential compositional framework of a piece and its possible realizations. The most important of these is the meta-composition *glossolalie* (1959–61), a set of conceptual modules; significant realizations include Schnebel's *Glossolalie 61* (1960–61) and the Ensemble Recherche's *Glossolalie 94* (1994). Other conceptual works include *réactions* for solo instrumentalist and public (1960–) and *nostalgie* for conductor (1962). These can be compared with 'happenings' or performance art. Two of them were realized by Kagel as short films around the time of Schnebel's completion of his detailed study of Kagel's works, *Mauricio Kagel: Musik, Theatre, Film* (Cologne, 1970).

Schnebel has identified an important break in his style and ideas in 1968, the year his first wife died. Although partially based on the belief that his previous music was too esoteric and that he should reach a larger public, the break can also be seen as a reaction to the political events of that year. Whatever the exact motivation, he developed a virtuoso use of simple vocal articulations in *Maulwerke* (1968–74), of movement in *Körper-Sprache* (1979–80) and of elements of music notation in *MO-NO, Music zum Lesen* (1969). A new social commitment is represented in the *Schulmusik* series (1973–87).

From about 1970 Schnebel began to construct works based on pre-modern traditions. The first group of these are the *Re-Visionen* pieces (1970–89), recompositions of

various canonic works. Perhaps the most remarkable example is the *Schubert-Phantasie* (1977–8, rev. 1989), which remodels Schubertian harmonies into a fluid texture composition. The second and larger group of works is entitled *Tradition* (1975–98). Some of these are similar to works of performance art; the bizarre vocalizations of *Thanatos-Eros* (1979–82, rev. 1985) caused an audience uproar at its première. Stage works evoking a place or narrative include *Jowaegerli* (1982–3), based on Alemannish dialect and culture, and *St Jago* (1989–91), which relates Heinrich von Kleist's account of a South American earthquake. Later works in the series include three large compositions that represent Schnebel's negotiations with and reinterpretations of the musical past: the Missa (1984–7), *Sinfonie X* (1987–92) and *Majakowskis Tod* (1984–7). The Missa can be seen as a resolution of the fragmented anti-theology of the *für stimmen* works; it is clearly the completion of a project that goes back to 1956. The overlapping forms of the vast *Sinfonie X*, which takes over two hours to perform, include performed and taped materials spatially and temporally distributed within and around a concert performance. The title suggests that the work is an algebraic variable of a symphony, a tenth symphony after the eponymous ninth, or an amalgamation of possible symphonies at the end of the 20th century. *Majakowskis Tod*, an opera based on the final days of the Russian poet, has not been finished. Although these works have been criticized as nostalgic reconstructions of a vanished past, they could not have been written, much less understood, without the conceptual, deconstructive and meticulously experimental works of Schnebel's earlier style.

The groups of works written after the *Tradition* series primarily refer to cultural areas outside of music. Categories such as 'mobile' music, 'psychoanalytic' music and 'ecological' music emphasize the symbolic nature of all of Schnebel's works, even those not exhibiting verbal or dramatic references; the sensual immediacy of the music remains secondary to the range of its philosophical implications. Schnebel's view that composition is a means of conveying deeper understanding, not a platform for a spectacle of the self, has affected every level of his work. It may also be responsible for his aggressive willingness to dismantle cultural assumptions.

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*categories devised by the composer*

Versuche: Analysis, str, perc, 1953; Stücke, str qt/octet, 1954–5; Compositio, orch, 1955–6, rev. 1964; Frag., ens, 1v obbl, 1955

für stimmen (... missa est): dt 31,6 (Bible: *Deuteronomy* xxxi.6), 12 vocal ens, 1956–8, arr. 15 singers, unpubd, arr. large chorus, 1965]; AMN, 7 vocal ens, 1958–67; :! (madrasha 2), 3 choruses, tape ad lib, 1958–68; Choralvorspiele I/II, insts, org, tape, 1959–61

Projekte: raum-zeit y, insts, 1958 [arr. 8 insts, 1992–3; 8 insts, pf]; glossolalie, instructions for composition, 1959–61; Das Urteil, 1959; Glossolalie 61, spkr, insts, 1960–61; Glossolalie 94, ens, 1994

Abfälle 1: réactions, 1 inst, audience, 1960–61; visible music 1, conductor, 1 inst, 1960–62 [film version by Kagel]

Abfälle 2: lectiones, 4 spkrs, audience, 1964–74; stoj, 3 insts, 1964, unfinished

Modelle (realizations of Abfälle): espressivo (visible music 3), pf, 1961–3; nostalgie (visible music 2), conductor, 1962 [film version by Kagel]; concert sans orchestre (réactions 2), pf, audience, 1964; anschläge-ausschläge: szenische Variationen, fl, vc, hpd, 1965–6; fall-out, 1v, unfinished; Passion (réactions 3), 1v, audience, 1965–, unfinished

Räume: ki no: Nachtmusik, spkr, perc, tape, 2–4 projectors, 1963–7; MO-NO (Musik zum Lesen), graphics, 1969; Gehörgänge, 1972; Drei-Klang, 3 ens, 1976–7

Radiophonien: Hörfunk, 1969–70; NO, 1979–80; Babel, 1993–4

Produktionsprozesse: Maulwerke, amp vv, elecs, 1968–74; Orchestra, orch, 1974–7; Handwerke-Blaswerke I (Arianna), 1 wind, 1 str, 1 perc, 1977; Körper-Sprache, 3–9 pfmrs, 1979–80

Schulmusik: Blasmusik, 1973; Gesums, 1974; Klänge, 1975; Kontrapunkt, 1975; Rhythmen, 2 gui, org, perc, 1977; Harmonik, 1979; Zahlen für (mit) Münzen (Erfahurungen II$^{1}$), 4 pfmrs/4 ens, 1985; Stuhlgewitter, 1987

Re-Visionen: $I_1$ Bach-Contrapuncti (I, VI, XI), vv, 1972–6 [I rev. as O Liebe!-süsser Tod, 1984–95]; $I_2$ Beethoven-Sinfonie, chbr ens, 1985; $I_3$ Webern-Variationen, 1972; $I_4$ Wagner-Idyll, 1980; $I_5$ Schubert-Phantasie, orch, 1977–8, rev. 1989 [arr. as Blendwerk, str orch, 1978]; $II_1$ Janáček-Moment, orch, 1991; $II_2$ Schumann-Moment, vv/wind, hp, perc, 1989; $II_3$ Mozart-Moment, small orch, 1989; $II_4$ Mahler-Moment, str, 1985; $II_5$ Verdi-Moment, orch, 1989

Tradition: $I_1$ Canon 'In motu proprio', 7 similar insts, 1975, rev. 1993–4; $I_2$ Canon 'Diapason', 1975–7, rev. 1993–4; $I_3$ Zwischenfugen, org, 1979–82; $II_1$ Pf Qnt, B$\flat$, 1976–7; $II_2$ Lieder ohne Worte, 1980–86; $II_3$ Bagatellen, pf, 1984–6; $II_4$ 5 Inventionen, vc, 1985–7; $II_5$ 4 Stücke, vn, pf, 1991; $II_6$ 6 kleine Klavierstücke, 1987–93; $II_7$ Kaschnitz-Gedichte, A, pf, 1994; $II_8$ Quintessenz, SATB, pf, 1994; $III_1$ Thanatos-Eros, 2vv, orch, 1979–82, rev. 1985; $III_2$ Sinfonie-Stücke, orch, 1984–5; $IV_1$ Jowaegerli 'Alemannische Worte und Bilder' (after J.P. Hebel), 3 spkrs, S, A, T, B, ens, 1982–3 [rev. as Baumzucht, 1v, chbr ens, 1992–5]; $IV_2$ St Jago (H. von Kleist), 3 spkrs, 4vv, ens, 1989–91 [orig. titled Chili: Musik und Bilder zu Kleist]; $IV_3$ Mit diesen Händen, 1992; V Missa, 1984–7; VI Sinfonie X, A, orch, tape, 1987–92 [orig. titled Raumklang X; partly rev. as Zwischenstücke, chbr ens, 1994; movts $I_3$ and $I_6$ rev. as Zeitstücke, perc, 1992; movt $II_3$, rev. as Hymnus, pf, orch]; VII Majakowskis Tod (chbr op, after W. Majakowski and L. Brik), 1984–7; Auguri, pf, 1987–93; Motetus I, 2 choruses, 1989–93; Totentanz (ballet-orat), 1989–94; Mein Herz ruht müde, A, pf, 1994; Toccata mit Fugen, org, 1995–6, rev. 1997; Motetus II, 2 choruses, 1997–8

Psycho-Logia: Pan, fl, acc., 1978, rev. 1988; Marsyas, shawn(s), acc., 1982–7; Circe, hp, 1988; Medusa, accdn, 1989–93; Amazones, 5 female vv, 1990–93; Sisyphos, 2 wind, 1990; Languido, b fl, live elecs, 1993; Jo, gui, b fl, perc, 1996; see also PRODUKTIONSPROZESSE [Arianna, 1977]

Laut-Gesten-Laute I: Fantasien, 1981; Gedankengänge, 1983–5; Redeübungen, 1983–4; Weisen, 1985; An-sätze, 1986

Zeichen-Sprache (Laut-Gesten-Laute II) (for 1 pfmr, unless otherwise stated), 1987–9: Poeme für 4 Köpfe; Poeme für 2 Rümpfe; Poeme für 8 Füsse; Poeme für eine Springer; Poeme für 7 Arme; Poeme für 1–3 Finger; 4–10 pfmrs

Speromenti (Räume II): Monotonien, 1988–93; 2 Studien, 1988; Museumsstücke I, vv, insts, 1992–3; MoMA (Museumsstücke II), 1994–5; lamah?/warum?, 1v, str trio, 1996–7

SCHAU-STÜCKE (body études), 1995: Keine grossen Sprünge, 2 pfmrs; Kopfschütteln, 5 pfmrs; Schlängeln, 2 pfmrs

Other works: Memento, 1v, acc., 1982; Montiano-Song, 1 or more vv/insts, 1983; Invention I/II, 1986; Metamorphosen des Ovid (incid music), 11 vv, 11 str, 1986–7; Stück für 1, Stück für 2, perc, 1986–93; Klangfluss-Übersetzung, chbr ens, 1989; 2 kleine Stücke, 3 players, 1990; 2 Oktober 1990, visual composition, 1990; Lamento di Guerra, Mez, org/synth, 1991; Numbers, 1 pfmr, 1992; Christen und Heiden, song, 1993; Georgische Melodie, 1v, org, 1994; inter, chbr orch, 1994; Revolution, perc; Worte, Töne, Schritte, musical story, vv, synth, perc; Ekstasis, S, chorus, orch, perc, 1997; Melodie für Beatrice; Kanon für Mirjam

MSS in *CH-Bps*

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Principal recording company: Wergo

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PAUL ATTINELLO

**Schneeberger, Hansheinz** (*b* Berne, 16 Oct 1926). Swiss violinist. He attended the Berne Conservatory, then studied with Flesch in Lucerne in 1944, and with Boris Kamensky, 1946–7. In 1946 he made his début with the first performance in Switzerland of Bartók's Second Violin Concerto. He taught the violin at the conservatories of Biel (1948–58) and Berne (1952–8), and from 1952 to 1959 led his own string quartet. From 1961 to 1991 he taught the violin and chamber music at the Musikakademie in Basle.

As well as leading the NDR SO, Hamburg, Schneeberger embarked on a solo career, particularly as an interpreter of contemporary music. He gave the first performances of Martin's Violin Concerto in 1952 with Paul Sacher, Bartók's First Violin Concerto in 1958, also with Sacher, and of Huber's Violin Concerto 'Tempora' in 1958 with Francis Travis. He has also given the premières of works by composers including Heinz Holliger, Hans Ulrich Lehmann and Elliott Carter. Among his recordings are Bach's unaccompanied works and violin and keyboard sonatas, Bartók's Sonata for solo violin (in its original version), Schumann's sonatas and Concerto, and the Sonata and String Trio by Veress.

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JÜRG STENZL

**Schneegass** [Snegassius], **Cyriacus** [Cyriak] (*b* Bufleben, nr Gotha, 5 Oct 1546; *d* Friedrichroda, 23 Oct 1597). German theorist and composer. He attended the Landesschule at Gotha; the Rektor there was Cyriacus Lindemann, whose daughter he later married. From 1565 he studied theology at the University of Jena, where he came under the influence of Nikolaus Selnecker. He graduated in 1568 with a master's degree. According to Kümmerle, he worked as a schoolmaster and cantor from 1568 to 1573. He became a minister, first at Tambach and then, from 1573 until his death, at Friedrichroda. Between 1583 and his death he issued some 18 publications, most notably in the disciplines of theology and music, which show the wide range of his intellectual and artistic interests. For example, he edited much important source material for the study of the Reformation, including 66 letters from Philipp Melanchthon to Friedrich Myconius. He wrote both the words and music for congregational hymns, many of which were popular throughout Germany (J.S. Bach used his text *Das neugeborene Kindlein* for the chorale cantata of the same name, BWV122). Many of his prayers and poetic texts arose out of the fear of a Turkish invasion.

In chapter 3 of his *Nova & exquisita monochordi dimensio* Schneegass argued that the ratio of a tempered 5th ought to be 160:107 (a good approximation of a 5th tempered by $\frac{1}{4}$-comma, as Sethus Calvisius perceived), but prescribed also that the diatonic semitone contain $3\frac{1}{4}$ 'commas' and the chromatic $2\frac{1}{4}$. By an ingenious geometrical calculation he applied this rule for the semitones and produced a monochord scheme approximating to $\frac{2}{9}$-comma mean-tone temperament (with major 3rds very slightly larger than pure), though Barbour suggested that he may have confused it with $\frac{1}{4}$-comma mean-tone (with pure major 3rds). His conception of the triad as symbolizing the Trinity clearly anticipates Johannes Lippius's *Synopsis musicae novae* (1612).

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Texts and melodies in: J. Steuerlein, Epithalamia (Erfurt, 1587), 27 newe geistliche Gesennge (Erfurt, 1588); J. a Burck, 15 Psalmi graduum (Erfurt, 1595); 40 Weynacht- und Neu-Jahrsmotetten (Erfurt, 1595); Weyhenacht und Neujahrs Gesänge (Erfurt, 1595); 1597[8]: many melodies ed. in Wackernagel and Zahn

THEORETICAL WORKS

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E. FRED FLINDELL

**Schnéevoigt, Georg (Lennart)** (*b* Viipuri [now Vyborg, Russia], 8 Nov 1872; *d* Malmö, 28 Nov 1947). Finnish conductor and cellist. He studied the cello in Helsinki, Sondershausen (with Schröder), Leipzig (with Klengel), Brussels, Dresden and Vienna (with Robert Fuchs). In 1895–8 and 1899–1903 he was solo cellist with the Helsinki PO and taught the cello at the Helsinki College

of Music. After his conducting début in Riga in 1901 he was appointed conductor of the Kaim orchestra in Munich (1904–8) and of the Kiev SO (1908–9). He founded and conducted a symphony orchestra in Riga (1909–14) and another in Helsinki (1912–14), which combined in 1914 with Kajanus's Helsinki PO to form the Helsinki City Orchestra. Schnéevoigt and Kajanus were joint conductors of the Helsinki City Orchestra from 1916; on Kajanus's retirement in 1932, Schnéevoigt remained as principal conductor until 1941. From 1915 to 1924 he was principal conductor of the Royal Stockholm PO and from 1919 to 1927 conductor of the Oslo PO (which he founded in 1918). He later held posts in Düsseldorf (1924–6), Los Angeles (1927–9) and Malmö (1930–47). Schnéevoigt was a forceful and dynamic personality whose interpretations were sometimes criticized for excess of emotion, especially in the slow movements of Romantic works; but his secure technique as an orchestral trainer, his sharp perception, and deep involvement in music of all periods won him acclaim. In 1907 he married the pianist Sigrid Ingeborg Sundgren (*b* Helsinki, 17 June 1878; *d* Stockholm, 14 Sept 1953) who studied at the Helsinki College of Music, 1886–94, and with Busoni in Berlin, 1894–7; from 1910 she taught at the Helsinki College of Music. She gave recitals and played in orchestral concerts in Europe and the USA, often with her husband conducting.

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**Schneickher, Paul.** *See* SARTORIUS, PAUL.

**Schneider.** German family of musicians.

**(1) (Johann Christian) Friedrich Schneider** (*b* Alt-Waltersdorf, nr Zittau, 3 Jan 1786; *d* Dessau, 23 Nov 1853). Composer, conductor and teacher. He learnt the piano from his father, Johann Gottlob Schneider (1753–1840), and began composing at a very early age. In 1798 he entered the Zittau Gymnasium and studied music with Schönfelder and Unger, already producing large-scale works, symphonies, masses and opera. In 1804 he published his first works, a set of three piano sonatas, and in the following year he entered the University of Leipzig to continue his musical studies; here he came into contact with A.E. Müller, J.G. Schlicht and J.F. Rochlitz. In 1806 he became singing teacher at the Ratsfreischule, in 1807 organist of the Universitätskirche, in 1810 director of the Secondaschen Opera Company, in 1812 organist of the Thomaskirche, in 1816 conductor of the Singakademie, and in 1817 musical director of the city theatre. His performance of Beethoven's Fifth Piano Concerto in Leipzig on 28 November 1811 is believed to have been the work's première (see *AMZ*, xiv, 1812, col.8).

In 1820 Schneider became Hofkapellmeister at Anhalt-Dessau, where he contributed much to improve musical life: he founded a Singakademie, a schoolmasters' choral society, a Liedertafel and (in 1829) a music school, which was successful for about 15 years and had a number of excellent pupils, among them Robert Franz. Between 1820 and 1851 he directed more than 80 German music and singing festivals, most of which included a performance of one of his oratorios. He belonged to numerous musical societies and received honorary doctorates from the universities of Halle and Leipzig in 1830. The highpoint of his wide-ranging compositional activity while at Leipzig came with his oratorio *Das Weltgericht*, first performed on 6 March 1820 at the Gewandhaus and widely performed thereafter. This work has been seen as an important bridge in a period of stagnation between the oratorios of Haydn and Mendelssohn, and his creative achievements were respected by Schumann. His music is essentially lyrical and contemplative in character.

WORKS

Orats: Die Höllenfahrt des Messias, 1810; Das Weltgericht (A. Apel), 1819; Totenfeier, 1821; Die Sündflut (E. von Groote), 1823; Das verlorene Paradies (L. de Marées), 1824; Jesu Geburt, 1825; Pharao (A. Brüggemann), 1828; Christus das Kind, 1828–9; Gideon (Brüggemann), 1829; Absalon (Brüggemann), 1831; Das befreite Jerusalem, 1835; Salomonis Tempelbau, 1836; Bonifazius, 1837; Christus der Erlöser, 1838; Gethsemane und Golgotha (W. Schubert), 1838

Other vocal: 7 ops, 1 inc.; 14 masses, 5 a cappella; Gl settings; TeD; 25 cants.; 5 hymns; 13 ps settings; *c*50 partsongs, mixed chorus; *c*400 partsongs, male vv; *c*200 songs, 1v, pf

Inst: 23 syms., 20 ovs., 7 pf concs., other smaller orch works; 10 str qts, 3 pf qts, 4 pf trios, 4 sonatas, vn, pf; 4 sonatas, fl, pf; Sonata, vc, pf; Sonata, 2 pf; 6 sonatas, Polonaise, pf 4 hands; 35 sonatas, various smaller works, pf solo

**(2) Johann (Gottlob) Schneider** (*b* Alt-Gersdorf, 28 Oct 1789; *d* Dresden, 13 April 1864). Organist, teacher and composer, brother of (1) Friedrich Schneider. He also studied music with his father and attended the Zittau Gymnasium. In 1810 he began to study law at the University of Leipzig, but soon gave this up to devote himself to the organ. He became organist of the Universitätskirche in 1811, succeeding his brother, and in 1812 was appointed both choral director of the Ratsfreischule and organist of Sts Peter und Paul in Görlitz; by 1820 he was recognized as one of the leading living organists. Owing to his splendid playing at a Magdeburg festival in 1825, he was appointed court organist in Dresden, a post he held until his death. In this post he had a wide influence and counted Mendelssohn and Liszt among his pupils. In 1861, the 50th year of his artistic career, he was presented with a *Jubel-Album für die Orgel* comprising works of about 30 of his former pupils (including Liszt, Merkel and Töpfer) and received an honorary doctorate from the University of Leipzig.

As a teacher, Schneider would always end his lessons by playing one of the great organ fugues or chorale preludes of Bach, and was famed for his chorale improvisations in the tradition of Bach before service, on the performance of whose organ music he was considered the leading authority. Mendelssohn expressed great admiration for him, noting his performance of Bach's D major Fugue from Book 1 of the '48' on the organ. Schneider's few published works include an 'Answer of Thanks' to the *Jubel-Album* and a Fantasia and Fugue in D minor op.3.

**(3) (Johann) Gottlieb Schneider** (*b* Alt-Gersdorf, 19 July 1797; *d* Hirschberg, 4 Aug 1856). Organist and composer, brother of (1) Friedrich Schneider. Like his elder brothers, he studied music with his father and attended the Zittau Gymnasium (1807) and the University of Leipzig (1814). In 1815 he was a music teacher in Bautzen and in 1817 he moved to Sorau as city organist. From 1825 he lived in Hirschberg, where he gained the reputation of an excellent organist at the Kreuzkirche and composed a number of pieces for the organ and piano.

**(4) Theodor Schneider** (*b* Dessau, 14 April 1827; *d* Zittau, 15 June 1909). Cellist and conductor, son of (1) Friedrich Schneider. He began his musical career as a cellist in the Anhalt-Dessau court orchestra, then under his father's direction, and succeeded his father as Kantor and choirmaster of the Schlosskirche in Dessau in 1853. In 1860 he moved to Chemnitz, taking appointments at St Jakobi and the Johanniskirche and directing a Singakademie and a men's choral society. He retired in 1898 on being named professor.

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FRANZ GEHRING, E.M. OAKELEY/MICHAEL MUSGRAVE

**Schneider, (Abraham) Alexander** (*b* Vilnius, 21 Oct 1908; *d* New York, 2 Feb 1993). American violinist and conductor of Lithuanian birth. He entered the conservatory in Vilnius at the age of ten and from the age of 16 studied with Adolf Rebner at the Hoch Conservatory in Frankfurt, becoming leader of the Frankfurt Museum Orchestra from 1925 to 1933. He also studied with Flesch in Berlin. For several years he worked in Saarbrücken and Hamburg as well as in Frankfurt, as orchestral leader, assistant conductor, solo violinist and leader of his own quartet.

In 1932 he joined the BUDAPEST QUARTET as second violinist, his elder brother, Mischa, having become its cellist two years before. With the Budapest Quartet he toured extensively and settled in the USA in 1938. In 1944 Schneider left the quartet, but he remained active in chamber music, as a member of the Albeneri Trio with Benar Heifetz and Erich Itor Kahn, in the New York Quartet with Mieczysław Horszowski, Milton Katims and Frank Miller, in duos with Ralph Kirkpatrick and Eugene Istomin, and as head of a chamber orchestra. In 1945 he received the Elizabeth Sprague Coolidge Medal for services to chamber music. In 1950 he persuaded Casals to come out of retirement and lead a festival at Prades to commemorate the bicentenary of Bach's death, and he continued to be closely associated with Casals, at Prades and Perpignan, at Marlboro, in Israel and in Puerto Rico, where he organized the Festival Casals in 1957. In 1952 Schneider once again became leader of his own quartet, which performed all the Haydn quartets and recorded most of them for the Haydn Society. In 1955 he rejoined the Budapest Quartet, staying until its last concerts in 1967. Schneider was also active as a teacher, as a director of string seminars for young players, as adviser to the Fromm Music Foundation and as an instigator of new concert series. In 1972 he founded and directed a new chamber ensemble, the Brandenburg Players, and he also conducted other American orchestras. Schneider was a thoroughly musical, not always subtle, player, whose performances conveyed infectious enthusiasm and ebullience.

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MICHAEL STEINBERG

**Schneider, Andreas** (*b* ?before 1640; bur. Höxter, 2 March 1685). German organ builder. He lived in Höxter, but is said to have been a native of Dortmund. The keyboard compass, pipe scaling, wind-chest construction, and formation of the mouths on the showpipes of his instruments all indicate that he was probably a pupil of one of the Bader family of organ builders. For a time Schneider was an associate of Peter Heinrich Varenholt (with whom he built the organ at St Pauli, Soest, in 1674–6). From 1677 to 1679 Schneider built a small organ for Marienmünster Abbey (now in Gehrden); in 1680–82 he repaired the large organ there and in 1681 produced a chancel organ and a west-end organ for the church of the Benedictine abbey at Corvey. Both organ cases (in Baroque style) survive, together with four spring-chests of the 'improved' type and a considerable number of the larger organ's pipes. The known specifications of Schneider's organs remain within the style of those of the Bader school and no further independent developments in Westphalian organ building were undertaken by him. He was the first Westphalian builder to make funnel-shaped pipes, which had been known in the Netherlands as early as the beginning of the 17th century. In 1681 Schneider was described by Rhabanus Wernekinck, organist of Münster Cathedral, as 'the best [organ builder] there is at present in Westphalia' (Hans Heinrich Bader had died some time after 1664). For further details see R. Reuter: *Orgeln in Westfalen* (Kassel, 1965/*R*).

HANS KLOTZ

**Schneider, Conrad Michael** (*b* Ansbach, bap. 28 Aug 1673; *d* Ulm, 23 Nov 1752). German composer and organist. The son of an Ansbach organist, Abdias Schneider, he was a student at Leipzig University in 1695 and was called from that city to Ulm to take up a post at Ulm Cathedral in August 1699. There he assisted and frequently substituted for the cathedral organist S.A. Scherer and, on the latter's death on 26 August 1712, succeeded him. Schneider also directed the collegium musicum in Ulm. During much of his career he was responsible for the care and rebuilding of the cathedral organ. His *Passionsmusik* (lost) was performed in Ulm in June 1725. Schneider's only known works are his six-volume *Clavier-Übung, bestehend in Allemanden, Couranten, Sarabanden, Doubles, Menuets, Trio, Passepieds, Giques* (Augsburg, 1732–41) and a cantata *Du Friedensfürst, Herr Jesu Christ*, for four voices and strings (*F-Sm*, according to *EitnerQ*).

A son, Georg Ludwig (also known as Sartori), was employed in Mannheim in 1747 as a violinist and later as a flautist.

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GEORGE J. BUELOW

**Schneider, Franz** (*b* Pulkau, bap. 2 Oct 1737; *d* Melk, 5 Feb 1812). Austrian composer and organist. After holding a number of minor posts as an organist in Lower Austrian towns, he became a pupil of J.G. Albrechtsberger at Maria Taferl in 1757. He accompanied his teacher to Melk, where he was appointed organist first at the parish church in 1760 and then, as Albrechtsberger's successor, at the Benedictine abbey in January 1766. Performing additional duties as music director after 1787, he remained in the service of the Benedictines in Melk for half a century.

Copies of Schneider's music, particularly the masses, can be found in considerable numbers in provincial Austrian church archives carrying performance dates as late as 1880. Many of his works demonstrate a sound contrapuntal technique, but he did not attempt to follow Albrechtsberger in elevating counterpoint to a central stylistic position. His liking for the use of solo instruments may have been inspired originally by the influential Krems composer J.G. Zechner, but in later works was the result of the limited forces at Melk.

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Other vocal: 11 Lat. arias and duet; 9 Lat. choruses, incl. Transeamus usque ad Bethlehem, ed. O. Biba (Altötting, 1988); 6 Ger. arias and duets; 3 Ger. funeral motets; 6 Ger. choruses and cants.

Org.: 3 fugues, 1 ed. in Diletto musicale, no.654 (Vienna, 1974); 14 preludes; 24 versets: all *D-Bsb*

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ROBERT N. FREEMAN

**Schneider, Georg Abraham** (*b* Darmstadt, 19 April 1770; *d* Berlin, 19 Jan 1839). German horn player, oboist and composer. He studied several instruments with J.W. Mangold, violinist in the Darmstadt court orchestra, which he himself joined at the age of 17. He then learnt theory and composition with J.G. Portmann, whose daughter Caroline, a notable singer, he later married. He left Darmstadt in 1795 to join the court orchestra of Prince Heinrich of Prussia in Rheinsberg, where he composed and published many orchestral and chamber works. In 1803 he joined the royal orchestra in Berlin and began to make his name as a horn virtuoso and composer; he founded a series of subscription concerts in 1807 and in 1818 the Musikalische Übungsakademie zur Bildung der Liebhaber. On Kotzebue's invitation he became conductor of his theatre in Reval (now Tallinn) in 1813, retaining his Berlin post and returning to it in 1816. In Berlin his appointments included music director of the Königliche Schauspiele (1820) and Royal Prussian Kapellmeister (1825), in which post he devoted himself to the conducting of operas. He also taught at the music school attached to the royal theatre and in the Prussian Academy of Arts, retiring in 1838.

Schneider's large output is unexceptional stylistically, being marked by all the conventions of the late 18th century; but it is remarkable for the virtuosity of his instrumental writing, which proves the extent of his own mastery of many instruments. He was apparently the first to compose a work including the newly invented valve horn, in his Concertino for three hunting horns and valve horn (1818). His instrumental music, theatre and ballet music found more recognition during his lifetime than his five Singspiele, *Der Orakelspruch*, *Aucassin und Nicolette*, *Die Verschworenen*, *Der Traum* and *Der Werwolf*.

Schneider's son Louis (*b* Berlin, 29 April 1805; *d* Potsdam, 16 Dec 1878) was a writer and actor, and privy councillor and tutor to Friedrich Wilhelm IV. He is remembered for his *Geschichte der Oper und des königlichen Opernhauses in Berlin* (Berlin, 1852, with suppl. *Geschichte der kurfürstlich Brandenburgischen und königlich Preussischen Kapelle*). He also published three volumes of memoirs as *Aus meinem Leben* (Berlin, 1879).

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*only published works, all undated*

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48 duos, 2 fl, 3 as op.18, 3 as op.21, 3 as op.22, 6 as op.24, 3 as op.28, 6 as op.32, 3 as op.36, 3 as op.46, 3 as op.55, 6 as op.56, 6 as op.61, 3 as opp.78, 79, 91; 3 sonatas, vn, va, op.18; 6 duos, vn, va, op.30, op.44; Duo, va, vc, D, op.15; 3 duos, 2 bn, op.20; 3 trios, fl, vn, vc, op.81; 12 str qts, 3 as op.10, 3 as op.20, 3 as op.65, 3 as op.68; 33 fl qts, 3 as op.40, 3 as op.47, 3 as op.50, 6 as op.51, 3 as op.52, 6 as op.62, 3 as op.69, 3 as op.71, 3 as op.76; 3 qnts, fl, vn, 2 va, vc, opp.37, 49, 54

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WILLIAM J. ROGAN

**Schneider, Hans** (*b* Eichstätt, 23 Feb 1921). German antiquarian dealer, publisher and bibliographer. He founded his antiquarian business at Tutzing near Munich in 1949, issuing a number of catalogues each year. Several of these have become useful works of reference on individual composers, including Brahms, Mozart, Paganini and Schumann, while an innovative series devoted to individual publishers, including Schott, André and Universal Edition, has also been produced. By 1998 the firm had issued over 350 antiquarian catalogues, usually devoted to one of three specialist areas: important

manuscripts and letters, first and early editions, and music literature. Through its prolific but scrupulously detailed catalogues, the firm established itself as one of the most important in postwar Europe.

In 1958 Schneider founded a publishing house which has produced some fine facsimiles such as Beethoven's *Missa solemnis* (Kyrie only) and Brahms's Clarinet Trio. A significant aspect of the firm's activity has been the publication of scholarly series such as the pioneering Musikbibliographische Arbeiten guides to the first editions of composers from Mozart to Messiaen. Other series include Orff-Dokumentation (8 vols.), a catalogue of music in the Hoboken Collection (*A-Wn*) and Komponisten in Bayern (30 vols. to 1998). Fritz Stieger's 11-volume *Opernlexikon*, one of the monumental reference works of music for the theatre, was published by the firm; it has also issued thematic catalogues for Bruckner, Paganini, Spohr and others.

As an author, Schneider has written the definitive studies of three German music publishers from the 18th and early 19th centuries: Bossler, Falter and Götz.

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NIGEL SIMEONE

**Schneider, Herbert** (*b* Wiesbaden, 23 March 1941). German musicologist. After studying musicology in Mainz and Nancy with Federhofer and Wellek, he took the doctorate at Mainz University with a dissertation on French 17th-century music theory. After completing his *Habilitation* on Lully in 1978, he was professor at the universities of Mainz (1979–81), Bayreuth (1981–4), Heidelberg (1984–93), the Musikhochschule in Frankfurt (1993–6) and was visiting professor at the Sorbonne and Ecole Normale Supérieure in Paris. He was appointed to the chair of musicology at Saarbrücken University in 1996; in that year he was made a Chevalier of the Ordre des Arts et Lettres. He is editor of the series Musikwissenschaftliche Publikationen. His principal areas of research are French opera (Lully, Rameau, Auber) and popular song (the vaudeville) from the 17th to the 19th century.

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CHRISTIAN BERGER

**Schneider, Hortense (Catherine-Jeanne** [Caroline-Jeanne]**)** (*b* Bordeaux, 30 April 1833; *d* Paris, 6 May 1922). French soprano. She made her professional début in 1853 at Agen, as Inès in *La favorite*, and she first appeared in Paris at the Bouffes-Parisiens on 31 August 1855 in a double bill including Offenbach's *Le violoneux*. The following year she sang in *Tromb-al-ca-zar* and *La rose de St-Flour* by Offenbach, and *Les pantins de Violette* by Adam. She appeared at the Variétés for two seasons and then from 1858 to 1864 at the Palais-Royal, singing in countless ephemeral comedies, vaudevilles and melodramas. She had decided to leave the stage when Offenbach persuaded her to return to the Variétés for *La belle Hélène* (1864); her triumphant success as Helen was equalled by her Boulotte in *Barbe-bleue* (1866) and even surpassed in *La Grande-duchesse de Gérolstein* (1867), which drew enormous crowds, including nearly every crowned head in Europe, throughout the Exhibition year. A visit to London was followed by *La Périchole* (1868) and *La diva* (1869), but the Franco-Prussian War brought an end both to the Second Empire and to the moral climate in which the great Offenbach operettas had flourished. Schneider sang in St Petersburg (1872) and in Paris for a few more years and then retired. Her personal attractions and the scandal of her private life were as important to her success as her voice, which was small though well projected; she also had superb enunciation and genuine talent as an actress.

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ELIZABETH FORBES

**Schneider, Johann** (*b* Oberlauter, nr Coburg, bap. 17 July 1702; *d* Leipzig, 5 Jan 1788). German organist and composer. The son of a miller, he first studied singing and keyboard with the local Kantor, Nikolaus Müller, and later (*c*1717–20) keyboard and composition with Johann Heinrich Reinmann in Saalfeld. Presumably during this latter period Schneider was also a keyboard student of J.S. Bach in Cöthen as well as a violin pupil of J.G. Graun in Merseburg and Johann Graf in Rudolstadt. In 1721 he became organist and first violinst at the Saalfeld court, and in 1726 violinist at the ducal chapel in Weimar. In 1729 he successfully auditioned for the organ post at the Nikolaikirche in Leipzig against eight other candidates including the Bach pupil J.C. Vogler and the alleged Bach pupil J.A. Scheibe (Bach was one of the examiners); he held this position from August 1730 to 1787. From 1746 to 1748 Schneider played second violin and harpischord for the Leipzig Grosse Concert, which he may also have directed from the keyboard. According to Marianne Helms (Kritischer Bericht to *Neue Bach-Ausgabe*, V/viii, 1981) Schneider may be the scribe known in the Bach literature as Anonymous 5, who in 1723–4 worked as a copyist for Bach in Leipzig. If so, he probably also studied under Bach in Leipzig during these years.

In 1747 Lorenz Mizler said of Schneider's organ playing that 'except for Mr Bach you will not hear anything better in Leipzig'. Such a comment may reflect the considerable technical demands (for example rapid manual and pedal figuration and, in the trios, wide hand-crossings) posed by Schneider's extant organ compositions. For the most part, these works represent late Baroque style, although the Prelude in G is an unambiguous specimen of the *galant* style . The Prelude in G minor features bold harmonies in the context of French overture style, while the Prelude in D employs bravura passage-work along the lines of a free toccata; the three organ fugues display a solid contrapuntal technique. In the trio on *Mein Gott, das Herze bring ich dir* Schneider, most unusually, states the chorale tune twice, the second time an octave lower, and achieves a modern, chamber-music idiom not unlike that of his teacher Bach's 'Schübler' chorales. The two settings of *Vater unser im Himmelreich*, on the other hand, adopt the traditional forms of the melody chorale and cantus firmus chorale respectively.

WORKS

Org: 2 settings of Vater unser im Himmelreich (Leipzig, 1937); Preludes and Fugues in D, G, g, ed. H. Busch (Hilversum, 1973); Trio, a (inc.), Trio, Mein Gott, das Herze bring ich dir, both ed. R. Wilhelm, *Orgelmusik um Johann Sebastian Bach* (Wiesbaden, 1985)
Ov., D, str, *D-Bsb*

Wedding cant., B, orch, 1745, mentioned in Schering
Other works attrib. Schneider in *MGG1* are mostly by J.C.F. Schneider (1786—1853) or J.G. Schneider (1789–1864)

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RUSSELL STINSON

**Schneider, Marius** (*b* Hagenau, Alsace, 1 July 1903; *d* Marquartstein, 10 July 1982). German musicologist. He studied philology and musicology at the universities of Strasbourg and Paris and the piano with Cortot, taking the doctorate under Wolf at Berlin University (1930) with a dissertation on the 14th-century Ars Nova. He was Hornbostel's assistant at the Berlin Phonogramm-Archiv (1932–4) and in 1934 succeeded him as director. In 1937 the government objected to his *Habilitation* at Berlin University. After military service during World War II he was appointed (1944) founder and director of the department for ethnomusicology at the Instituto Español de Musicología, Barcelona; later he became a lecturer at the Consejo Superior de Investigaciones Cientificas at Barcelona University (1947–55). In 1955 his *Habilitationsschrift* on the history of polyphony was accepted by the University of Cologne, where he taught comparative musicology and ethnomusicology (1955–68); after his retirement he taught at the University of Amsterdam (1968–70).

Schneider was directed to the study of the early Middle Ages by Wolf, and his examination of the origins and history of vocal polyphony led him to various extra-European sources. From a systematic comparison of many music examples from different regions and cultures he derived important conclusions concerning the principles of polyphonic techniques, their worldwide distribution and their historical relationships (see *Geschichte der Mehrstimmigkeit*, 1934). He was particularly interested in polyphonic phenomena in the vocal music of Africa and the Caucasus, and also studied the relationship between written music in early European manuscripts and surviving folk music traditions, and common traits of different musical cultures in the Mediterranean area including the Near East. Other studies were concerned with the music of specific regions or ethnic groups (Philippines, Mato Grosso, Cameroon, Australia, Assam, Tunisia and especially Spain). His research was always directed to the phenomenology and fundamentals of musical processes; his methodological position in comparative musicology and ethnomusicology was also expressed in basic contributions to handbooks and encyclopedias. In his last years Schneider was increasingly interested in the meaning and function of music in the context of philosophy, mythology and religion throughout the world, and contributed to a deeper understanding of the role of music in the study of symbols and cosmology. His ideas stimulated discussions and controversies among colleagues and students on an international basis, and he greatly influenced the younger generation of his 'Cologne school', which succeeded the 'Berlin school' of Hornbostel.

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ROBERT A. GÜNTHER

**Schneider, Max** (*b* Eisleben, 20 Sept 1875; *d* Halle, 5 May 1967). German music historian. He studied musicology with Kretzschmar and Riemann at Leipzig University and composition with Jadassohn. After serving as Kapellmeister in Halle (1897–1901) he resumed his historical studies with Kretzschmar, following him to Berlin in 1904, where he took the doctorate in 1917 with a dissertation on the beginnings of the basso continuo. From 1907 to 1914 he worked as assistant librarian at the Royal Library (now the Deutsche Staatsbibliothek) in Berlin and taught orchestration at the Berlin Church Music Institute, where he was appointed professor in 1913. In 1915 he accepted a professorship at Breslau University, succeeding Otto Kinkeldey. In 1928 he succeeded Schering as professor of musicology at Halle University, where he remained until his retirement in 1960. He was also co-editor of *Archiv für Musikwissenschaft* (1918–27), co-editor of the *Händel-Jahrbuch* (1955–67), the Hallische Händel-Ausgabe (from 1955) and the series Musikgeschichte in Bildern (with Heinrich Besseler, from 1961). Honoured by three Festschriften he was respected as the doyen of German musicology for more than two decades.

Schneider's main field of interest and research, as reflected in his numerous publications, was almost exclusively the history of music from the late 16th century to the mid-18th. Within this area his main concerns were questions of performing practice and problems of sources, printed or manuscript. Of particular significance are his contributions to Bach research which included some major bibliographical, archival and source-material studies as well as exemplary editions.

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CHRISTOPH WOLFF

**Schneider, Michael** (*b* Weimar, 4 March 1909; *d* Cologne, 26 Nov 1994). German organist and church musician. From 1927 to 1930 he studied church music at the Weimar Musikhochschule and the Leipzig Institute of Church Music, and later musicology at the universities of Jena and Munich. In 1940 he took the doctorate at

Cologne University with a dissertation on German organ technique in the early 19th century. He was the town organist and a lecturer at the Musikhochschule at Weimar (1931–4), then until 1936 principal organist and Kantor at the Matthäuskirche in Munich and a lecturer at the Akademie der Tonkunst. In 1936 he became a professor and head of the department of evangelical church music at the Cologne Musikhochschule. He conducted the Berlin Kantorei, whose performances included cycles of Bach cantatas, and the Berlin Bruckner Choir (1941–5). Schneider then worked in Munich as director of music at the Markuskirche, a lecturer at the Music Academy and conductor of the university chorus. Later he took up posts in Detmold as professor of organ, head of the department of evangelical church music and deputy director at the North-West German Academy of Music. In 1958 he was appointed professor of organ at the Berlin Hochschule für Musik, and in 1965 returned to the Cologne Musikhochschule. He gave frequent organ concerts in Germany and abroad and was renowned for his dynamic but flexible style. Although well grounded in tradition, Schneider was also a knowledgeable interpreter of contemporary music, and had works dedicated to him by such composers as David, Höller, Max Baumann and Frank Michael Beyer.

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GERHARD WIENKE

**Schneider, Paul.** *See* SARTORIUS, PAUL.

**Schneider, Peter** (*b* Vienna, 26 March 1939). Austrian conductor. After singing with the Vienna Boys' Choir he studied at the Vienna Music Academy (conducting with Swarowsky). His operatic début was at the Salzburg Landestheater in 1959 (Handel's *Giulio Cesare*). He worked at Heidelberg from 1961 and was first conductor at the Deutsche Oper am Rhein from 1968, directing operas by Wagner, Mozart, Verdi, Berg and Dallapiccola and a complete Janáček cycle. He has appeared regularly at Bayreuth, conducting *Der fliegende Holländer* (1981), then *Lohengrin* (1984) and a *Ring* cycle (1987). He was music director at Mannheim (1985–7), and has conducted opera in London (*Die Zauberflöte*, 1986), Madrid, Berlin, Hamburg and Tokyo (*Der Rosenkavalier* with the company of the Vienna Staatsoper, 1986). He was appointed music director of the Bayerische Staatsoper, Munich, in 1993. Schneider's other repertory includes *Fidelio* (1994, Turin), *Lady Macbeth of the Mtsensk District* and *Parsifal*.

DAVID CUMMINGS

**Schneider, Urs Peter** (*b* Berne, 14 Feb 1939). Swiss composer and pianist. He was a student of Walter Lang (piano) and Sándor Veress (composition) in Berne, attended courses at Darmstadt (1962–3) and studied in Cologne with Pousseur, Rzewski and Stockhausen. He later studied the piano with Seidlhofer. Since 1968 he has conducted the Ensemble Neue Horizonte Bern, a group dedicated to the performance of Swiss and American avant-garde music. He was appointed professor at the Berne Conservatory in 1989 after having taught the piano there for many years. His honours include a soloist's award from the Association des Musiciens Suisses (1966), an Avro Award from Dutch Broadcasting (1970), the Grosser Musikpreis of the canton of Berne (1983) and first prize for improvisation from Musik in Grenzbereichen, Zürich (1987).

Very few of Schneider's early compositions employ 12-note techniques. *Babel* (1961–7), for optional sound sources and performers, marks the beginning of his concentration on aleatory music. Recorded in notation that includes symbols, verbal directions, graphic figures and coded messages, *Babel's* 355 sound events create a catalogue of materials and musical actions rather than a work in the traditional sense. In *Kirchweih* (1964–71), Schneider reduced the musical stimuli to a regular pulse, a series of single tones and tone clusters. In later years, he was influenced by mysticism and the ideas of Rudolf Steiner. While most of his works involve text, they commonly merge the domains of composition, improvisation and concept art, and exploit the various functions of performance and ritual. Every five years, individual pieces were merged into the cycle *Studien* (1955–94), summarizing particular compositional techniques.

WORKS
(*selective list*)

Cycles: Die 4 Bücher, 1955–82; Liederbuch, 1955–79; Hahnebuch [no.1], 1958–63, 1982–4; Zeremonienbuch, 1960–82; Werkraum (7 Zwiesprachen), 1961–79; 6 Partien, soloists, 1962–72; Hahnebuch [no.2], 1964–9, 1982–4; Kirchweih (5 Rückführungen), 1964–71; Chorbuch (after R. Walser), 1966–77; Karo, tape, 1968–70; Familie I–II, collages and arrs., 1970, 1975–7; Hahnebuch [no.3], 1970–75, 1982–4; Geistliche Musik I–II, 1974–5, 1977–8; Orchesterbuch (after Walser), 1974–81; Hahnebuch [no.4], 1976–81, 1982–4; 4 kleine Mysterien (after R. Steiner), chbr music, 1976–7; Hölderlin, 9 chbr works, 1983–7; Robert Walser Trilogy, 2–64 pfmrs, 1987–8

Other: Raritäten für Interpreten, 1959–71; Talentproben, chbr ens, 1960; 20 Situationen, 1960–69; Babel, opt sound sources, pfmrs, 1961–7; Democratische Modelle, 10 spkrs, 15 str, 1968; Blumen, 4 pf, 1971; Sendung (radio play), 1972; Meridian (after P. Celan), 30 pfmrs, 1973–6, 1986; Schriftwerke (after M. Buber), 1975–7, 1981–3; Spazieren mit Robert Walser (radio portrait), 1975–6; Zeitraum, qt, 1977; Hülle und Fülle, tpt/hn/trbn, chorus, 1978; Haeresie, exercises, 200 rec, 1983–4; Sternstunde (op, after F. Hebbel), 1985–6; Studien, 1955–94, collection of 1100 pieces; music for theatre and film

MSS in *CH-BEl*, *Zma*; *D-DSim*, *LEdb*

Principal publishers: Zwachen, Moeck, Nepomuk, Schweizer, Zytglogge

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T. Meyer: 'Pröbeln, Botanisieren, Suchen', *MusikTexte*, no.60 (1995), 31–42
*Diskographie Urs Peter Schneider* (Lugano, 1995) [catalogue of Schweizerische Landsphonothek]

THOMAS GARTMANN

**Schneiderhan, Wolfgang (Eduard)** (*b* Vienna, 28 May 1915). Austrian violinist. He was taught by his mother from the age of three, and when he was five made a public début in Vienna. In 1923 he went to Pisek to study with Otakar Ševčík, and later studied with Julius Winkler in Vienna. His international career as a soloist began with a performance of Mendelssohn's concerto in Copenhagen in 1926. He became the first leader of the Vienna SO in 1933, and was appointed to lead the Vienna PO in 1937, the year he formed the Schneiderhan Quartet. In 1951 he left the orchestra and disbanded the quartet to resume his solo career, but continued to play trios with Enrico

Mainardi and Edwin Fischer until 1956. He also taught at the Salzburg Mozarteum (1938–56) and at the Vienna Academy of Music (1939–50). In 1949 he succeeded Flesch and Kulenkampff at the Lucerne Conservatory where, in association with his pupil Rudolf Baumgartner, he formed the Lucerne Festival Strings in 1956. He was never a great virtuoso, but his performances were distinguished by his stylistic superiority and sensibly balanced artistry in Viennese works, especially Mozart, Beethoven and Schubert; he also gave fine performances of works by Stravinsky, Martin and Henze. In the 1970s he extended his activities to conducting, giving Franz Schmidt's opera *Notre Dame* at the Vienna Volksoper in 1975. He married the soprano Irmgard Seefried in 1948, and gave many concerts with her.

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A. Inglis: 'Master Class', *The Strad*, xcv (1985), 749–50

GERHARD BRUNNER/R

**Schneider-Siemssen, Günther** (*b* Augsburg, 7 June 1926). Austrian scene designer of German birth. He was guided to study scene design by Clemens Krauss, through whom he gained early experience in scene painting at the Staatsoper in Munich, where he studied with Sievert, Preetorius and Rudolf Hartmann. From 1947 to 1954 he designed for theatres and films in Berlin, Munich and Salzburg. In 1952 he began his 20-year association with the Salzburg marionette theatre, eventually revolutionizing the design of the puppet stage and creating several new productions of Mozart operas. In 1954 he was named chief of design at the Bremen Staatstheater, where he designed his first *Ring*. After collaborating with Karajan on *Pelléas et Mélisande* at the Vienna Staatsoper in 1960 he became Karajan's personal adviser on production, moving in 1962 to Vienna where he was appointed chief designer for the Staatsoper, the Burgtheater and the Volksoper. He made his Covent Garden début in 1962 designing Peter Ustinov's production of Schoenberg's *Erwartung*, and then designed the *Ring* directed by Hotter and conducted by Solti (1962–4). With Karajan he worked on numerous productions for the Salzburg festivals including *Boris Godunov* (1965), *Don Giovanni* (1967), *Otello* (1969), the *Ring* (1967–70, later given in modified form in New York), *Fidelio* (1971) and *Tristan und Isolde* (1972). He also designed *Le nozze di Figaro* at La Scala in 1973 and *Jenůfa* at the Metropolitan Opera in 1974.

His designs, particularly for Wagner, are outstanding for the epic, cosmic world they create on stage. Light and projection in sweeping, swirling patterns evoke with powerful symbolism a universe that coincides perfectly with the visions of the directors with whom he has most often worked: Karajan, August Everding and Otto Schenk. In 1988 Schneider-Siemssen's second Metropolitan *Ring* was completed. Harking back to the Bayreuth 1897 production, though criticized by some for being over-pretty and reactionary, it created a sensational effect, contrasting with the modern interpretative trend among directors and designers. Schenk's romantic fairy-tale conception was produced using all the stage machinery and lighting equipment available to the modern theatre. The following year Schneider-Siemssen and Everding created an entirely different, modern-dress *Ring* for the Wielki Theatre in Warsaw, the first time the complete cycle had been given in Poland. Among many other notable productions Schneider-Siemssen designed are Dvořák's *Armida* (1961, Bremen), *Palestrina* (1964, Vienna), *La fanciulla del West* (1982, Berlin), *Les contes d'Hoffmann* (1982, Metropolitan) and *Un re in ascolto* (1984, Salzburg).

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PAUL SHEREN

**Schneider-Trnavský** [Schneider], **Mikuláš** (*b* Trnava, 24 May 1881; *d* Bratislava, 28 May 1958). Slovak composer and choirmaster. Between 1900 and 1905 he studied composition at the conservatories of Budapest (with Koessler), Vienna (with Grädener) and Prague (with Stecker). From 1909 until his death he was choirmaster of Trnava Cathedral; after the creation of independent Czechoslovakia in 1918 he was also involved in concert and educational activities and worked as a music school inspector. In 1956 he was awarded the title National Artist.

His instinctive talent and melodic inventiveness found expression in a musical style that was similar to Dvořák's, particularly in chamber works such as the Violin Sonata in G minor and *Dumka a tanec* ('Dumka and Dance'). His duties as choirmaster and as a musician in a provincial town meant that he focussed on sacred and incidental music, despite harbouring greater ambitions. He composed a number of accomplished liturgical works and compiled *Jednotný katolícky spevník* ('The Standard Catholic Hymnbook'), a work of historical importance which contained Romantic harmonizations contrary to Cecilianist asceticism (unlike other central European hymnals of the period) and remained in use after his death. From the time of his membership of Slovak student unions in Vienna and Prague, Schneider-Trnavský was also an arranger of folksongs; his preference was for popular, more contemporary urban forms, which he set with great sensitivity. His art songs, which were to prove popular in their own right, are folk inspired and contain elements of the German lied tradition.

WORKS
(*selective list*)

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Dramatic: Varinka (melodrama, I. Grebáč Orlov), op.69, 1v, pf, 1933; Bellarosa (operetta, 3, Schneider-Trnavský), 1941, Bratislava, 24 May 1941

Sacred: Alma redemptoris seu Ave Maris Stella, op.42, S, vn, vc, org, *c*1919; Modlitby a piesne [Prayers and Songs], prayer book for youth, op.39, 1921; Věruju v jedinago Boga [I believe in the only God], chorus, 1929; Nezoufej, stádečko malé [Don't despair, you small herd] (choral meditation), op.66, chorus, org, orch, *c*1930; Slovenská omša [Slovak Mass], G, chorus, orch, org, 1934; Jednotný katolícky spevník [Standard Catholic Hymnbook], chorus, org, 1937; Benedicat Domine terram, chorus, 1946; Missa dominicalis 'Pro nobis peccatoribus', C, chorus, orch, org, 1950; Missa in honorem Sanctissimi Cordis Jesu, chorus, orch, 1954

Secular: Pôvodné slovenské piesne [Original Slovak Songs] (Slovak poetry), op.20, 1905–7; Zo srdca [From the Heart] (F. Urbánek), song cycle, op.35, 1v, pt, 1920; Hl'a, zlietol orol [Lo, the Eagle Flew] (V. Wagner), op.37, male chorus, 1924; Padol kameň [The Stone Fell] (J. Jesenský), op.47, male chorus, *c*1923; Štefánik (Š. Krčméry), op.51, male chorus, 1928; 3 mužské zbory [3 Male Choruses], op.60, 1930; Na Bradle zádumčivom [On Pensive Bradlo] (M. Sládkovič), op.53, chorus, male chorus, 1929; Piesne o matke [Songs about Mother] (Slovak poetry), song cycle, op.80,

1v, pf, 1939; Povstaň, Slovač [Rise, you Slovaks] (Schneider-Trnavský), partisan song, op.86, male chorus, 1946; children's choruses

Folksong arrs.: Sbierka slovenských národných piesní [Collection of Slovak National Songs], op.7, 1v, pf, 1904; Slzy a úsmevy [Tears and Smiles], op.25, 1909; Sbierka slovenských národných piesní [Collection of Slovak National Songs], 5 vols., opp.27–31, *c*1922; Sinokvety [Cornflowers], op.67, solo vv, chorus, 1931

INSTRUMENTAL

Orch: Dumka a tanec [Dumka and Dance], op.48, 1921 [arr. of Pf Qnt, 1920]; Pribinov sl'ub [Pribinov's Vow], op.68, 1933; Duhopol, fantasia, vn, orch, 1954, arr. vn, pf; Sym. 'Spomienková' [The Commemorative], e, 1956; Ked'sa pieseň rozozvučí [When the Song Resounds], suite, 1957

Chbr and solo: Sonata, g, op.12, vn, pf, 1904; Slovenská sonatína [Slovak Sonatina], op.75, pf, *c*1937; Pestrý rad skladieb [A Gay Series of Compositions], op.85, *c*1942; Malé interlúdiá [Small Interludes], op.92, org/hmn, *c*1946

MSS in Západoslovenské múzeum, Trnava

Principal publishers: Kníhtlačiarsky účastinársky spolok, Matica slovenská, Musica, Slovenské hudobné vydavatel'stvo, Spolok svätého Vojtecha

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E. Bugalová: 'Mikuláš Schneider-Trnavský', *100 slovenských skladatel'ov* (Bratislava, 1998), 242–54 [incl. complete work-list]

VLADIMÍR ZVARA

**Schnell** (Ger.: 'rapid', 'swift', 'fast'). A tempo mark in common use since the 19th century in German scores, faster than *bewegt* but equivalent to a fast ALLEGRO; it is often used with qualifications such as *Sehr schnell* (*molto allegro*) or *So schnell wie möglich* (Schumann, Piano Sonata in G minor) that imply PRESTO. Bruckner gave the finale of his Second Symphony the tempo designation *mehr schnell* ('more fast') at the opening; later it becomes *sehr schnell*.

*See also* TEMPO AND EXPRESSION MARKS.

DAVID FALLOWS

**Schnell, Johann Jakob** (*b* 1687; *d* Bamberg, 21 Feb 1754). German instrumentalist and composer. From 1714 he was oboist and violinist to the Prince-Bishop of Bamberg, and on 1 July 1727 was appointed by Lothar Franz to direct the court chamber music. With this move began Schnell's effectiveness as representative of the era of the Schönborn family in Franconia. His opp.1 and 8 comprise nine cycles of sacred works and his other opus numbers are court and chamber music. He described his orchestral masses (a title which indicates that they were innovations) as difficult; they contained concerto-style sonatas to accompany the epistle. The three Vespers op.8 are graded as 'solennes', 'breves' and 'brevissimae' and in the preface three more vespers are promised, though it is not known whether he wrote them. For the Violin Concertos op.3 and the *Neue Parthien* op.9 Schnell used the same small group of instruments as for his church music (strings, with two trumpets or horns). He furnished op.2 with a diagram and fingering for flute and op.3 with a diagram and fingering for the high soloists. Among his works are many flute trios, a genre with which Count Rudolf had become particularly well acquainted during his studies in Rome in 1693, largely owing to his acquaintance with Corelli; Schnell's are fresh and inventive, while his chamber music shows his special mastery of the intimate form. The economies made necessary by the success of the Schönborns' Baroque architecture were turned by Schnell into a virtue, while the majesty of the full-size orchestra was reserved for his successors. In 1738 he also took up publishing.

Other Schnells active in Germany may have been related to Johann Jakob. Judas Thaddäus Schnell (*b* Wangen, before 1550; *d* Füssen, 25 Aug 1619) was a south German choir director and church composer. In the decades before the Thirty Years War he was in charge of musical activities in the Benedictine abbey of St Mang in Füssen. Three of his compositions are extant (in *D-Rp* and *Mbs*). Bernhard Schnell (*fl* 1704) was probably the father of Johann Jakob Schnell. He assisted Count Rudolf in Wiesentheid, Lower Franconia, in founding his collection of instruments. Another Johann Jakob (Jean Jacques) Schnell (*b* Vaihingen, Württemberg, 1740) started as a carpenter's apprentice, but by 1760 was making pianos and organs with Gessinger in Rothenburg. He later spent six years with Dulcken in the Netherlands. In 1777 he was in Paris, first making harpsichords for the Countess of Artois and then as court instrument maker to the king. He built an *anémocorde* ('wind-piano', *see* SOSTENENTE PIANO, §2) which was bought by Marie Antoinette. After five years' military service in France he started a piano shop in Ludwigsburg, and in 1799 demonstrated his *anémocorde* in Vienna and sold it to a London surgeon, Robert Robertson, in 1803. Johann Christoph Schnell (*fl* 1788) was either a brother or a son of the later Johann Jakob Schnell. In 1788 he settled in Zweibrücken as a keyboard instrument maker.

WORKS

6 Missae neoeditae, SATB, str, tpt, org, op.1 (Bamberg, 1729)
6 Parthiae trisonae, fl, vn, bc, op.2 (Erlangen, 1731)
6 Concerta commode tractabilia, vn solo, str, bc, op.3 (Erlangen, 1731)
6 Sonatae trisonae, fl/vn/va d'amore, bc, op.4 (n.p., n.d.)
6 Trios, fl, vn, bc, op.5 (n.p., n.d.)
6 Trios, fl, vn, bc, op.7 (n.p., n.d.)
3 Vesperae breves, SATB, 2 vn, 2 tpt/hn, bc, op.8 (Bamberg, 1736)
6 Neue ernst- und schertzhafte Parthien, 2 vn, 2 tpt, bc, op.9 (Bamberg, 1738)
Vn Conc., A, Bavarian Radio Archive, Nuremberg; Sonata, va da gamba, D, *D-WD*

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*Leipziger Zeitung*, i (1798), 33 [description of *anémocorde*]

HANNS DENNERLEIN

**Schneller** (i) (Ger.). Faster. A tempo qualification, the comparative of SCHNELL.

**Schneller** (ii). An unprepared single upper mordent. *See* ORNAMENTS, §III, 8.

**Schnetzler, Johannes.** *See* SNETZLER, JOHN.

**Schnitger, Arp** (*b* Schmalenfleth, Oldenburg, bap. 2 July 1648; bur. Neuenfelde, nr Hamburg, 28 July 1719). German organ builder. He learned joinery from his father, also named Arp, and in 1666 was apprenticed to his uncle, Berendt Huss of Glückstadt in Holstein. With him Schnitger built the large three-manual organ at the Cosmaekirche, Stade (1668–75, enlarged by Schnitger in 1688; restored 1972–5 by Ahrend); after Huss's death in 1676 Schnitger fulfilled many of the former's outstanding contracts, completing the instrument at St Wilhadi, Stade and building new organs at Cappel (1680; restored 1977 by the Beckerath) and Lüdingworth (1682–3; restored 1981–2 by Ahrend). In 1682 Schnitger received the contract to build an organ for the Nikolaikirche Hamburg, and moved his workshop from Stade to Hamburg. This organ, built between 1682 and 1687, was the largest new instrument built by Schnitger and tragically was destroyed by fire in 1842 (for the stop list, *see* ORGAN, §V, 6, Table 13). Schnitger was assisted in his work by two of his four sons, Johann Jürgen (Georg) (bap. 4 Sept 1690; *d* after 1733) and Franz Caspar (1693–1729; see below).

Schnitger was the most important organ builder in northern Europe during the Baroque period. His organs are valued for their elegant speech, the fine harmonic proportion between fundamental and overtones, the quality of the reed stops, the ability of principals and reeds to blend together and the wide variety of flute stops. His organs carried on the north German tradition of independent divisions (*Rückpositiv*, *Hauptwerk*, *Brustpositiv*, *Oberwerk*, and Pedal), each with a fully-developed choir of principals, reeds, and flutes. Schnitger often incorporated stops from earlier builders into his new organs, especially the lower-pitched flue stops (16′, 8′, and 4′) that had been built in the Renaissance or early Baroque periods, and with his brilliant mixtures and fundamental-rich reeds he succeeded in creating an organ style that not only successfully met the need to accompany congregational singing, but inspired a flourishing school of North German organ composers.

Schnitger's firm built over 170 instruments, including several organs with four manuals, 26 three-manual organs, and more than 20 large two-manual organs with independent pedal divisions. He also built more than 30 domestic organs. His instruments for the churches of northern Germany's Hanseatic cities were the largest of the time; his instruments were exported to locations as far afield as Russia, England, Spain and Portugal. Many of his organs have been destroyed by fire or war, and many were subsequently modified by other builders. His surviving instruments are found primarily in the coastal region of northern Germany between Hamburg and Groningen. In addition to those organs discussed above, they include Stade, St Cosnae (1668–75; restored 1972–5 by Ahrend); Cappel (1680; restored 1977 by von Beckerath); Lüdingworth (1682–3; restored 1981–2 by Ahrend); Steinkirchen (1685–87; restored 1947–8, 1987 by von Beckerath); Norden (1686–92; restored 1981–5 by Ahrend); Hamburg-Neuenfelde (1682–8); Jacobikirche Hamburg (1689–93; restored 1990–93 by Ahrend); Martinikerk, Groningen (1691–2; restored 1977/84 by Ahrend); Pelstergasthuiskerk, Groningen (1693; restored 1989–90 by Bakker & Timmenga); Grasberg (1693–4; restored 1980–85 by W. Hillebrand); Harkstede (1695–6); Noordbroek (1695–6; rebuilt by Freytag in 1808; restored to Freytag condition in 1958 by C. Edskes and S. Graafhuis); Mensingeweer (1696–8); Dedesdorf (1697–8; restored 1998 by A. Führer); Nieuw Scheemda (1698; restored 1968 by B. Edskes); Ganderkesee (1699; restored 1966 by A. Führer); Uithuizen (1700–01; *Ruckpositiv* restored 1987 by B. Edskes); Aa-Kerk, Groningen (1700–02; additions by Timpe, 1830 and van Oeckelen, 1857); Mariana, Brazil (1701; restored 1988–9 by B. Edskes); Faro, Portugal (1701); Godlinze (1704; restored 1986 by Reil Bros.); Eenum (1704; restored 1987 by Reil Bros.); Weener (1709–10; restored 1978–82 by Ahrend); and Pellworm (1711; restored 1990 by Hillebrand Bros.).

Arp Schnitger perhaps influenced 20th-century organ building more than any other organ builder of earlier centuries. His second-largest organ, for the Jacobikirche, Hamburg, was a crucial model for the *Orgelbewegung*, and recordings of Helmut Walcha performing Bach on the Cappel organ, made during the 1950s, brought the Schnitger sound to a wide circle of performers, teachers and builders.

During his lifetime Schnitger employed a large number of apprentices, who tended to work quasi-independently from shops established in various cities. His successors carried on his style for several generations in Germany and the Netherlands. About 50 students worked or trained with him; many went on to establish independent workshops, continuing to build organs in the Schnitger style. In Germany the tradition was carried on by Christian Vater (Hanover), Lambert Daniel Kastens (Itzehoe and Copenhagen), Hans Hantelmann (Lübeck), Matthias Dropa (Lüneburg), Erasmus Bielfeldt (Bremen) and Johann Matthias Naumann (Hildesheim), among others, and, in the next generation, by Johann Hinrich Klapmeyer (Glückstadt), Johann Dietrich Busch (Iztehoe) and Dietrich Christoph Gloger (Stade).

In the Netherlands, Schnitger's work was carried on by his son, Franz Caspar (i) (*b* Hamburg, bap. 15 Oct 1693; bur. Zwolle, 5 Mar 1729). He worked with his father from as early as 1709–10, when he helped build the organ in the Georgskirche, Weener. After Arp's death he and his brother, Johann Jürgen, moved the organ building shop to Zwolle, where they completed the three-manual, 46-stop organ for Zwolle's Grote or Michaelskerk in 1719–21 (restored 1953–6 by D.A. Flentrop). During the next ten years Franz Caspar (i) built or rebuilt organs in Zwolle (Lutheran Church), Vollenhove, Deventer, Meppel, Harderwijk, Alkmaar and Groningen. He died before completing the rebuilding of the organ in the Martinikerk, Groningen; the work was finished by his master journeyman, ALBERT ANTHONI HINSZ, who married his widow in 1732 and took over the business, working with Franz Caspar Schnitger (ii); after Hinsz's death, Franz Caspar (ii) was joined by H.H. Freytag, who was succeeded in turn by his son H.E. Freytag, with whose death in 1869 the direct link with the workshop of Arp Schnitger ceased. Other Dutch students of Schnitger include Rudolf Garrelts, Johan Radeker and Matthias Amoor.

For illustration *see* ORGAN, fig.35.

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LYNN EDWARDS

**Schnittelbach, Nathanael** (*b* Danzig, 16 June 1633; *d* Lübeck, 16 Nov 1667). German violinist and composer. His first appointment, not a permanent one, was as violinist at the Marienkirche, Danzig. At the age of 20 he joined the orchestra of Queen Christina of Sweden, but two years later, early in 1655, he returned to Germany as civic musician at Lübeck. He received the freedom of the city on 13 November of the same year and on 11 December married a daughter of the civic musician Nicolaus Bleyer with whom he studied the violin from 1655 until Bleyer's death in 1658. Gerber called Schnittelbach 'one of the greatest violinists of the seventeenth century'. He was known throughout Germany and in Poland, Denmark, Holland and Sweden and was likewise respected as a teacher; his most famous pupil was N.A. Strungk. He became ill while taking part in festivities celebrating a court wedding at Gottorf in October 1667 and died a month later. Little of his music survives. Two suites for instrumental ensemble in E minor and C minor (*S-Uu*, inc.; 1 ed. in Organum, iii/17, Lippstadt, n.d.), are typical of civic music of the time and probably date from his years in Lübeck. A Sonata for violin and basso continuo survives at Durham (*GB-DRc*). He is also known to have written a *Magnificat* for five voices and two violins (formerly *D-Lm*) and a sacred concerto *Wo der Herr nicht das Haus bauet* (formerly ? St Magni, Brunswick).

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GEORG KARSTÄDT/ULF GRAPENTHIN

**Schnittke** [Shnitke], **Alfred (Garriyevich)** (*b* Engels, 24 Nov 1934; *d* Hamburg, 3 Aug 1998). Russian composer.

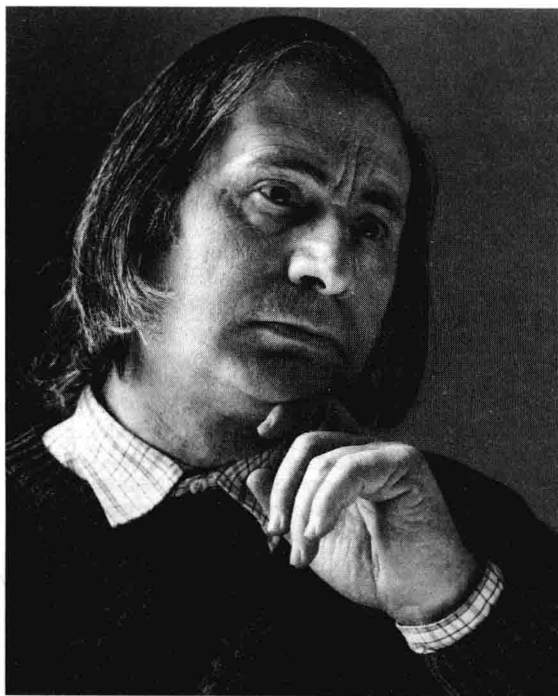
1. LIFE. Alfred Schnittke first studied privately in Vienna (1946–8), where his father was working; this decisive experience was to have a decisive effect on his work as a composer since this exposure to the Austro-German cultural tradition fundamentally influenced his future tastes and approach to form and vocabulary throughout his career. On his return to Russia, Schnittke studied in the Choirmasters' Department at the October Revolution Music College in Moscow (1949–53) as well as studying theory privately with Iosif Rïzhkin. He later enrolled at the Moscow Conservatory (1953–8, and as a postgraduate 1958–61), where his teachers were Yevgeny Golubev and Nikolay Rakov. Schnittke later observed that his own 'polystylism' could be traced to the filling of gaps in his musical knowledge during these years. He himself taught instrumentation at the Conservatory for a decade from 1962, and from this time worked as a freelance composer, writing for the theatre and for film as well as concert works. Between 1962 and 1984 he wrote a total of 66 film scores for Mosfilm and other Soviet film companies: this aspect of his life was to have an important technical influence upon his career as a concert composer. During the course of his life he also wrote a large number of articles concerning various issues in contemporary music, and lectured extensively in Russia and Germany.

Though Schnittke's growing reputation permitted him numerous journeys abroad from the 1980s onwards, before then his trips outside the Soviet Union had been restricted to one in 1967 to hear *Dialogue* in Warsaw and another in 1977 to Germany and Austria, as a keyboard player with the Lithuanian Chamber Orchestra. His inevitably complicated relationship with the Soviet regime began with the condemnation of his oratorio *Nagasaki* by the Union of Composers in 1958. He was subsequently well-treated by the Union, and received commissions from the Ministry of Culture and from two opera companies, but when he was asked to conform to a less experimentalist ideal after completing his second opera – 'African Ballad' – he no longer enjoyed official approval. Due to the more liberal attitude of the Krushchyov era, Schnittke and other young composers saw formerly sanctioned scores by Western composers; he was thus able to analyze in great detail not only the music of Stravinsky, Schoenberg, Berg and Webern, but also Stockhausen, Nono and Ligeti. These analyses led to his abandonment of serial techniques. At the same time, however, he was constantly attacked in official publications such as *Sovetskaya muzïka*. After its première in Gor′kiy in 1974, his First Symphony was to all intents and purposes banned from performance in the wake of Khrennikov's blanket condemnation of it. This situation changed only when Gorbachyov came to power in 1985.

It was precisely from this time onwards, when, paradoxically, he was finally able to travel to attend performances of his works outside the Soviet Union, that Schnittke began to be plagued by health problems, beginning with a serious stroke in June that year. A second occurred in 1991, a year after he had moved to Hamburg, where he was teaching composition as the Hochschule für Musik und Theater, and from that point on Schnittke's music became more austere and more obviously concerned with mortality. He suffered another stroke in 1994, but did not cease to compose; he died in 1998 in his adopted city of Hamburg.

Later in life Schnittke was the recipient of numerous international prizes and awards, including the Russian State Prize (twice, in 1986 and 1995) and awards from Austria, Germany and Japan. He was made a member of the Academies of Arts of Munich, Stockholm, Hamburg, Berlin and London, and given honorary membership of several others.

2. WORKS. In Schnittke's early works, Shostakovich was an obvious model, but many other influences were also absorbed. In the oratorio *Nagasaki* (1958, written just after he had graduated from the Moscow Conservatory), both the vocabulary and rhetoric of the Russian tradition of the 19th century are still clearly felt, notwithstanding an atonal episode representing the explosion of the atomic



*Alfred Schnittke, 1991*

bomb. An absorption of new techniques followed intensive research into Western music and this led, after intensive concentration on serial writing (evident in the Violin Sonata no.1, 1963, and Violin Concerto 1966), to such works as the Violin Sonata ('Quasi una sonata') and the *Serenade*, both of 1968, which employ aleatory and extended instrumental techniques with wit and humour, and whose sense of openness to all styles and sound-phenomena presage his later, more consistent use of polystylism. The Concerto for Oboe, Harp and Strings (1971) continues to employ elements of the rather fragmented style of the *Serenade*, but melds them into a taut dramatic structure which moves towards the stasis of the work's final section.

Despite the inherent risk in polystylism of appearing, in formal terms, to be mere pastiche unless disparate stylistic elements are adequately incorporated within the music's aesthetic and physical structure, this approach proved in general to be an efficient generator of that kind of alienation, expressed through irony, which Schnittke inherited from Shostakovich, whose natural successor he has often been considered to be. The Piano Quintet of 1976 (later reworked as the orchestral *In memoriam*) juxtaposes non-tonal material with nostalgic reminiscences of other types of music (a Viennese waltz, for example) in such a way as to make the feeling of isolation and bereavement almost unbearably acute. *In memoriam* relies heavily on the emotional, associative power of the strings (in contrast to the fragmented style of the Concerto), a harking back to Tchaikovsky and Mahler which continued in his symphonies.

1977 saw the composition of the Concerto Grosso no.1, in which the wit inherent in the *Serenade* is developed into a commentary on the idea of the Baroque concerto grosso. The composer noted that he achieved an alienating effect through "formulae and forms of baroque music; free chromaticism and micro-intervals; and banal popular music which enters as it were from the outside with a disruptive effect." Quotation of material of very diverse origins is an important feature of several of his works; he developed this particularly in the film music which he wrote throughout his life. Many of his concert works utilize material first heard in his film scores (the Concerto Grosso no.1 is no exception, using as it does material from *Butterfly*, a cartoon score).

Schnittke's chamber music, as well as being a vehicle for his most intimate thoughts, also served as a kind of laboratory for refining procedures which were then used on a larger scale in other works. The First String Quartet (1966), whose movements have deceptively traditional titles, employs freely imitative polyphonic writing and a free dodecaphonic vocabulary which is contradicted by the pronounced emphasis of C at the beginning and end as well as during the course of the piece: Schnittke's approach to twelve-note writing was always unorthodox.

The later 1970s saw a gradual abandoning of the rather obvious kind of polystylism of the previous decade, and works such as the First Sonata for cello and piano (1978) and the four *Hymns* (1974–9) show the creation of a new, homogeneous language with a structural rigour which retains the capacity to allude to other music in more subtle ways than direct quotation. Although the Second String Quartet (1980) is built almost entirely upon medieval Russian sacred music which is quoted relatively clearly in the outer movements, the already idiosyncratic harmonic and melodic character of the quoted material is refracted and distorted in the second and third movements as though it formed a part of Schnittke's own language. Similarly, the Third String Quartet (1983) takes as its material three quotations: cadential material from Lassus's *Stabat mater*, the theme from Beethoven's *Grosse Fuge* and Shostakovich's DSCH motto. The chromatic juxtaposition of the latter two provides a foil for the simplicity of the Lassus fragment with which the work begins; all three themes undergo a gradual transformation and reconciliation in Schnittke's own musical language. In the String Trio (1985), a homage to Berg, Schnittke refers to the older composer's style in a general way, rather than using specific quotation, the whole being a complex set of variations or transformations of the opening material. Its polyphonic density is shared by the Fourth String Quartet and the Piano Quartet (both 1989, the latter incorporating material from an unfinished piano quartet by Mahler). Later chamber works, in common with the symphonies, reveal a greater textural transparency. This is apparent, for example, in both the Second Sonata for cello and piano (1993–4) and the Third Sonata for violin and piano (1994).

In his symphonies, Schnittke attempted to take on the Mahlerian symphonic ideal, that of embracing the world. The First (1972), like the Third (1980) builds its universe from a very wide range of material. The First Symphony takes the principles of the contemporary *Serenade* much further, and in doing so it can be seen as a pivotal point in Schnittke's output between the relatively conventional serial path he had been following and the unequivocal inception of polystylism. In no other work has the conflict of styles and quotations been so clear and so penetrating. Music by Beethoven, Haydn, Grieg, Chopin, Tchaikovsky and Johann Strauss is quoted and brutally interrupted and transmuted, and Jazz is also included in a cadenza

for violin and piano. The theatrical element is also important: at the opening there are only three players on stage, the other players then enter gradually and improvise in a chaotic fashion until the conductor signals them to stop. At the end, the musicians leave the stage, as in Haydn's 'Farewell' Symphony, leaving only a solo violin, but then return and begin the work again. They are interrupted by the conductor, who brings the music to an unexpected close.

Though less theatrical, the Third Symphony works with quoted material and stylistic reference in exactly the same way, but the Second (1979) and the Fourth (1983), though referential to other styles, make different use of them. The former, entitled 'St Florian' and an homage to Bruckner, comprises six movements which follow the Ordinary of the Roman Catholic Mass; a chorus and soloists provide the liturgical material upon which the orchestra meditates. In the Fourth, Schnittke said that he strove 'to find the general in the dissimilar', and attempts to reconcile elements of *znamenniy* and Gregorian chant, the Lutheran chorale and Synagogue cantillation which are intoned by four vocal soloists within a dense, polyphonic orchestral texture. In this work Schnittke succeeds in absorbing his quoted material into the foundations of his own language in an unprecedented way. The culmination of this is found in the Fifth Symphony (1988), which because it is simultaneously the Fourth Concerto grosso, Schnittke could be said to be quoting a quotation. With the sixth, seventh and eighth symphonies (1992, 1993 and 1993–4 respectively) Schnittke entered into a new, sparer sound world, texturally reminiscent of later Shostakovich and late Nono. The Sixth, containing almost no writing for the full orchestra, makes conscious reference both to Bruckner in its trombone chorales and to Schnittke's opera *Historia von D. Johann Fausten* (1983–94), and the Seventh, while also summoning Bruckner and Mahler, has its point of origin in a solo violin passage recalling Bach and, at times, the Berg of the Violin Concerto. With the Eighth and Ninth Schnittke brought this late, spare style to a new maturity and refinement.

The shadow of Berg may also be detected in Schnittke's own series of violin concertos. The Third (1978) presents an amalgam of violin styles (though often implicity rather than explicitly), and the Fourth (1982) is not only more eclectic but theatrical: towards the end, the orchestra becomes so loud that the soloist cannot be heard, and is left miming the gestures of the virtuoso on stage. With the *Konzert zu Dritt* of 1994, Schnittke attained the concentrated, lyrical expressionism which would characterize his work thenceforth – confirmed particularly by the Viola Concerto (1985), the ballet *Peer Gynt* (1986), the Fifth Symphony (1988) and the two cello concertos (1986 and 1990) – until the simplification which occurred with such works as the Sixth Symphony and the opera *Zhizn's idiotom* ('Life with an Idiot') of the early 1990s.

In his choral music, an obvious vehicle for the expression of religious belief (he was baptized a Roman Catholic in 1982), Schnittke showed himself increasingly a true inheritor of the Russian tradition: whereas in the 1975 *Requiem* the stylistic links are with Catholic liturgical music, in the *Concerto for Mixed Chorus* (1984–5) and the *Stikhi pokayanniye* (1987), stylistic echoes of and technical procedures derived from the 'choral orchestration' of Rachmaninoff abound. It was in his operas that Schnittke dealt with wider philosophical issues, employing a generally angular vocal style but also integrating stylistic reference and allusion in a manner that confirms the theatrical aspirations of his concert works. *Life with an Idiot* (1991) is a black comedy which while being superficially concerned with the collapse of communism in fact deals with the human condition on a broader scale, something Schnittke underlines by resorting to direct quotation from a great deal of music, including Russian folk songs, within textures of a singular spareness. The *Historia von D. Johann Fausten* (1983–94), which includes the earlier cantata *Seid nüchtern und wachet* (1983), may be seen as an operatic passion (a 'negative passion' in Schnittke's words, dealing with the fundamental problem of good and evil), a connection which the composer reinforces with his use of chorales and a pseudo-evangelist, achieving a continuity and a greater stylistic homogeneity absent in *Life with an Idiot*. *Gesualdo* (1994) continues these preoccupations and is specifically concerned with the perceived divide between artistic genius and the ability of its possessor to perpetrate the sin of murder; the lean instrumentation of the score results in a textual transparency which goes beyond even Schnittke's other works from his last years.

If the criticism might be made that Schnittke's expressionistic all-inclusiveness could lead to the near-suppression of purely musical argument, this was perhaps inevitable in a composer who was concerned in his music to depict the moral and spiritual struggles of contemporary man in such depth and detail.

WORKS

DRAMATIC

Labyrinths (ballet, 5 episodes, V. Vasilyev), 1971, Moscow, spr. 1972 [1st episode], Leningrad, 7 June 1978 [complete]

Der gelbe Klang [Yellow Sound] (pantomime, V. Kandinsky), S, chorus, inst ens, 1974, Saint Bomme, sum. 1974

Historia von D. Johann Fausten (op, introduction, 3, epilogue, J. Morgener and Schnittke, after J. Spies: *Volksbuch*), 1983–94 [incl. cant. Seid nüchtern und wachet … ], Hamburg, 22 June 1995

Sketches (ballet, 1, A. Petrov, after N. Gogol), 1985, Moscow, 16 Jan 1985 [orchd G. Rozhdestvensky]

Peer Gynt (ballet, 3, J. Neumeier, after H. Ibsen), 1986, Hamburg, 22 Jan 1989

Zhizn' s idiotom [Life with an Idiot] (op, 3, V. Yerofeyev), 1991, Amsterdam, 13 April 1992

Gesualdo (op, prol, 7 scenes, epilogue, R. Bletschacher), 1994, Vienna, 26 May 1995

Incid music: Charleston, light music ens, 1965, orchd P. Dementyev [from film score Adventures of a Dentist]; 2 Fragments, small orch, 1976 [from film score How Tsar Peter Got the Black Man Married]; Polyphonic Tango, 15 insts, 1979; Music to an Imagined Play, insts, 1985

66 film scores; 12 stage productions

ORCHESTRAL

9 syms.: no.1, 1972; no.2 'St Florian', solo vv, chbr chorus, orch, 1979; no.3, 1980; no.4, solo vv, chorus, chbr orch, 1983; Conc. grosso no.4 (Sym. no.5), vn, ob, orch, 1988; no.6, 1992; no.7, 1993; no.8, 1993–4; no.9, 1995–7

Concs.: Vn Conc. no.1, 1957, rev. 1962; Pf Conc., 1960; Vn Conc. no.2, 1966; Conc., ob, hp, str, 1971; Conc. grosso no.1, 2 vn, hpd, prep pf, str, 1977; Vn Conc. no.3, 1978; Pf Conc., 1979; Conc. grosso no.2, vn, vc, orch, 1981–2; Vn Conc. no.4, 1982; Conc. grosso no.3, 2 vn, hpd, 14 str, 1985; Va Conc., 1985; Vc Conc. no.1, 1986; Pf Conc., 4 hands, 1987–8; Vc Conc. no.2, 1990; Conc. grosso no.5, vn, orch, off-stage pf, 1991; Conc. grosso no.6, vn, pf, str orch, 1993; Myortvïye dushi [Dead Souls], 1993 [suite from film, compiled by G. Rozhdestvensky]; Konzert zu 3, vn, va, vc, pf, str orch, 1994; [Conc.], va, orch, 1995–8

Other: Music for Pf and Chbr Orch, 1964; Variations on the Theme from the 16th Sym. by Myaskovsky, 1966 [contrib. to collab. work]; Pianissimo … , 1968; Sonata, vn, chbr orch, 1968 [from

Sonata no.1, vn, pf, 1963]; In Memoriam, 1978 [from Pf Qnt, 1976]; Gogol-Suite, 1981; Passacaglia, 1981; Ritual, 1984–5; (K)ein Sommernachstraum, 1985; Epilogue from 'Peer Gynt', 1987; Quasi una sonata, vn, chbr orch, 1987 [from Sonata no.2, vn, pf, 1968]; Trio-Sonata, chbr orch, 1987 [from Str Trio, 1985]; Monologue, va, str, 1989; Sutartines, org, str, perc, 1991; Hommage à Grieg, 1992; For Liverpool, 1994; Sinfonischer Vorspiel, 1994

VOCAL

Choral: Requiem, solo vv, chorus, inst ens, 1975; Der Sonnengesang des Franz von Assisi (St Francis of Assisi), 2 choruses, 6 insts, 1976; Minnesang (12th and 13th century Minnesinger texts), 52 vv, 1980–81; Seid nüchtern und wachet ... (cant., J. Spies: *Volksbuch*), solo vv, chorus, orch, 1983; 3 Choruses (Orthodox Church prayer bk), 1984; Conc. (G. Narekatsi), 1984–5; Stikhi pokayanniye [Penitential Psalms], 1987; Eröffnungvers zum 1 Festspielsonntag, chorus, org, 1989; Agnus Dei, 2 S, female chorus, orch, 1991; Torzhestvenniy kant [Solemn Canto], chorus, vn, pf, orch, 1991; Lux aeterna (Communio II), chorus, orch, 1994 [movt 12 of Requiem der Versöhnung, collab. Berio, Cerha, Dittrich and others, unfinished [completed and orchd G. Rozhdestvensky; contrib. to collab. work: Requiem der Versöhnung]

Other: 3 Poems (M. Tsvetayeva), Mez, pf, 1965; Voices of Nature, no text, 10 female vv, vib, 1972; 8 Songs, Bar, pf, 1975 [from incid music to F. von Schiller: *Don Carlos*]; Magdalina (B. Pasternak: *Doctor Zhivago*), 1v, pf, 1977; 3 Madrigals (F. Tanzer), S, vn, va, db, vib, hpd, 1980; 3 Scenes, no text, S, ens, 1980; 3 Gedichte (V. Schnittke), Bar, pf, 1988; Mutter (E. Lasker-Schüler), Mez, pf, 1993; 5 Fragmente zu Bildern von Hieronymus Bosch (Aeschylus and N. Reusner), T, trbn, vn, hpd, timp, str orch, 1994

CHAMBER AND SOLO INSTRUMENTAL

3 or more insts: Dialogue, solo vc, fl, ob, cl, hn, tpt, perc, pf, 1965; Str Qt no.1, 1966; Serenade, cl, vn, db, perc, pf, 1968; Canon in Memoriam Igor Stravinsky, str qt, 1971; Pf Qnt, 1976 [orchd as In Memoriam, 1978]; Cantus perpetuus, hpd, perc, 1975; Moz-Art, fl, cl, 3 vn, va, vc, db, perc, org, 1975 [from sketches by Mozart, k416d]; Prelude in Memoriam Dmitry Shostakovich, 1/2 vn, tape, 1975; Moz-Art à la Haydn, 2 vn, chbr orch, 1977 [after sketches by Mozart, k416d]; Hymns I–IV, solo vc, bn, db, perc, hp, hpd, 1974–9; Moz-Art, ob, vn, vc, db, hpd, hp, 1980; Str Qt no.2, 1980; Septet, fl, 2 cl, vn, va, vc, hpd/org, 1981–2; Lebenslauf, 4 metronomes, perc, pf, 1982; Str Qt no.3, 1983; Str Trio, 1985, orchd as Trio-Sonata, 1987, arr. pf trio, 1992; 4 Aphorisms, chbr orch, 1988; Pf Qt, 1989 [after sketches by Mahler]; Str Qt no.4, 1989; 3 x 7, cl, hn, trbn, vn, vc, db, hpd, 1989; Moz-Art à la Mozart, 8 fl, hp, 1990 [after sketches by Mozart, k416d]; Epilogue, vc, pf, tape, 1992 [from the ballet Peer Gynt]; Qt, perc, 1993; Minuet, vn, va, vc, 1994; [Variations], str qt, 1995–8

1–2 insts: Sonata no.1, vn, pf, 1963, orchd 1968; Sonata no.2, vn, pf, 1968, orchd as Quasi una sonata, 1987; Suite in Old Style, vn, pf, 1972, arr. va d'amore, chbr ens, 1986; Greeting Rondo, vn, pf, 1973; Moz-Art, 2 vn, 1975–6 [arr. of Minuet from Suite in Old Style]; Moz-Art, 2 vn, 1976 [after sketches by Mozart, k416d]; Sonata no.1, vc, pf, 1978; Stille Nacht, vn, pf, 1978 [arr. of German Christmas carol]; Stille Musik, vn, vc, 1979; 2 Short Pieces, org, 1980; A Paganini, vn, 1982; Schall und Hall, trbn, pf, 1983; Klingende Buchstaben, vc, 1988; Madrigal in Memoriam Oleg Kagan, vn/vc, 1991; To the 90th Birthday of Alfred Schlee, va, 1991; Polka, vn, pf, 1993 [arr. from the ballet Sketches]; Improvisation, vc, 1993–4; Sonata no.2, vc, pf, 1993–4; Sonata no.3, vn, pf, 1994

Pf: 6 Children's Pieces, 1962–3; Prelude and Fugue, 1963; Improvisation and Fugue, 1965; Variations of the Chord, 1965; 6 Pieces, 1971; Dedication to Igor Stravinsky, Sergei Prokof'yev and Dmitry Shostakovich, pf 6 hands, 1979; Sonata no.1, 1987; 5 Aphorisms, 1990; 3 Fragments for Hpd, 1990; Sonata no.2, 1990–91; Sonata no.3, 1992; Sonatina, pf 4 hands, 1994

Cadenzas: W.A. Mozart: Pf Conc., k491, 1975; L. van Beethoven: Vn Conc., solo vn, 10 vn, timp, 1975–7; Mozart: Pf Conc., k467, 1980 [3 cadenzas]; Mozart: Bn Conc., k191, 1983 [2 cadenzas]; Mozart: Pf Conc., k503, 1983; Mozart: Pf Conc., k39, 1990 [2 cadenzas]

Tape: Potok [The Stream], 1969

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**Schnitzer.** Two German families of instrument makers, both of Munich origin and active in Nuremberg, with no proved relationship to each other. The members of one were Stadtpfeifers and woodwind instrument makers, the others were brass instrument makers.

The founder of the Stadtpfeifer dynasty was Albrecht Schnitzer the elder (*b* Augsburg; *d* Munich, 1524 or 1525), whose instruments bore the mark 'A'. He started making instruments in Munich in about 1490, and was a Stadtpfeifer from 1493 until his death. He had at least six sons who were musicians. Sigmund Schnitzer the elder (*b* Munich; *d* Nuremberg, between 14 March and 13 June 1557) was installed as a Stadtpfeifer in Nuremberg in 1503, becoming a citizen there in 1507. Hans Schnitzer the elder (*b* Munich, *c*1486; *d* Nuremberg, 25 April 1565) was a Stadtpfeifer in Nuremberg between 1506 and 1551. Albrecht Schnitzer the younger was documented in 1521 as a drummer in Nuremberg, where he became a citizen in 1523. Mathes Schnitzer (*b* Munich, *c*1500; *d* Nuremberg, 1553) became a Nuremberg Stadtpfeifer in 1522 and a citizen in 1528; he lived in Prague from 1530 until 1532, and in 1534 declined an invitation to go to Munich as a trombonist, instead becoming senior Stadtpfeifer in Nuremberg in 1538, a position he held until his death. He was also known as a trumpeter and woodwind instrument maker, specializing in fifes and cornetts. Arsazius Schnitzer (*d* Munich, 1557) was a Munich Stadtpfeifer and woodwind instrument maker, and played the trombone. Anton Schnitzer (*d* Munich, in or before 1544) was also a Munich Stadtpfeifer. Sigmund and Arsazius used the mark 'AA' to distinguish their instruments from those of their father and of their brother Hans, who continued to use his father's single 'A'.

Sigmund the elder's son, Sigmund Schnitzer the younger (*d* Nuremberg, 7 Dec 1578), was a Stadtpfeifer in Ulm in 1557, but returned to Nuremberg in the same capacity in 1567. Hans the elder had two sons, Veit Schnitzer (*fl* 1540–55) and Hans Schnitzer the younger (*b* Nuremberg, *c*1515; *d* Kassel, before 22 Nov 1566). Veit was a Nuremberg Stadtpfeifer intermittently from 1540 to 1543, and was apparently also an instrument maker, as he obtained a privilege in 1555 from Emperor Charles V to protect his family's mark, which had often been copied by unauthorized persons; after 1547 he was in the emperor's service as a gentleman-at-arms ('Trabant'). Hans the younger, a cornett player and trumpeter, was a Stadtpfeifer in Nuremberg between 15 May 1537 and August 1538, when he moved to Kassel to become a member of the Hofkapelle. Arsazius also had a son named Hans (*b* Munich, *c*1530; *d* Munich, 1601), who was a Stadtpfeifer and woodwind instrument maker.

Sigmund the elder was perhaps the most important woodwind instrument maker before Denner. He expanded the family of shawms from the single 'tibia tenor' known to Tinctoris and Virdung (and depicted in two of Hans Burgkmair's woodcuts from *Maximilian's Triumphal Procession*, *c*1516) to include seven different sizes. He invented the first 16′ bass instrument, the *Doppelquint-Basspommer*. His son Sigmund the younger specialized in recorders and shawms. Hans the younger appears to have made only recorders. Five instruments bearing the mark 'AA' survive: a tenor recorder, two bass recorders and two cornetts. They were made by Sigmund the younger, Arsazius, or perhaps by Mathes. A bass recorder bearing what appears to be a single 'A' is in the Instrument Museum of the Brussels Conservatory; it was probably made by Albrecht the elder or Hans the elder.

Erasmus Schnitzer (*d* Nuremberg, bur. 4 Feb 1566), who became a Nuremberg citizen in 1547, is the first Schnitzer known to have made brass instruments; it is not known whether he, too, was a son of Albrecht the elder, nor is his relation to the other Schnitzer brass instrument makers clear. Albrecht the elder's son Anton (see above) was probably the father of Anton Schnitzer the elder (*d* Nuremberg, 28 March 1608), who established the dynasty of brass instrument makers; he took over the NEUSCHEL workshop on the death of his stepfather, Georg Stengel (called Neuschel), in 1557, and became a citizen of Nuremberg in 1558 and a master in 1562. His son Anton Schnitzer the younger (*b* Nuremberg, 20 April 1564) became a master in 1591, and other sons Hans Schnitzer (*b* Nuremberg, 1571; *d* Vienna, 30 Dec 1609) and Jobst Schnitzer (*b* Nuremberg, 28 March 1576; *d* Nuremberg before 1 May 1616) became masters in 1598. Anton the

younger's son, Eberhard Schnitzer (*b* Nuremberg, 13 Feb 1600; *d* Nuremberg, 9 Dec 1634), became a master in 1620.

Most of the surviving trumpets and trombones of the Schnitzer family are elaborate ceremonial instruments with wide, conical bells characteristic of the period. Of the ten surviving instruments, the most significant are: a tenor trombone made in 1551 by Erasmus, the oldest signed and dated trombone in existence, although it has recently been shown to consist of a trumpet bell with the rest of its components added later (Germanisches Nationalmuseum, Nuremberg; *see* TROMBONE, fig.*5a*); a tenor-bass trombone with a crook like the ones illustrated in Mersenne (v, p.271) and Praetorius (pl.viii), made in 1579 (not 1578) by Anton the elder (Accademia Filarmonica, Verona); a tenor trombone by Anton the elder dated 1581 (Nice Conservatoire); a trumpet in modern E♭, silver-plated, with exquisite gold garnishings and elaborate engraving, made in 1581 by Anton the elder (Sammlung alter Musikinstrumente, Kunsthistorisches Museum, Vienna, no.4031); a trumpet pitched slightly sharper than modern E, shaped like a pretzel and containing two medallions with the Bavarian coat of arms in the lateral loops of tubing, made in 1585 by Anton the elder and once belonging to Cesare Bendinelli (Verona collection); a tenor trombone made by Anton the elder or younger and dated 1594 (Edinburgh University collection); a trumpet made in 1598 by Anton the elder or younger (no.181 in the Vienna collection) and identical to the 1585 instrument in Verona but lacking the medallions; and a bass trombone made in 1612 by Jobst, which according to Heyde was provided with a double slide in the mid-19th century (Musikinstrumenten-Museum, University of Leipzig, no.1908, ex de Wit).

Anton the elder was without doubt the greatest master of this Schnitzer family, and one of the most productive; the Munich court alone ordered 12, 24 and 18 trumpets from him in 1567, 1590 and 1592 respectively. His trombones in Verona and Nice display unique single-slide tuning devices. The 1581 trumpet possesses its original mouthpiece, permanently attached to the mouthpipe. Its bore is an enormous 8.3 mm and marks the instrument for use in the *principale* register.

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EDWARD H. TARR

**Schnitzer** [Schnizer], **Franz (Xaver)** (*b* Wurzach, 13 Dec 1740; *d* Ottobeuren, 9 May 1785). German composer. He entered the monastery of Ottobeuren in 1760 and studied music under Placidus Christadler and Benedikt Kraus. Schnitzer played K.J. Riepp's new organ at the consecration of the monastery's Dreifaltigkeitskirche (1766), and from 1769 served the abbey as *regens chori*, organist and music teacher. Regarded by Lipowsky as a first-rate composer, he wrote much sacred music in the Italian style of his time (in *A-Wn*, *D-FS*, *Mbs*, *OB*) and at least 17 school dramas, now lost, for Ottobeuren (one was also performed in Freising in 1776). He published a set of six keyboard sonatas op.1 (1773) and *Cantus ottoburani monasterii* (1784).

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ADOLF LAYER

**Schnitzkius** [Schnitzke, Schnitzky], **Gregor** (*b* Danzig [now Gdańsk], ?*c*1580; *d* after 1627). German composer, singer and teacher. Most of our knowledge of his career derives from his publications. In 1603 he described himself as 'musicus et scholae ad St. Johann Collega' in Danzig, and by 1607 he had a post at the Marienschule there. At the same time he was a member of the civic choir at the Marienkirche, where he frequently deputized for the aging Kapellmeister, Johann Wanning. He applied for the post of Kapellmeister when it became vacant in 1603, but he and such notable candidates as Philipp Dulichius and the elder Kaspar Förster (who, like Schnitzkius, was already working in Danzig) were passed over in 1607–8 in favour of Andreas Hakenberger, from the chapel of King Sigismund III of Poland. After Hakenberger's death in 1627, Schnitzkius once more applied unsuccessfully; this time Förster was appointed.

Schnitzkius's works reflect his activities in church and school. The *Musices praecepta* is a primer for beginners dealing with the rudiments of music in five sections ('Clavis', 'Vox', 'Cantus', 'Mutatio', 'Figura') in both Latin and German. The three sections of the *Sacri moduli*, which according to the preface were intended for schools and domestic music-making, comprise three-part Latin hymns, and their texts are related symbolically to the number three. *Tibi laus, tibi gloria* from *Sacrarum cantionum* exists complete in manuscript; it is an eight-part piece for double chorus in which the treatment of the text is rather conventional.

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JOHANNES GÜNTHER KRANER

**Schnizer, Franz.** *See* SCHNITZER, FRANZ.

**Schnoor, Hans** (*b* Neumünster, Holstein, 4 Oct 1893; *d* Bielefeld, 15 Jan 1976). German musicologist and critic. After studies in Geneva and Leipzig, he took the doctorate in 1919 with Riemann (whose last assistant he became) and Schering with a dissertation on the Buxheimer Orgelbuch. From 1922 to 1925 he was music critic for newspapers in Dresden and Leipzig, becoming in 1926 music editor of the *Dresdner Anzeiger*; he also lectured at the Dresden Conservatory. During this period began his lifelong interest in Weber. He lost his library and musicological materials in the bombing of Dresden, and after the war lived briefly in Berlin. Renewing his contacts with Weber's descendants, he resumed his Weber research, giving special attention to the diaries and letters. Schnoor moved in 1949 to Bielefeld, where he worked as a music critic and writer until his death.

Though he published many articles and books on general musical subjects, and made a special study of oratorio, it is his work on Weber that has been Schnoor's most important contribution to musicology. The first major product of these studies, *Weber auf dem Welttheater* (1942), concerns itself chiefly with *Der Freischütz* and its career in the opera house. *Weber: Gestalt und Schöpfung* (1953) is a more general study, though it places special emphasis on the Dresden period of Weber's life. The thoroughness of his familiarity with his subject and the painstaking nature of his scholarship give his work on Weber a unique authority and value. Many of Schnoor's papers, including material connected to his publications on Weber and the typescript of his unfinished Weber biography, are held at the Berlin Staatsbibliothek.

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JOHN WARRACK

**Schnorr von Carolsfeld, Ludwig** (*b* Munich, 2 July 1836; *d* Dresden, 21 July 1865). German tenor. The son of the painter Julius Schnorr von Carolsfeld, he studied with Julius Otto and at the Leipzig Conservatory. While still a student he was engaged by Eduard Devrient for the Karlsruhe Hofoper in 1854, making his first solo appearances in 1855 in *Norma* and *Der Freischütz*. He had already sung smaller roles, including a soldier in *Les Huguenots* with his future wife, Malvina Garrigues, as Valentine in 1854. He became principal tenor of the company in 1858. He and Malvina were engaged in 1857 and married in April 1860, moving in the same year to Dresden. There he quickly made a reputation in lieder, oratorio and opera, especially as Tannhäuser and Lohengrin: his Lohengrin was praised as 'exceptional vocal material … played upon by the singer in a musical, cultivated style' (Garrigues, quoting the Dresden *Signale* of 7 June 1860). He began studying Tristan, but his fears and those of his wife about the demands of the role led him to abandon it. Then in 1862 at Biebrich he and Malvina sang Tristan and Isolde to Wagner, who was much moved by Schnorr's singing and praised his artistic sympathy and quickness of understanding. The couple were, with Bülow, largely responsible for the success of the first performance of *Tristan und Isolde* on 10 June 1865 (see illustration), after it had been delayed by Malvina's hoarseness. Schnorr in turn acknowledged that 'I know full well how much is due to me, how small was my part in the success, what driving force Wagner exercised on me. … From that day I consider myself dedicated as an artist' (letter to Cosima Wagner, 12 June 1865). It was largely the strain of the experience that caused him to develop a feverish chill. His last public appearance was in Munich as Erik in *Der fliegende Holländer* (9 July 1865), though he sang some excerpts from the *Ring* and *Die Meistersinger* before Ludwig II on 12 July. Returning to Dresden, he rehearsed *Don Giovanni* on the 15th, but on the 16th developed what he termed a 'springende Gicht' (rampant gout) that began in his knee and led to delirium. He burst into song on his deathbed, calling repeatedly on Wagner's name.

A corpulent, powerfully built man, with baritone colour in his tenor voice, Schnorr was praised for his smoothness of line, his portamento, and his 'elegiac, somewhat veiled' tone (Prölss). Wagner described his voice as 'full, soft and gleaming', but regarded him as inferior vocally to Tichatschek though greatly superior in dramatic power and intelligence. Schnorr's death affected Wagner profoundly, on both personal and artistic grounds: 'In him I lost … the great granite block needed to raise my building, and found myself directed to seek his replacement in a pile of bricks'. Schnorr also composed some music and wrote poetry.

His wife Malvina, née Garrigues (*b* Copenhagen, 7 Dec 1825; *d* Karlsruhe, 8 Feb 1904), was the daughter of the



*Ludwig Schnorr von Carolsfeld as Tristan in the first performance of Wagner's 'Tristan und Isolde', Munich, 1865*

Brazilian consul in Copenhagen. She studied in Paris with Manuel Garcia and sang in Breslau (1841–9), making her début in *Robert le diable*, then in Coburg, Gotha, Hamburg and (from 1854) in Karlsruhe. She was praised for her powerful, ringing soprano and her fluent technique. After her husband's death she was unable to continue her career and sank into depression: she took up spiritualism, and in a largely unbalanced state brought various pressures to bear upon Wagner and Cosima at Triebschen. Towards the end of her life she taught in Frankfurt, where her pupils included Gudehus. She also wrote songs and published a volume of poems by her husband and herself.

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JOHN WARRACK

**Schnyder von Wartensee, (Franz) Xaver** (*b* Lucerne, 15 April 1786; *d* Frankfurt, 27 Aug 1868). Swiss composer. He studied the violin as a youth, and at 16 he began to study the piano. His father, a politician, wanted to train him for a political career, but Schnyder soon broke off his career as a civil servant and, having taught himself the double bass, cello, clarinet, viola and timpani, went to Zürich in 1810. The following year he went to Vienna and planned to study composition with Beethoven, who did not take him as a pupil but consented to examine and criticize some of Schnyder's compositions; Schnyder studied with J.C. Kienlen instead. He took a lively part in Vienna's musical life and settled in Baden; but a fire in his home destroyed all his possessions, and in 1812 he returned to Switzerland. For two years he lived in Lucerne, devoting himself to music, poetry, physics and literature. In 1814 he moved into the Schloss Wartensee, which he had inherited.

In 1816 Schnyder moved to Yverdon to teach singing at Pestalozzi's institute. The next year he went to Frankfurt, where he composed and gave lessons, and where his works were performed. He studied the glass harmonica and gave recitals on this instrument, as well as on the piano. In 1828 he founded the Frankfurt Liederkranz; his oratorio *Zeit und Ewigkeit* was written for the 1838 Frankfurt choral festival. He lived in Lucerne for a while before returning to Frankfurt to spend the last years of his life.

One of Switzerland's most important and versatile musicians of the late Classical and early Romantic periods, Schnyder composed with imagination, wit and feeling, and his works are melodically charming and rich in unusually delicate contrapuntal writing. Beside composing music, he took pleasure in writing essays on musicians and musical events, compiling memoirs and writing his autobiography, *Lebenserinnerungen* (Zürich, 1887). In 1847 he founded the Schnyder von Wartensee Foundation in Zürich, which still sets subjects for competitions in various branches of science and supports the publication of scientific and artistic work.

WORKS

*many unpublished; MSS in CH-Zz*

Stage: Ubaldo (op), 1811–12, lost except for 1 chorus; Estelle, oder Leichter Sinn und Liebesmacht, 1825; Fortunat mit dem Säckel und Wünschhütlein, 1827–8, perf. Frankfurt, 2 Oct 1831; Heimweh und Heimkehr (operetta), 1854, perf. Zürich, 14 Dec 1855

Choral with insts: Die Mordnacht von Luzern, 1811; Pestalozzi-Kantate, 1817; Ky, 1819; O sacrum convivium, off, 1830; Zeit und Ewigkeit (after F.G. Klopstock), 1838; Die Himmelslichter (Zürich, 1841)

Other vocal: *c*25 choruses and songs, male vv; qts; duets; numerous songs, 1v, pf, 4 bks pubd

Inst: 5 syms.; Conc., 2 cl, orch; Variations, pf, orch; other orch works; Sonata, vn, pf; Fantasia, glass harmonica, str qt; Duo, vc, pf; 2 sonatas, inventions, fugues, canons, scherzos, dance pieces, all pf

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LUISE MARRETTA-SCHÄR/R

**Schoberlechner, Franz** (*b* Vienna, 21 July 1797; *d* Berlin, 7 Jan 1843). Austrian pianist and composer. He studied with Hummel and, at his successful début in 1809, played the C major Piano Concerto which his teacher had composed specially for him. He then studied further with E.A. Förster, and in 1814 made a concert tour to Italy. While in Florence he wrote a requiem and *I virtuosi teatrali* (1817), an *opera buffa*. After visits to Rome and Naples he was engaged as Kapellmeister by the Duchess Marie Louise of Lucca, for whom he composed the opera *Gli arabi nelle gallie* (1819). He returned soon afterwards to Vienna, where his operetta *Der junge Onkel* was performed in 1823. Arming himself with letters of introduction (having been refused one by Beethoven), he then set off for Russia. In St Petersburg in 1824 he married the singer Sophie Dall'Occa (*b* St Petersburg, 1807; *d* 1864), a pupil of her father Filippo. After travelling in Russia, Germany and Italy, they returned to St Petersburg, where Sophie sang with great success at the Italian Opera for three years (1827–30), including appearances with Malibran. Her husband wrote his opera *Il barone di Dolzheim* for her (performed 1827). In 1831 they bought an estate near Florence, but continued to make further concert tours. Schoberlechner's last opera, *Rossane*, was performed in Milan in 1839. He died while on tour in Berlin, and Sophie, having retired when her voice began to fail in 1840, was obliged to return to Russia and teach singing. Schoberlechner's operas had some success in their day. His concert works, mostly in virtuoso vein, reflect his own skill as a pianist and his ability to satisfy contemporary taste; they include two piano concertos, three sets of variations for piano and orchestra which show the influence of Hummel, and numerous variations and rondos for piano solo.

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JOHN WARRACK

**Schobert, Johann** [Jean] (*b* ?Silesia, *c*1735; *d* Paris, 28 Aug 1767). Silesian harpsichordist and composer. Grimm's testimony that he was Silesian has been generally accepted. Gerber's *Historisch-biographisches Lexicon der Tonkünstler*, however, gives Strasbourg as his place of birth (though the name occurs in no contemporary Alsatian records), and Schubart in his autobiography claimed Schobert as a kinsman, supposedly from Nuremberg. Finally Riemann associated Schobert with the Mannheim school because of stylistic similarities and the dedication of op.3 to 'M. Saum, conseiller du commerce et agent de S.A.S. Mgr le Prince Palatin'. It is possible, however, that Saum exercised his authority from Paris and that Schobert made his acquaintance there; this conjecture is supported by the fact that the records at Mannheim fail to reveal Schobert's name.

Nothing definite is known of his life until his appearance in Paris in 1760 or 1761 and his employment in the service of the Prince of Conti. For several years thereafter he published instrumental music which was engraved at his own expense (and probably in his own home) and distributed to the various Parisian dealers – an arrangement no doubt made possible by his position with the Prince de Conti, which shielded him from the exploitation of publishers. Soon after his arrival in Paris Schobert married a Frenchwoman by whom he had at least two children. In 1765 he made a single, and thoroughly unsuccessful, venture into *opéra comique*, with *La garde-chasse et le braconnier* (he had earlier contributed to a pasticcio). The only remaining information concerning his life is Baron Grimm's account of his gruesome death, along with his wife and one child, as a result of eating poisonous mushrooms.

Grimm's eulogy gives some impression of Schobert's abilities as a performer and composer, and of his personal character:

> This musician had a great talent, a brilliant and bewitching technique. He was unequalled in the ease and pure delight in his performance. He did not have as much talent as Eckard, who will always remain the first *maestro* in Paris, but Schobert had more admirers than Eckard, because he was always agreeable ... Schobert's compositions were charming. He had no valuable ideas to be emulated, but he knew perfectly the effects and magic of harmony and he wrote with great ease.

La Borde, who must have known Schobert personally, described him similarly as having 'manners as gentle and as simple as his talent was extraordinary'. Opposed to these statements is Leopold Mozart's letter of 1 February 1764, which accuses Schobert of 'envy' and 'jealousy', and concludes that 'Schobert is not at all the man he is said to be – he flatters to one's face and is utterly false'. In view of Schobert's influence on the young Wolfgang Amadeus Mozart and the adaptations of his works which must have been carried out under Leopold's guidance, these remarks seem incongruous; Leopold was probably identifying Schobert with what he regarded as the degenerate Parisian society of the time.

Schobert greatly influenced Wolfgang Amadeus Mozart, who admired his music warmly. The work which most impressed the seven-year-old composer seems to have been the D major Sonata of op.3; imitation of this sonata and others can be traced in Mozart's subsequent Parisian and English sonatas. Movements from Schobert's sonatas also appear recast in Mozart's earliest piano concertos. His fascination for Schobert's music was not merely fleeting: when Mozart was in Paris in 1778 he taught his pupils Schobert's sonatas, and the A minor Sonata K310, composed in Paris, contains in its Andante an almost literal quotation from a movement of Schobert's op.17 no.1 that Mozart had already arranged years before in a concerto.

Schobert's compositions reveal a skilled and imaginative artist. Several works in their entirety, and several individual movements, possess a spontaneity and freshness of expression that still make an impact. However, many of his works reveal an inability to develop a theme or motif fully: he often resorted to over-extended sequences and occasionally to the empty display of technical virtuosity. This bears out Grimm's remarks that Schobert 'did everything with ease' and that he was content with a less than finished work.

Schobert's significance rests not in the quality of his music but rather in his development of formal and stylistic features which found their complete expression in the closing years of the 18th century and in the opening decade of the 19th. He was one of the few composers who were capable of producing an individual idiom that went beyond the accepted style of the day. In Schobert's particular area, that of keyboard music with accompanying

instruments (often *ad libitum*), he discovered new forms and means of expression as important as the innovations produced in other European centres between 1750 and 1775.

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| op. | |
|---|---|
| 1 | [2] Sonates, hpd, vn ad lib; no.2 ed. in Reeser (1939) |
| 2 | 2 sonates, hpd, vn acc.; no.1 R |
| 3 | 2 sonates, hpd, vn ad lib; no.1 partly ed. in Saint-Foix (1921–2) |
| 4 | [2] Sonates, hpd |
| 5 | [2] Sonates, hpd, vn ad lib |
| 6 | [3] Sonates en trio, hpd, with vn, vc ad lib; no.1 ed. in NM, cxcvii (1958) |
| 7 | [3] Sonates en quatuor, hpd, with 2 vn, vc ad lib, 1764; no.1 R; no.2 ed. in Collegium Musicum, 1 (Leipzig, *c*1925); no.3 ed. in Turrentine (1962) |
| 8 | 2 sonates, hpd, vn acc. 1764; no.1 part ed. in David (1928) |
| 9 | [3] Sinfonies, hpd, with vn, hns ad lib; B; no.2 ed. in NM, cxcix (1962) |
| 10 | [3] Sinfonies, hpd, with vn, hns ad lib; B |
| 11 | Concerto I, hpd, acc. 2 vn, va, vc, 2 hn ad lib; ed. in Rush (1983) |
| 12 | Concerto II, hpd, acc. 2 vn, va, vc, 2 ob, 2 hn ad lib; R |
| 13 | Concerto III pastorale, hpd, acc. 2 vn, 2 hn ad lib, va, vc; ed. in Rush (1983) |
| 14 | 6 sonates, hpd, with vn ad lib, no.1 with vn, va ad lib; nos.1–5 R |
| 15 | Concerto IV, hpd, acc. 2 vn, 2 hn ad lib, va, vc |
| 16 | 4 sonates, hpd, acc. vn, vc; nos.1, 4 R; no.2 ed. in Turrentine (1962); no.4 ed. in NM, cxxxiv (1937) |
| 17 | 4 sonates, hpd, vn acc.; no.2 ed. in Reeser (1939); no.4 ed. in Turrentine (1962) |
| 18 | Concerto V, hpd, acc. 2 vn, vc; ed. in Rush (1983) |
| 19 | 2 sonates, hpd/pf, vn acc. (Paris, 1772), ?spurious; R |
| 20 | 3 sonates, hpd, vn acc. |
| — | Morceau de musique curieux … menuet qui peut s'exécuter de différentes façon, hpd, vn, vc; R |

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HERBERT C. TURRENTINE

**Schock, Rudolf (Johann)** (*b* Duisburg, 4 Sept 1915; *d* Gürzenich, 13 Nov 1986). German tenor. He studied in Cologne and with Laurenz Hofer in Hanover, and joined the Duisburg opera chorus at the age of 18, later studying with Robert von der Linde in Berlin. He began singing major roles at Brunswick in 1937; after wartime service he resumed his career, singing in Hanover, Berlin and as a member of the Hamburg Staatsoper (1947–56). His Covent Garden début was in 1949 as Rodolfo (with Schwarzkopf as Mimì), followed by Alfredo, Pinkerton and Tamino in the same season. During the 1950s he was admired at the Vienna Staatsoper and at the Salzburg Festival, where he played Idomeneus and sang in the 1954 première of Liebermann's *Penelope*, and in 1959 appeared as Walther at Bayreuth. He recorded this role under Kempe, as he did Lohengrin with Schüchter, Bacchus with Karajan and Max under Keilberth. Later he became popular in operetta, musical films and television, and was acclaimed as a successor to Tauber. Schock was a lyric tenor with a strong top register, which allowed him to play such heroic roles as Florestan and Lohengrin; his voice was warmer and more flexible than his acting, which benefited from strong direction.

NOËL GOODWIN

**Schoeck, Othmar** (*b* Brunnen, 1 Sept 1886; *d* Zürich, 8 March 1957). Swiss composer, conductor and pianist. The son of landscape painter Alfred Schoeck, he grew up in the idyllic surroundings of Brunnen, a village by Lake Lucerne. He enrolled at a Zürich art school in early 1904, but left the following autumn to study music at the Zürich Conservatory, where his teachers included Friedrich Hegar, Lothar Kempter and Robert Freund among others. Schoeck's songs from this period, while surprisingly mature, bear the clear influence of Schubert, Schumann, Brahms and Wolf. In particular, they reflect Wolf's practice of basing a whole song on a brief accompanimental ostinato.

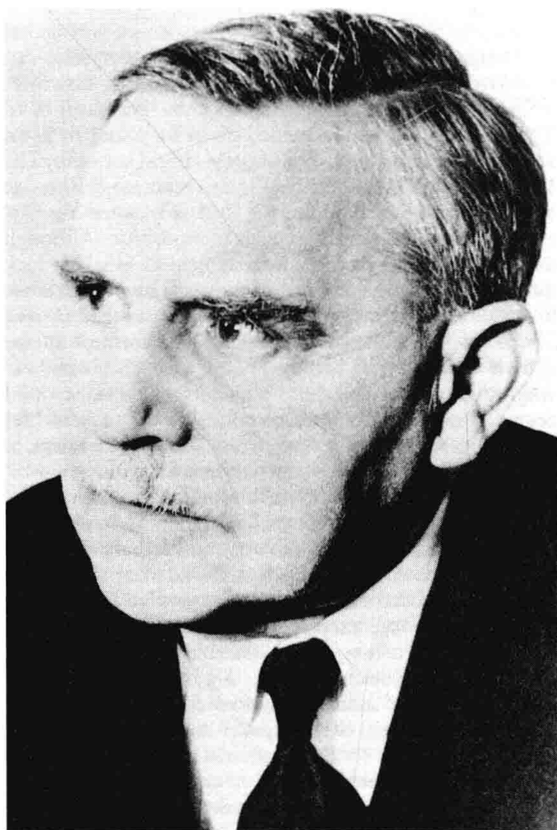
At the express invitation of Reger, Schoeck enrolled at the Leipzig Conservatory (1907–8). Apart from an increased interest in contrapuntal techniques, however, he appropriated little from Reger's style. He returned to Zürich in 1908 where he earned his living primarily as an accompanist and conductor of male choral societies. The Violin Sonata (1908–9), the Violin Concerto (1911–12) and the First String Quartet (1911–13) were his first major forays into absolute music composition. Although these works display a considerable melodic gift, they lack the mastery of large-scale form that was to emerge later. In 1916 his first stage work, the singspiel *Erwin und Elmire* (1911–16), was successfully performed at the Zürich Stadttheater. The following year, Schoeck was appointed conductor of the orchestra of St Gallen and began to receive payments of what proved to be a lifelong supplementary income from Werner Reinhart, a benefactor known for his patronage to Stravinsky.

During World War I Schoeck mixed with many of the artists who flocked to neutral Zürich; it was Busoni who suggested the topic of his next opera: Holberg's comedy *Don Ranudo*. Armin Rüeger, a friend from Schoeck's youth and a gifted amateur writer, provided the libretto. The opera, although rarely performed outside Switzerland after that time, met with considerable acclaim at its first performance (Zürich, 1919). Significant growth in Schoeck's musical maturity coincided with the beginning of an affair between the composer and Genevan pianist, Mary de Senger, in 1918. The second act of *Venus* (1919–21), his next opera, boasts fascinating bitonal and polyrhythmic effects. For unknown reasons, however, Schoeck declined an offer from Breitkopf for a double première of the opera in Germany, instead conducting the

first performance himself in Zürich in 1922. In mid-1923 Schoeck visited Arthur Honegger in Paris and later took part in the Salzburg ISCM festival. Shortly thereafter, his relationship with de Senger ended.

Schoeck's trauma upon losing de Senger was compounded by the artistic shock he experienced in Paris and Salzburg. Newly acquainted with the music of Les Six, Stravinsky, Krenek, Berg and others, he now felt isolated by his stylistic conservatism. The song *Die Entschwundene* (1923), composed two weeks after the end of his relationship, is as much a farewell to the tonal world of his previous music as to his departed lover. Within a few weeks he wrote the brief song cycle *Gaselen* (1923) and began work on the opera *Penthesilea* (1923–5), compositions that not only abandon traditional tonality for lengthy stretches, but also display tendencies towards constructivism and serial organization. *Penthesilea* features scenes built upon ostinato patterns and repeated rhythms reminiscent of Berg's *Wozzeck*, a work with which Schoeck was familiar after attending the first performance of 'Three Pieces' from *Wozzeck* in Frankfurt (1924). To his distress, *Penthesilea* received no more than a polite reception at its première (Dresden State Opera, 1927).

In December 1925 Schoeck married Hilde Bartscher, a German soprano over ten years his junior. While Bartscher seems to have expected their marriage to become an artistic partnership, they did not perform in public together until the 1940s. Conflicting marital expectations resulted in years of strife only partly alleviated by the birth of a daughter, Gisela.



*Othmar Schoeck*

Schoeck's next work, *Lebendig begraben* (1926), a song cycle for bass and orchestra, develops the musical language of *Penthesilea* further. The Sonata for Bass Clarinet and Piano (1927–8), however, is perhaps his most 'modern' work. Its last movement features a wrong-note experiment in ragtime reminiscent of Stravinsky. After the work was rejected from the ISCM festival in Siena, Schoeck's hitherto occasionally derogatory remarks about contemporary music became frequent and virulent. He turned his back on Modernism almost as rapidly as he had embraced it four years earlier. His next two works, the song cycle *Wandersprüche* (1928) and the dramatic cantata *Vom Fischer un syner Fru* (1928–30), continue to exhibit an interest in constructivism and the merging of vocal and instrumental forms (*Vom Fischer* was conceived as a set of orchestral variations with fugue à la Reger), but also make evident a return to tonality.

Schoeck's works of the 1930s show further consolidation of his newly regained harmonic conservatism without abandoning the technical advances made in his works of the 1920s. This idiosyncratic combination of old and new accounts for much of the fascination of Schoeck's later music. The *Notturno* (1931–3) for baritone and string quartet, written during a period of intense marital strife, betrays the influence of the Second Viennese School. One of his finest works, it gained the admiration of Alban Berg.

Although a firm believer in Swiss democracy, Schoeck's increasingly conservative aesthetic endeared him to the cultural administrators of the Third Reich. From 1933 onwards, there was a surge of German interest in his music. Flattered by his success and mindful of the consequences of distancing himself openly from the Nazis, Schoeck accepted the politically-tainted Erwin von Steinbach Prize of Freiburg University in 1937 and allowed the première of his last opera, *Das Schloss Dürande* (1937–41), to be performed at the Berlin Staatsoper (1943). The librettist, Hermann Burte, although a gifted poet, was a novice librettist and a known Nazi sympathizer. Although the quality of the first performance was high (as the recorded excerpts make clear) and the audience enthusiastic, Hermann Goering denounced the libretto as 'manure' shortly thereafter. The run was stopped prematurely based on an explanation that the cast suddenly had 'other engagements'. The Zürich première that followed two months later failed miserably. Having allowed the first performance to take place in the capital city of a potential enemy power, Schoeck was regarded as a traitor by many of his fellow Swiss. He fell into a deep depression and was unable to compose for months. On 9 March 1944 he suffered a heart attack from which he never fully recovered.

During his convalescence, Schoeck's friend Hermann Hesse sent him several poems by the Zürich poet Heinrich Leuthold. Schoeck was captivated and set them to music as *Spielmannsweisen* (1944), a cycle for voice and harp. A further Leuthold cycle followed some months later and in 1946 Schoeck composed *Das stille Leuchten* to poems by Conrad Ferdinand Meyer. His sudden devotion to Swiss poets was most likely a reaction to the earlier suggestion that he had betrayed his homeland; indeed some of the songs in *Das stille Leuchten* are unashamedly patriotic. While a number of impressive works exist from Schoeck's later years, there is an undeniable decline in his compositional inspiration, concurrent with, from the

1940s onwards, a simplification in his musical language. At the same time, his criticism of other composers became heated and irrational. Concerts celebrating his 70th birthday (1956) were not well attended; he died of heart failure six months later.

A picture of Schoeck as a fierce anti-modernist, the 'last Romantic' – though inaccurate – was one that his friend and first biographer, Hans Corrodi, perpetuated. His compositions fell into neglect in the 1960s and interest in his music was not revived until the late 70s. Since that time, his operas have enjoyed several successful productions and his *c*300 songs have been recorded. Recordings featuring Schoeck performing as an accompanist have also been released.

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*works without opus numbers are ordered as in Walton (1994)*

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STAGE

| | |
|---|---|
| woo 4 | Am Silbersee (W. Schoeck, after K. May), 1901 |
| op.25 | Erwin und Elmire (incid music and songs, J.W. von Goethe), 1911–16, Zürich, 11 Nov 1916 |
| op.27 | Don Ranudo (comic op, 4, A. Rüeger, after L. Holberg), 1917–18, Zürich, 16 April 1919, rev. version, Dresden, Staatsoper, 3 Oct 1930 |
| op.28 | Das Wandbild (scene and pantomime, F. Busoni), 1918, Halle, 2 Jan 1921 |
| op.32 | Venus (op, 3, Rüeger, after P. Mérimée: *La Vénus d'Ille*), 1919–21, Zürich, 10 May 1922, rev. version, Zürich, 26 Nov 1933 |
| op.39 | Penthesilea (op, 1, Schoeck, after H. von Kleist), 1923–5, Dresden, Staatsoper, 8 Jan 1927, rev. version, Zürich, 15 May 1928 |
| op.43 | Vom Fischer un syner Fru (dramatic cant., 1, Schoeck, after P.O. Runge and J.L. and W.C. Grimm), 1928–30, Dresden, Staatsoper, 3 Oct 1930 |
| op.50 | Massimilla Doni (op, 4, Rüeger, after H. de Balzac), 1934–6, Dresden, Staatsoper, 2 March 1937 |
| op.53 | Das Schloss Dürande (op, 4, H. Burte, after J. von Eichendorff), 1937–41, Berlin, Staatsoper, 1 April 1943 |

CHORAL

| | |
|---|---|
| woo 54 | Nun ist der selt'ne Tag erschienen (anon.), ?1902 |
| woo 20 | Agnes (E. Mörike), 1905 |
| woo 21's | Seeli (M. Lienert), male chorus, 1905 |
| woo 23 | Ein Vöglein singt im Wald (A. Ritter), 1906–7 |
| woo 24 | Es ist bestimmt in Gottes Rat (E. von Feuchtersleben), 1906–7 |
| op.18 | Der Postillon (N. Lenau), T, male chorus, pf/orch, 1909 |
| woo 30 | Sehnsucht (J. von Eichendorff), male chorus, 1909 |
| woo 33 | Frühling und Herbst (G. Singer), 1912 |
| op.22 | Dithyrambe (J.W. von Goethe), double chorus, orch, 1911 |
| op.24 | Wegelied (G. Keller), male chorus, orch, 1913 |
| woo 34 | 's Liedli (Lienert), 1915 |
| op.26 | Trommelschläge (W. Whitman, Ger. trans. J. Schlaf), chorus, orch, 1915 |
| woo 39 | Die Drei (Lenau), male chorus, 1930 |
| op.49 | Cantata (Eichendorff), Bar, male chorus, brass, pf, perc, 1933 |
| woo 122 | Dä Sauhund (O. Schoeck), canon, 3vv, 1940 |
| woo 41 | Kanon (O. Schoeck), chorus, pf, 1941 |
| op.54 | Für ein Gesangfest im Frühling (Keller), male chorus, orch, 1942 |
| op.30/12 | Auf dem Rhein (Eichendorff), male chorus, pf, 1943 |
| woo 42 | Nachruf (L. Uhland), SAB, 1943 |
| woo 43 | Zimmerspruch (Uhland), male chorus, 1947 |
| op.60/3 | Zu einer Konfirmation (Mörike), chorus, org, 1948 |
| op.63 | Vision (Keller), male chorus, brass, perc, str, 1949 |
| woo 117 | Studentenlied (R. Dunkel), male chorus, *c*1950 |
| op.67a | Maschinenschlacht (H. Hesse), male chorus, 1953 |
| op.67b | Gestutzte Eiche (Hesse), male chorus, 1953 |
| op.69 | 2 2-pt songs (C. Morgenstern, Uhland), female/children's chorus, pf, 1941, 1956 |

ORCHESTRAL

Serenade, op.1, small orch, 1906–07; Sym. Movt, woo 25, 1906; Ouvertüre zu William Ratcliff, woo 29, 1908; Concerto quasi una fantasia, B♭, op.21, vn, orch, 1911–12; Italienische Sinfonietta, woo 101, ?1911, unfinished; Serenade, op.27, ob, eng hn, str, 1930 [from Don Ranudo]; Präludium, op.48, 1932–3; Sommernacht, pastoral intermezzo, op.58, str, 1945; Suite, A♭, op.59, str, 1945; Vc Conc., A-a, op.61, 1947; Festlicher Hymnus, op.64, 1950; Hn Conc., F, op.65, 1951

SOLO VOCAL WITH ENSEMBLE

In der Dorfschenke (Bentler), woo 62, S, fl, vn, vc, pf, 1903; Elegie (N. Lenau, J. von Eichendorff), op.36, B, chbr orch, 1915, 1921–2; Gaselen (G. Keller), op.38, Bar, fl, ob, b cl, tpt, pf, perc, 1923; Lebendig begraben (Keller), op.40, Bar, orch, 1926; Wandersprüche (Eichendorff), op.42, S/T, cl, hn, pf, perc, 1928; Notturno (Lenau, Keller), op.47, Bar, str qt, 1931–3; Befreite Sehnsucht (Eichendorff), op.66, S, orch, 1952; Nachhall (Lenau, M. Claudius), op.70, Mez/Bar, orch, 1954–5

SONGS

*for 1 voice, piano unless otherwise stated*

Es liegen Veilchen dunkelblau (H. von Gilm), woo 51, ?1901; Das Grab (J.G. von Salis), woo 1, ?1901; Nachtgesang (J.W. von Goethe), woo 2, ?1901; Ständchen (W. Busch), woo 52, ?1901; An die Türen will ich schleichen (anon.), woo 87, ?1902; Ernte (anon.), woo 112, ?1902; Geistesgruss (Goethe), woo 5, ?1902; Gesang der Mädchen aus Johannes (H. Sudermann), woo 83, ?1902; Johanniswürmchen (O. Schoeck), woo 59, 1902; Kinderliedchen (V. Blüthgen), woo 6, 1902; Kinderlied ohne Worte, woo 57, ?1902; Melodie zur Comment-Buch-Weihe (O. Schoeck), woo 53, ?1902; O Springquell munterer Schwätzer (anon.), woo 85, ?1902; Der öde Garten (K. von Gerok), woo 60, 1902

Die schöne Wasserlilie (anon.), woo 82, ?1902; Volkslied (anon.), woo 56, ?1902; Der Gast (T. Fontane), woo 9, 1903; 6 Gedichte (L. Uhland), op.3, 1903–7; Gleich und Gleich (Goethe), woo 10, 1903; Kennst du das Land (Goethe), woo 92, ?1903; Kindergottesdienst (Gerok), woo 13, ?1903; KTV-Kantus (Schoeck), woo 3, ?1903; Lieb Seelchen, lass das Fragen sein (H. von Hopfen), woo 7, 1903; Mit einer Primula veris (H. Heine), woo 94, ?1903; Nun steht der Wald in Blüten (anon.), woo 12, ?1903; Perlen (anon.), woo 67, 1903; Schlaf ein, lieb Kind (H. Sudermann), woo 66, ?1903; Schweizerlied (O. Schoeck), woo 65, 1903; Selbstbetrug (Goethe), woo 8, 1903; Spätherbst (P. Schoeck), woo 111, ?1903

Thatsache (R. Dehmel), woo 64, ?1903; Über den Bergen (C. Busse), woo 11, 1903; Am einsamen Strande (Heine), woo 96, ?1904; Gefunden (Goethe), woo 68, 1904; 3 Lieder (Heine), op.4, 1904–6 [no.3 with vn obbl]; 8 Lieder (G. Jacobi, Uhland, E. Mörike, Heine, J. von Eichendorff), op.17, 1904–9; Stille Sicherheit (N. Lenau), woo 95, 1904; Vergangenheit (Lenau), woo 14, 1904; Wiegenlied (H. von Fallersleben), woo 15, ?1904–5; Das Fräulein am Meere (Heine), woo 16, 1905; 3 Gedichte (Lenau), op.5, 1905–7; Lebewohl! (Lenau), woo 19, 1905; 6 Lieder (trad. Swabian, G. Keller, C.F. Meyer, P. Schoeck, Novalis, P. Verlaine), op.6, 1905–7; 3 Lieder (A. Rüeger, Mörike, Li Bai [Li Tai-Pe]), op.7, 1905–7; 14 Lieder (Uhland, Eichendorff), op.20, 1905–14

Scheideblick (Lenau), woo 17, 1905; 3 Schilflieder (Lenau), op.2, 1905; Stummer Abschied (anon.), woo 18, 1905; 4 Gedichte (H. Hesse), op.8, 1906; 3 geistliche Lieder (P. Schoeck, Ps xxiii, Ps c), op.11, Bar, org, 1906–7; 2 Gesänge (Michelangelo, Dante, trans. R. Zoozmann), op.9, 1906–7; 13 Lieder (Goethe: *West-östlicher Divan*), op.19b, 1906–15; 10 Lieder (C. Spitteler, G. Gamper, Hesse, Keller), op.24b, 1906–15; 5 Lieder (Michelangelo, Hesse, Anacreon, trans. Mörike, Goethe), op.31, 1906–17; Einkehr (E. Geibel), woo 98, ?1907; 3 Gedichte (Eichendorff), op.10, 1907; 3 Lieder (Heine, W. Busch), op.13, 1907; 4 Lieder (Mörike, A. Frey, F. Hebbel), op.14, 1907; 6 Lieder (H. Leuthold, P. Schoeck, Uhland, Eichendorff, Goethe, Mörike), op.15, 1907–8; Vorwurf (Hesse), woo 27, 1907; 2 Wanderlieder (Eichendorff), op.12, 1907–8; 8 Lieder (Goethe), op.19a, 1909–14; 10 Lieder (Lenau, Hebbel, Dehmel, C. Spitteler), op.24a, 1909–14

Mir glänzen die Augen (Keller), woo 31, ?1910; 12 Eichendorff Lieder, op.30, 1917–18; 12 Hafis Lieder (Hafiz), op.33, 1919–20; Der Gott und die Bajadere (Goethe), op.34, 1921; Sommerabend (K. Müllenhof), woo 78, 1921; Die Entschwundene (Keller), woo 37, 1923; 3 Lieder (Keller, T. Storm, Eichendorff), op.35, 1928; 10 Lieder (Hesse), op.44, 1929; Eine Kompanie Soldaten (A. Hein,

woo 118, *c*1930, after W. Kaufmann); Wanderung im Gebirge (Lenau), song cycle, op.45, 1930; 6 Lieder (Eichendorff, Mörike), op.51, 1931–43; Wandsbecker Liederbuch (M. Claudius), 17 songs, op.52, 1936–7; Unter Sternen (Keller), 25 songs, op.55, 1941–3; Der Sänger (H. Leuthold), 26 songs, op.57, 1944–5; Spielmannsweisen (Leuthold), song cycle, op.56, T/S, pf/hp, 1944; Das stille Leuchten (Meyer), 28 songs, op.60, 1946; Das holde Bescheiden (Mörike), 40 songs, op.62, 1947–9; Wiegenlied, woo 44, 1947; Im Nebel (Hesse), woo 45, 1952; O du Land ... [sic] (M. Claudius), woo 109, ?1954–5; O du Land (Claudius), woo 110, ?1954–5

CHAMBER

Allegro, woo 84, vc, pf, ?1902; Allegro, woo 86, vn, pf, ?1902; Suite, woo 55, vc, pf, ?1902; Abend-Gebet, woo 63, vc, pf, 1903; Sommer, woo 61, vn, vc, pf, ?1903; Sonata, D, woo 22, vn, pf, 1905, rev. 1952; Minuet and Trio, woo 26, str qt, *c*1906; Albumblatt, woo 70, vn, pf, 1908; Fuga a 4 voci, woo 72, ?1908 [arr. of Bach, BWV 892]; Sonata, D, op.16, vn, pf, 1908–9; Str Qt Movt, B♭, woo 75, ?1908–9; Walzer, woo 71, str qt, ?1908; Str Qt no.1, D, op.23, 1911–13; Sonata, E, woo 102, vn, pf, 1914, unfinished; Fuge, woo 103, 3 vn, vc, 1915; Andante, woo 35, cl, pf, 1916; Scherzo, woo 77, vn, va, vc, ?1917; Str Qt no.2, C, op.37, 1923; Sonata, op.41, b cl, pf, 1927–8; Sonata, E, op.46, vn, pf, 1931; Sonata, woo 47, vc, pf, 1957

KEYBOARD

*for solo piano unless otherwise stated*

Sonatine, woo 49, ?1901; Fröhlich, woo 58, ?1902; Konzert-Marsch, woo 28, pf 4 hands, 1907; Walzer, woo 32, ?1910; Souvenires de Brissago, woo 79, ?1915; Sorrento!, woo 121, ?1917; 2 pieces, op.29, 1919; Piece, woo 38, 1928; Ritornelle und Fughetten, op.68, 1953; 2 Ritornelle und Fughetten, woo 46, ?1955

Principal publishers: Bärenreiter, Breitkopf & Härtel, Hug, Universal

Principal recording companies: Deutsche Grammophon, Claves, EMI, Jecklin, Guild

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S. Kunze and H.J. Lüthi, eds.: *Auseinandersetzung mit Othmar Schoeck* (Zürich, 1987)

E. Schoeck-Grüebler: *Othmar Schoeck: Post nach Brunnen* (Zürich, 1991)

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CHRIS WALTON

**Schoeffer** [Schöffer], **Peter**, jr (*b* Mainz, *c*1475–80; *d* Basle, 1547). German printer. He learnt the printing trade from his father, Peter Schoeffer, associate of Gutenberg and co-publisher (with Johannes Fust) of the famous Mainz *Psalterium* (1457). After the elder Schoeffer's death in 1502 or 1503 his son established his own printing business, which, as a Protestant sympathizer, he was forced to sell in the summer of 1512. For the rest of his life he moved from one city to another. As early as 1518 he began printing in Worms, although he did not move his business there until 1520. Once again he was expelled from the city, this time because of his involvement with the Anabaptist movement. In 1529 he became a citizen of Strasbourg through his marriage to Anna Pfintzer and set up his business there, associating himself first with his former typesetter in Worms, Johann Schwintzer, then in 1534 with MATHIAS APIARIUS, with whom he published collections of sacred music between 1534 and 1537. In 1539 he can be traced in Basle and in 1541–2 in Venice, where he published at least seven works before his final return to Basle. His last years appear to have been spent working as a type founder for other printers and it has recently been suggested (Bain) that Schoeffer's music type was used for the Kemperliedboek.

Although the number of his music publications was relatively small (14 out of about 100 works), he is perhaps best known for his superb craftsmanship in this field, producing unusually elegant notation by means of multiple impression. His early collections of German songs (RISM 1513[2] and *c*1515[3]), including works by such composers as Hofhaimer, Schönfelder, Siess and Virdung, represent the repertory of the Stuttgart court chapel under Ulrich of Württemberg. He also published Arnolt Schlick's famous organ and lute tablature (1512[2], ed. G. Harms (Hamburg, 1924); selections ed. in Eitner).

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MARIE LOUISE GÖLLNER

**Schoelcher, Victor** (*b* Paris, 21 July 1804; *d* Houilles, nr Paris, 25 Dec 1893). French writer and politician. The son of a porcelain manufacturer, Schoelcher first made his mark as an art critic, but it was during a voyage to the Caribbean and the southern USA in 1829–30 that he found his true calling, when he encountered slavery for the first time. From then on, Schoelcher was a tireless champion for the slaves of the French territories, and he published numerous pamphlets and books arguing for the

abolition of involuntary servitude. Appointed Under-Secretary of State in 1848, he wrote, and succeeded in passing, the law abolishing slavery in the French colonies. Schoelcher opposed the coup d'état of December 1851 and was exiled. He spent the next 18 years in England, where his fascination with Handel was born. In August 1870 he returned to France; in 1871 he was elected to the National Assembly, where he served until being voted a senator for life in December 1875.

Schoelcher was a distinguished collector and a prolific author. He amassed a remarkable collection of books, scores, musical instruments and objets d'art that was mostly given before his death to a variety of libraries and museums. He published numerous books and pamphlets, primarily on slavery, but also on such subjects as prison reform, revocation of the death penalty, women's rights and contemporary history, as well as essays and two books on music, *La modernité de la musique* (Paris, 1881) and *The Life of Handel* (London, 1857). He also left important catalogues of Handel's music and revisions of his Handel biography (MS in *F-Pc*).

The *Life of Handel* (written in French and translated by James Lowe) is a significant landmark in the history of Handel studies. This was the first biography of the composer to be based upon solid documentary research, and to Schoelcher must go the credit for uncovering many significant sources concerning Handel's life and works. Using newspapers, earlier biographies, a wide range of contemporary sources and the full spectrum of manuscript and printed sources for Handel's music, Schoelcher provided a rounded portrait of the composer and of the social and musical world in which he moved. To support his research, Schoelcher brought together a vast collection of Handelian literature, music and portraits. This collection, known as the Fonds Schoelcher, was donated to the Paris Conservatoire in at least three stages from 1872, and is now at the Bibliothèque Nationale. The collection numbers over 3000 items and includes important manuscripts, printed editions, librettos and ephemera.

Perhaps as a result of Sir George Grove's opinion (*Grove1*), and also because it is difficult to know how much of his research was done by Michael Rophino Lacy, Schoelcher's musical scholarship has not been adequately appreciated. However, his catalogues are remarkable achievements that have served as a basis for subsequent efforts. Moreover, his research on such issues as borrowings, compositional process and performance practices, and his sophisticated dating of the printed editions of Handel's music were far in advance of his time.

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RICHARD G. KING

**Schoemaker, Maurice** (*b* Anderlecht, Brussels, 27 Dec 1890; *d* Brussels, 24 Aug 1964). Belgian composer. He studied harmony with Ysaÿe, counterpoint with Brusselmans, fugue with Lunssens and composition as well as orchestration with Gilson. On the occasion of Gilson's 60th birthday (1925) he founded a group of leading progressive composers, the 'Synthétistes', consisting of former pupils of Gilson. His *Vuurwerk* was very successful, thanks to outstanding performances by the Belgian Military Guides' Band under Arthur Prévost. The rich orchestration and evocative nature of his orchestral music seek to express something of the Flemish character; the same brilliance of colour is found in his opera *Swane*, a work which embraces the jocular and the tragic. (*CeBeDeM directory*)

WORKS
(*selective list*)

Ops: Swane (E. De Bom, after S. Streuvels), 1933, Antwerp, Royal Flemish Opera, 1933; Arc-en-ciel (M. de Ghelderode), Antwerp, 1951; De tovervíool [The Magic Violin] (ob, 4, A. Van de Velde), 1954, Radio Brussels, 1960; much incid music

Orch: Vuurwerk, sym. poem, 1922; 2 fantasques, 1924; Brueghelsuite, 1928; Chbr Sym., 1929; De legende van Heer Halewijn, 1930; Vlaamse rapsodie, 1931; Driekoningen, 1934; Suite in rococostijl, 1936; Sinfonia breve, 1938; Scènes espagnoles, 1943

Inst: Pf Sonata, 1934; Pf Trio, 1934; Suite champêtre, 3 ww, 1940; Pf Qt, 1945

Songs and choral works

Principal publishers: Bosworth (Brussels), Brogneaux, Bruckner, Heinrichshofen, Schott (Brussels), Universal, Vriamont

CORNEEL MERTENS/DIANA VON VOLBORTH-DANYS

**Schoenberg** [Schönberg], **Arnold (Franz Walter)** (*b* Vienna, 13 Sept 1874; *d* Los Angeles, 13 July 1951). Austro-Hungarian composer.



1. LIFE UP TO WORLD WAR I. His father Samuel (1838–89) was born in Szécsény, his mother (née Nachod, 1848–1921) in Prague. They came to Vienna from Pressburg (Bratislava). Schoenberg accordingly inherited Hungarian nationality, which was converted to Czech on the formation of the state of Czechoslovakia in 1918. He became an American citizen in 1941. The family was Jewish, and the three children, Arnold, Ottilie and Heinrich, were brought up in the orthodox faith. Neither parent was particularly musical; Schoenberg remembered his uncle Fritz Nachod, who wrote poetry and taught him French, as the main cultural influence of his childhood. But his sister and brother showed musical talent, and the latter, like their cousin Hans Nachod, became a professional singer. Schoenberg's musical education began when he was eight with violin lessons, and he very soon began composing by the light of nature, imitating the violin duets by such composers as Pleyel and Viotti that he was given to learn, and arranging anything that came his way – operatic melodies or military band music – for the same combination. Somewhat later, having met a schoolfellow who played the viola, he was able to spread his wings to the point of writing trios for two violins and viola.

The family was not well off. In the year after the death of his father, who had kept a shoe shop, Schoenberg was obliged to leave school and take employment as a clerk in a small private bank, where he remained for about five years. Meanwhile he pursued music, literature and philosophy in the evenings, his interest fired by two friends of his own age, David Josef Bach and Oskar Adler. According to his own account Bach taught him the courage to keep his artistic ideals high. Adler was in effect

his first music teacher. He was a good violinist, and Schoenberg taught himself the cello, at first using a large viola adapted with zither strings, and then a proper cello which he began by playing with violin fingering. Together they formed an amateur ensemble which permitted Schoenberg to explore the Classical chamber music repertory from the inside and to compose quartets. Adler helped him to educate his ear through playing, and taught him some elementary harmony. For the musical forms he turned to articles in a popular encyclopedia.

Schoenberg and his friends heard very little music except what they could play themselves. Concerts were beyond their means, though they would sometimes stand outside café enclosures to eavesdrop on the band. While he was still working in the bank Schoenberg joined an amateur orchestra, really no more than a handful of string players, conducted by Alexander von Zemlinsky, and the two soon became firm friends. Zemlinsky, the elder by three years, had attended the Vienna Conservatory, where he had distinguished himself. His compositions had attracted Brahms's notice. He was therefore in a position to help Schoenberg with the formal instruction that he had so far missed. Although Schoenberg received encouragement from Josef Labor, to whom he submitted a movement from a string quartet in C in about 1894, and from Richard Heuberger, Zemlinsky was the only regular teacher he ever had. The importance of Zemlinsky's influence is hard to assess. In later life Schoenberg ascribed to him most of his knowledge of the problems and techniques of composing, whereas Zemlinsky merely said that they had shown each other their works. It is difficult to believe that Schoenberg ever needed to be prompted twice about a general principle of composition, but he certainly respected Zemlinsky's advice, and the pattern of their early relationship persisted. At a time when misunderstanding had taught Schoenberg to hold himself aloof, he continued to treat Zemlinsky as an equal both as man and musician.

In the autumn of 1897 Schoenberg wrote a string quartet in D major, making various changes in the course of composition in response to Zemlinsky's criticisms. When it was done both felt that it marked a new stage in his work, and Zemlinsky, who was on the committee of the Wiener Tonkünstlerverein, proposed it for performance. It was accepted, played at a concert for members only the following March, and well enough received to be repeated in the next season. It was many years before a new work of Schoenberg's was to meet with comparable success. The Verein turned down his string sextet *Verklärte Nacht* in 1899, and there were protests when songs from opp.1–3 were sung in public in December 1900. From that time on, in his own words, the scandal never stopped. In these early works he had already taken the first steps in the development of chromaticism that was to lead him to abandon triadic harmony and tonality itself by 1908, and each stage in his progress aroused fresh hostility. For the moment, however, little was heard of him. He kept the wolf from the door by conducting workers' choral societies associated with the Social Democratic Party and orchestrating operettas, and managed between March 1900 and April 1901 to compose the vast *Gurre-Lieder*.

In October 1901 Schoenberg married Zemlinsky's sister Mathilde (1877–1923). There were two children of the marriage: Gertrud (1902–47), who married Schoenberg's pupil Felix Greissle in 1921 and emigrated to the USA in 1938, and Georg (1906–74). In December the young couple moved to Berlin, where Schoenberg had got a job on the musical side of Überbrettl, a kind of cabaret that formed part of Ernst von Wolzogen's Buntes Theater. The idea behind Überbrettl was to use the popular mode to serious ends. Various well-known men of letters, such as Wedekind, Morgenstern and Dehmel, were interested in it. In the summer Schoenberg had tried his hand at setting verses of the Überbrettl type, and at least one song, *Nachtwandler*, was subsequently performed in Berlin, though only once. Schoenberg's employment there lasted only until the following summer, after which he was obliged to interrupt the orchestration of the *Gurre-Lieder* in order to score operettas. He was saved from further



*1. Fröhliches Quintet, c1895: the cellist is Arnold Schoenberg and the violinist with the moustache Fritz Kreisler*

drudgery of this kind by Richard Strauss, to whom he had shown parts of the *Gurre-Lieder* and his new symphonic poem *Pelleas und Melisande*. Strauss was impressed, and used his influence to obtain for him the Liszt Stipendium and a post as composition teacher at the Stern Conservatory. So he stayed on in Berlin for another year and returned to Vienna in July 1903 with the completed score of *Pelleas*.

That autumn various musical classes were organized in rooms made available at a girls' school founded by Dr Eugenie Schwarzwald. Schoenberg taught harmony and counterpoint there for a single season, and Zemlinsky, in whose house he was living at the time, taught form and orchestration. When Schoenberg gave up his class some of its members continued to study composition and theory with him privately, among them a number of students of music history under Mahler's friend Guido Adler at the University of Vienna. In the autumn of 1904 this nucleus was joined by two new recruits, Webern (an Adler pupil) and Berg, who were to fulfil their promise as composers through acceptance and individual reinterpretation of the successive steps in their master's development, and bring him the support of their lifelong personal and artistic loyalty.

If private teaching was scarcely lucrative for Schoenberg – he taught Berg free for the first year because his family was not in a position to pay fees – composition was still less so. The Viennese public was conservative in its tastes and reluctant to support new work in any of the arts. Special societies attempted to remedy this situation. To one of them, the Ansorge Verein, Schoenberg owed various early performances, starting with some of his songs early in 1904. At this time he and Zemlinsky were already planning a society of their own, which they launched successfully under the title Vereinigung Schaffender Tonkünstler. For their honorary president they managed to secure Mahler, whose brother-in-law Arnold Rosé had invited him to rehearsals of *Verklärte Nacht* the previous year when Rosé was preparing the quartet that he led for a performance of it. Mahler was deeply impressed and became a staunch supporter of Schoenberg, even though he did not always see eye to eye with him over artistic matters. The new society survived only for the season 1904–5 but succeeded in putting on sizable works by Mahler, Strauss, Zemlinsky and others, and in January the first performance of *Pelleas und Melisande*, conducted by the composer. The orchestra was ill at ease and the reception cool.

The pattern of Schoenberg's life for the next few years was now set. A heavy teaching programme did not save him and his family from material hardship; as late as 1910 he was obliged to borrow from Mahler to pay the rent, and the following year Berg launched an appeal on his behalf, though without his knowledge. The style of his music, which he composed largely in the slacker summer months, became increasingly dissonant; each new work raised a storm. The Rosé quartet gave the first performances of the first quartet and *Kammersymphonie* early in 1907. Mahler stood up for both works in public, and although he privately confessed that he could not fully understand Schoenberg's development he never lost faith in him. His removal from Vienna that spring deprived Schoenberg of a valuable ally, though in the four years that remained to him his concern for Schoenberg's well-being and interest in his work never faltered. Uproar predictably greeted Rosé's first performance of the Second Quartet in December 1908, and when the first freely dissonant works, *Das Buch der hängenden Gärten* and the op.11 piano pieces, were presented in January 1910 they met with almost universal incomprehension.

These were years of crisis not only for Schoenberg's musical style but in his domestic life. He had made the acquaintance of the Viennese painters Oskar Kokoschka and Richard Gerstl, and in 1908 took up painting seriously. Gerstl, who had become a family friend, gave lessons to both him and his wife. During that summer he discovered that she was having an affair with Gerstl, with whom she then went to live. Later she was persuaded to return for the sake of the children; in November Gerstl committed suicide.

In October 1910 Schoenberg mounted a one-man exhibition. The following January he received a letter from the expressionist painter Kandinsky, whose sympathy for his work extended beyond his painting to his music and ideas. This initiated a lasting friendship. Schoenberg exhibited with the group Der Blaue Reiter founded by Kandinsky, and contributed an essay and a facsimile of *Herzgewächse* to the first and only number of the periodical that bore its name. He showed pictures elsewhere, but, although he continued to paint and draw occasionally in later years, visual means of expression quickly lost the importance that they had briefly held for him.

For some years Schoenberg had kept up a fairly steady output of music, culminating in the extraordinary works of 1909: the op.11 piano pieces, the *Fünf Orchesterstücke* op.16 and *Erwartung*. But now the pace slackened. His spare time in the years 1910–11 was largely devoted to writing the *Harmonielehre* and completing the long-delayed orchestration of the *Gurre-Lieder*. In 1910 he offered his services to the Kaiserliche-Königliche Akademie für Musik und Darstellende Kunst as an external lecturer in theory and composition. His application was successful, but his hopes that this might lead to a professorship were thwarted. A question was asked in parliament, and he was subjected to virulent attacks on racial grounds. By the end of the academic year his circumstances had so far deteriorated that he decided to try his luck once again in Berlin, and moved there with his family in the autumn of 1911.

His arrival was greeted with some extremely unpleasant comment in the press, and his winter lectures at the Stern Conservatory were poorly attended. Nevertheless his fortunes at last began to improve a little. His name at least was now internationally familiar, audiences were beginning to find his earlier music more accessible, and his later work was arousing curiosity. *Pierrot lunaire*, composed in the summer of 1912, was given with considerable success under the composer's direction in October, and then went on tour to 11 German and Austrian cities. Sir Henry Wood had given the first performance of the op.16 orchestral pieces in London the previous month, and that of the *Gurre-Lieder* took place in Vienna the following February under Schreker. This was an overwhelming success, but the composer, smarting under years of very different treatment from the Viennese public, refused to acknowledge its applause. Five weeks later it took its revenge by bringing a concert of music by Schoenberg and his associates to a halt. Meanwhile Schoenberg, relieved of immediate financial worries by

the generosity of a rich patron, determined to make a secondary career as a conductor. He lacked experience, but Zemlinsky arranged for him to conduct, early in 1912, a concert including *Pelleas und Melisande*. This set him on the road. By the outbreak of war he had conducted *Pelleas*, the *Gurre-Lieder* and the *Fünf Orchesterstücke* in a number of European cities.

2. WORLD WAR I AND AFTER. The war put an end to these developments. Concerts, especially of new music, were less in demand. Many of Schoenberg's pupils were called up, and his teaching ceased entirely. In May 1915 he was himself medically examined in Vienna for the reserve, but to his surprise he was rejected on account of goitre. In September he moved his family back to Vienna, having accepted after some hesitation the offer of a rent-free house from his patron Frau Lieser. Then, after a second medical examination had reversed the decision of the earlier one, he finally joined up in December as a one-year volunteer. Schoenberg's health had, however, never been strong; under the strain of a course of training at Bruck an der Leitha he began to suffer from asthma, to which he was subject all his life, and other ailments. Friends tried to secure his release, which came through quite unexpectedly in October 1916. In the last four years he had written very little music, apart from finishing *Die glückliche Hand* in 1913 and composing the op.22 orchestral songs at intervals between that year and 1916. But he had been constantly preoccupied with plans for a large-scale religious work. After his return to civilian life he finally decided to embody his ideas in an oratorio. By May 1917 the text of *Die Jakobsleiter* was ready.



*2. Arnold Schoenberg*

In June he began to compose the music. The time could scarcely have been less favourable. Food and the coal necessary to cook it were becoming desperately short in Vienna; money, at least in the Schoenberg household, was shorter still. Yet in the space of three months Schoenberg set the whole of the first part of the oratorio, though without fully working out the orchestration. During the same period he made known plans for a seminar in composition which would avoid any set course of instruction unrelated to the individual needs of the pupil, and for which each pupil would pay only what he could afford. September brought further difficulties. Schoenberg found himself obliged to leave his house. Potential landlords showed themselves suspicious of his prospects, and for many weeks the family endured the acute discomfort of cheap boarding-houses. On 17 September he was called up again. This time he was given C grading, and, although a transfer away from Vienna remained a possibility until his final discharge in December, his duties were much lighter than before and he was often at home. Consequently he was able to go forward with his seminar at the Schwarzwald school. It prospered, and after his move to Mödling the following April he continued to hold classes there until 1920. But to the oratorio the short spell of military service proved fatal. Despite constant efforts to pick up the thread, he had managed by 1922 to compose only about half of the interlude intended to link the two halves of the work, after which he added nothing more.

A direct outcome of the seminar was the foundation of the Verein für musikalische Privataufführungen, the object of which was to give properly rehearsed performances of modern works to a genuinely interested membership. For one class of seat members paid only according to their means. The press was excluded. Details of programmes were not available in advance, and many works were repeated as a point of policy. Orchestral works were given in arrangements for piano or chamber ensemble. In the three years between February 1919 and the end of 1921, when inflation put an end to the society's activities, 353 performances of 154 works were given in 117 concerts. A number of Schoenberg's pupils and ex-pupils helped with the organization of this vast enterprise, but he rehearsed and directed a considerable proportion of the performances himself. Meanwhile peace brought a renewal of international interest in his music. Conducting engagements took him abroad. In Amsterdam he was made president of the International Mahler League, and he returned there for the winter of 1920–21 to take part in a festival of his own works and give a series of lectures on music theory. This was the time of the formulation of serialism. The first three serial works, the op.23 piano pieces, the Serenade and the Suite for piano op.25, were written between 1920 and 1923. The Wind Quintet was completed the next year, which saw the first performances not only of the Serenade and Quintet, but of *Erwartung* (in Prague) and *Die glückliche Hand* (in Vienna).

In October 1923 Mathilde Schoenberg died. Despite the unhappy events of 1908, from which the marriage had never fully recovered, Schoenberg's letters written at the time of her death leave no doubt of the depth of his attachment to her. A month later he completed his text entitled *Requiem*, a meditation on death the first section of which had been drafted somewhat earlier; he never set it to music. His widowerhood did not, however, last long: at the end of the following August, about a fortnight

before his 50th birthday, he married Gertrud Kolisch (1898–1967), the sister of his pupil Rudolf Kolisch. (Kolisch was a violinist and the leader of a string quartet which became the leading exponent of Schoenberg's chamber music in the 1920s and 1930s.) There were three children of this marriage: Dorothea Nuria (*b* Barcelona, 1932), who married the Italian composer Luigi Nono, Rudolf Ronald (*b* 1937) and Lawrence Adam (*b* 1941).

In 1925 Schoenberg was invited to take charge of the masterclass in composition at the Akademie der Künste in Berlin, in succession to Busoni, who had died the year before. He accepted, signed the contract in September, and after some delay because of an appendix operation moved in January 1926 from Vienna to Berlin for the third and last time. Some of his pupils, notably Gerhard and Zillig, moved with him, and Eisler, though no longer his pupil, did so independently at about the same time; Skalkottas was to join the class a little later. For the next seven years Schoenberg enjoyed better conditions of work than at any time in his life. He had a say in general questions of policy and administration in the academy, and absolute responsibility for his own courses. Moreover he was required to teach for an average of only six months in the year, and could choose his own times. His creative output increased correspondingly. The Suite op.29, largely written in Vienna, was followed by the *Variationen für Orchester*, the play *Der biblische Weg*, the Third Quartet, *Von heute auf morgen*, the *Begleitungsmusik zu einer Lichtspielszene*, *Moses und Aron*, the Cello Concerto after Monn, and various smaller pieces. His earlier works continued to gain ground with audiences, and his more recent ones were at least assured of a hearing, if not of approval: the orchestral variations, for instance, had a very mixed reception when Furtwängler introduced them in 1928.

Given that Schoenberg could never hope to make a living from composition, his job at the academy was well adapted to his needs. Perhaps in the long run he would not have stood the climate of Berlin, for in the winter of 1930–31 his asthma grew much worse, and he made so little progress in the summer that he was strongly advised not to risk the next winter in the north. So in October the Schoenbergs went to Barcelona to stay near Gerhard and his wife; various circumstances kept them there until May. However, it was not Schoenberg's health but politics that robbed him of any sense of security in Berlin. Anti-Semitism had contributed considerably to the hostility towards him in Vienna even before the war. In the early 1920s, when he experienced the grossly insulting behaviour towards Jews that Hitler's agitation was helping to make commonplace, he already foresaw violence as the probable outcome. By 1933 the realization of his fears had begun. It was no surprise when the government's intention to remove Jewish elements from the academy was announced at a meeting of the senate on 1 March, at which Schoenberg was present. He left abruptly, and treated the announcement as his dismissal. This took effect officially from the end of October, in breach of his contract, which should have protected him for another 23 months.

The Schoenbergs left Berlin in May and spent the summer in France. The only work composed at this time was the String Quartet Concerto after Handel. On 24 July Schoenberg returned to the Jewish faith, which he had rejected in favour of Lutheranism in 1898. His Christian beliefs had not lasted, but by his own account he was at no time unreligious, let alone anti-religious. By the war years religion had become his sole support. At first he did not attempt to reconcile his beliefs with those of any recognized faith, but with the increase of anti-Semitism after the war he realized that the faith in which



*3. Arnold Schoenberg with his second wife, Gertrud, and three children in Los Angeles*

he had been brought up must eventually claim him, and he began to work his way towards his own not entirely orthodox version of it. The ceremony in Paris merely made his reconversion official.

3. AMERICA. Schoenberg's search for employment ended with his acceptance of a teaching post until the next May at the Malkin Conservatory in Boston. The family arrived in the USA at the end of October. The work proved to be on a more elementary level than he had realized. Some of the classes were held in New York, which meant a tiring weekly journey there. As soon as the weather became bad in December his health deteriorated; he fell seriously ill in January and again in March. The summer put him right, but he dared not stay another winter on the east coast and, after two months at the Chautauqua Institution, a centre for religion, education and the arts in New York State, he moved to Los Angeles in September 1934 for the sake of the climate – a decision that probably added several years to his life. He first settled in Hollywood, where he completed the Suite for string orchestra by the end of the year. Private pupils soon began to come to him, and in the academic year 1935–6 he gave lectures at the University of Southern California. In 1936 he accepted a professorship in the University of California at Los Angeles, and moved to a house in Brentwood Park where he lived for the rest of his life. That year also saw the composition of the Fourth Quartet as well as the completion of the Violin Concerto, begun the previous spring or summer.

Though more fortunately placed in his country of exile than many of his fellow refugees, Schoenberg enjoyed little peace of mind. He found much in his alien surroundings hard to accept; few of his pupils were well enough grounded to benefit at all fully from his knowledge and experience; there was no audience for such music as he might write; above all there was the appalling news from Europe and the growing threat to relatives and friends there. His constant efforts on behalf of individual victims of persecution could not ease the sense of helplessness of one who was accustomed to take remedies into his own hands. For once he admitted to depression. In due course, however, he made some kind of truce with his situation. The war disposed in its own way of certain issues. His domestic happiness was a source of strength, and his young American children gave him a certain stake in the country. In the four years after 1936 his only original works had been *Kol nidre*, intended for synagogue use, and the completion of the *Kammersymphonie* no.2, partly composed between 1906 and 1916; but in 1941 he composed the Organ Variations in response to a commission, and three more works had followed by 1943. He also set about recasting material from various unfinished theoretical works in the form of a series of more strictly practical textbooks suitable for his American pupils. Nevertheless, in 1944 he was still thinking of emigrating.

This year was a turning-point in two respects. In February his health began to deteriorate sharply. Diabetes was diagnosed, he suffered from giddiness and fainting, and his asthma grew worse, as did the optical disturbances that had troubled him for some time. On reaching his 70th birthday in September he had to give up his professorship. As he had taught in the university for only eight years his pension was very small. Consequently he was obliged to continue giving private lessons, and in 1946 held a course of lectures at the University of Chicago.



*4. Arnold Schoenberg in rehearsal with the Los Angeles WPA Symphony Orchestra, Trinity Auditorium, Los Angeles, 16 February 1937*

In August that year he had a heart attack which caused his heart to stop beating; he was resuscitated only by an injection directly into the heart. This experience is in some sense reflected in the String Trio which he completed shortly after his recovery. Although he was well enough in the summer of 1948 to give classes at Santa Barbara, for most of his remaining five years he led the withdrawn existence of an invalid. But he had the satisfaction of seeing the emergence of the state of Israel (he was elected honorary president of the Israel Academy of Music in 1951), and also the upsurge of interest in his music that marked the postwar years. At this time he revised a small selection from his vast accumulation of largely unpublished essays and articles, and published it under the title *Style and Idea*. The few short compositions that he managed to complete were nearly all religious in inspiration. During the last year of his life he worked on a series of meditations which he originally called *Moderne Psalmen*, and later *Psalmen, Gebete und Gespräche mit und über Gott*; his last composition was an incomplete setting of the first of these.

4. PERSONALITY AND BELIEFS. The scanty recollections of those who knew Schoenberg in early years stress his enthusiasm and resilience. Although such qualities are only to be expected in a young man just finding scope for uncommon gifts, one circumstance behind Schoenberg's growing confidence during the decade before *Verklärte Nacht* claims attention for its fundamental influence on his later outlook and thinking: the fact that he was in all essentials self-taught. Fortune had endowed him not only with prodigious musical aptitude but with the intellectual energy and force of personality to ensure that it triumphed over his very considerable social and educational disadvantages. Naturally he took what steps he could to make up for his lack of formal musical training, but neither his

haphazard reading, nor other odd crumbs of instruction (he is known, for instance, to have heard Bruckner lecture at the academy), nor even Zemlinsky's constant help, could alter his feeling that he never profited from what he was taught unless he had already discovered it for himself; tuition could at best only awaken him to his own knowledge. The process of independent discovery shaped his habits of mind and his spiritual life. His approach to composition, whether in the context of a single work or of his wider development, remained exploratory; he saw life as synonymous with change and religion as a quest.

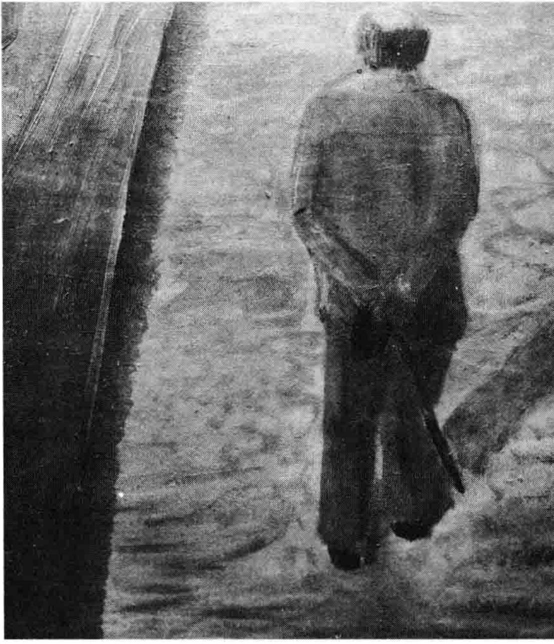
His early experience is most closely reflected in, and so partly deducible from, his teaching methods. He refused to teach the codified knowledge that he had never learnt, mistrusting mere knowledge as the enemy of understanding. From the earliest stages his pupils were required to create, to derive their simplest exercise from an expressive intention and to remain true to the implications of the initial idea. Their teacher let no inconsequence pass, just as at a deeper level he would detect any transgression against the promptings of their musicality. For many of Schoenberg's pupils, particularly in the earlier years, the kind of moral obligation that he taught them to feel towards the demands of their art found an echo in their whole attitude to life, and they grouped themselves round him like a band of disciples. Their master benefited from the relationship too, for the origin of his lifelong interest in teaching lay in the need constantly to re-enact his own exploration of the resources of music. Just as many composers, himself among them, might exercise their contrapuntal skill in canonic problems, Schoenberg, who habitually thought in terms of processes rather than systems, practised the ability to reach outwards from a given starting-point by helping each pupil to work out his own salvation in accordance with his own personality and musical disposition.

It might be supposed that this approach to teaching would have led to great stylistic freedom, especially in view of his condemnation in the *Harmonielehre* of all academic rules as meaningless abstractions from the practice of a past era. However, he taught strictly within the confines of tonality, and made the principles of traditional grammar live again by demonstrating their functional value for his pupils' work as for that of the great Austrian and German composers, whom he constantly called to witness. His points of departure for technical instruction – Sechter in the *Harmonielehre* and *Structural Functions of Harmony*, Fux in *Preliminary Exercises in Counterpoint*, Classical forms in *Models for Beginners in Composition* and *Fundamentals of Musical Composition* – were relatively unimportant: everything depended on reinterpretation, on exploration through trial and error. His primary aim was to teach logical thinking, and that was best done in a context where theory, which must necessarily lag behind practice, could aid elucidation. Here again his teaching reflects his own position as a composer, which he was at pains to clarify in the *Harmonielehre*. He was convinced that the recent developments in his style, although reached intuitively, were a logical outcome of tradition, and that, while taking no account of rules, they observed fundamental laws which would eventually prove definable. Meanwhile the pupil who felt drawn to similar modes of expression must find his own intuitive path with the aid of self-reliance learnt in better-charted territory, and the listener would need faith.

In the crucial years preceding the *Harmonielehre* Schoenberg's music rarely met with faith or even the modicum of goodwill without which no artistic perception is possible. On the contrary, it was opposed with almost unbelievable persistence and venom. Perhaps no music before or since has encountered such a reception; to the end of his life its author, though internationally famous, had to accept very widespread incomprehension. The price he paid for artistic integrity was proportionately high. It should be remembered that the sense of outrage that even such a work as *Pelleas und Melisande* aroused at first in the majority of listeners arose not only from unthinking conservatism but from the more positive instinct that its premonitions of a radical disruption in the agreed basis of musical language carried a threat to precision of meaning. Schoenberg, who shared his audience's background and many of its assumptions, understood its fears and so experienced its attack with something like the force of an inner doubt, requiring all the more courage to parry. He felt himself impelled towards the break with tonality almost despite himself, and accomplished it only after considerable hesitation. Since its systematic justification in theory eluded him he looked for some other authority to protect his intuition. He found it eventually in religion.

In the year after Mahler's death in 1911 Schoenberg wrote about him in terms that indicate clearly his preoccupations at that time. He attacked with great bitterness those whose ceaseless denigration of Mahler almost led him to lose faith in his own work, and apostrophized him as saint and martyr. He saw all great music as expressing the longing of the soul for God, and genius as representing man's more spiritual future, so that the uncomprehending present must inevitably persecute the good and promote the bad. His quotation of Mahler's remark that the Eighth Symphony was composed at great speed, almost as though from dictation, is especially significant, for he too composed very quickly, often with the feeling that however much effort he put into his work something more was given that he could not account for, just as his stylistic development seemed to have been taken out of his hands. It was not only Mahler and his great predecessors whom he had come to see as divinely inspired: his admission that the role of the 'chosen one' in *Die Jakobsleiter* was based on his own experience removes any doubt that he placed himself in their company. (However, Mahler's music never influenced his own at all deeply, and his sympathy for it sometimes wavered – to his discomfort, because he linked entitlement to respect with the ability to accord it.)

Schoenberg's need to understand his artistic role can scarcely have been the only factor in the spiritual crisis that led to his rediscovery of religious faith: it is merely the one to which his work and writings give access. Similarly the ideas embodied in the prose drama *Der biblische Weg* and in *Moses und Aron* cannot fully document the return to Judaism as a result of which religion became his support in racial as in artistic persecution. The decision to make this return official proved a difficult one because it seemed to set the seal on his divorce from the Western tradition which had nurtured him and to which he had contributed so powerfully. In reaction he even spoke at the time of giving up composition



*5. Arnold Schoenberg: self-portrait, c1910 (Arnold Schoenberg Institute, Los Angeles)*

and devoting himself to the Jewish national cause. That did not happen, but for more than a decade he continued to urge the claims of *Der biblische Weg* as an instrument of propaganda, and to promote the idea of a militant United Jewish Party of which he would be leader on the model of the chief protagonist in his play, Max Aruns. His personal and racial idealism remained closely intertwined to the end of his life, as a letter written within three months of his death to the Israel Academy of Music shows:

> Those who issue from such an institution must be truly priests of art, approaching art in the same spirit of consecration as the priest approaches God's altar. For just as God chose Israel to be the people whose task it is to maintain the pure, true, Mosaic monotheism despite all persecution, despite all affliction, so too it is the task of Israeli musicians to set the world an example of the old kind that can make our souls function again as they must if mankind is to evolve any higher.

The idea of the artist as priest or prophet is often deprecated as inflated, complacent, arrogant or presumptuous. But no reader of *Die Jakobsleiter* and *Moses und Aron* will imagine that Schoenberg looked for cheap self-justification or easy solutions to spiritual or artistic problems. The path that had been pointed out to him was unmarked, to be followed blindfold and often with anguish, in the knowledge that it would be lost the moment faith faltered. Moreover the need to protect the supremacy of faith came into conflict with the urge to rationalize and justify: faith must fear conscious constraints yet needed the support of discipline, which must accordingly in some sense cross the divide between the rational and the intuitive. This ultimately irresoluble tension ran all through Schoenberg's thinking and showed itself in many guises. It lies, for instance, at the heart of the 12-note method, where every note is brought within the law, but in such a way that intuition retains its freedom. And an analogous dichotomy provides the subject of *Moses und Aron*, which concerns the simultaneous duty and impossibility of giving expression to inexpressible truths.

Unhappily Schoenberg's struggle to realize his ideals dominated not only his spiritual but his social life, where the humility belonging to the former too often deserted him. He could not ignore misunderstanding, but fought back. As he said himself in a letter of 1924:

> Unfortunately the better sort of people become enemies faster than friends because everything is so serious and important to them that they are perpetually in a defensive position. They are driven to this by the great, indeed ruthless honesty with which they treat themselves and which makes them adopt the same attitude to other people as well. It is very wrong, really, for we human beings are far too much in need of tolerance for any thoroughgoing honesty to he helpful to us. If only we could manage to be wise enough to put people on probation instead of condemning them, if we could only give proven friends such extended credit! – I am speaking of my own defects, knowing very well why I have often been more lonely than could well be pleasant.

Even here he seems to miss the implication of his habitual insistence on his place among 'better' people: to expect respect is to discourage it even in those who recognize that it is due. He did not make life easy for his adherents, regarding interest in modern music beyond that of his own circle as betrayal. No doubt it was true that the contemporary listeners or performers prepared to devote themselves wholeheartedly to Schoenberg's music would have found it almost as difficult as the composer himself to sympathize with other modes of thought, but he must sometimes have driven away genuine well-wishers along with the opportunists. His enjoyment of his months in Barcelona in 1931–2 arose partly from relief at escaping from the pedestal that he had built for himself in Berlin, and being accepted as an equal by people who knew little about him.

Readers of Schoenberg's posthumously published correspondence, however, discover not only his less accommodating side but much that only the more fortunate of his contemporaries could know: his absolute honesty in all his dealings, his generosity of mind wherever he sensed integrity, his delicacy of feeling where he saw the need to temper his customary directness, his energy in expressing sympathy through practical help, his capacity for gratitude, his loyalty. His critical and aesthetic writings, turning as they invariably do on matters that concern him deeply, reveal his personality no less vividly, displaying the same rather lofty yet compelling idealism, the same irascible pride, the same flashes of humour and warmth, the same justice within the framework of strongly held convictions. His thinking here is at all times a creator's, never that of the historian concerned to give everything its place. He is content to speak as an individual, with a more selfconscious view of his relation to tradition than his predecessors enjoyed, but still with the confidence of one who knows where he stands. Integrity of personality enables limitations in his historical sympathies, and even inconsistencies in the logic on which he naively though not unjustifiably prided himself, to fall into place beside his unique insights into the music that he valued and the musical crisis in which he found himself involved. The special perceptions that distinguish his writing arise directly out of his experience in composition, and so, it would seem, despite a debt to Karl Kraus, does his manner of presentation, at once direct and cogent yet unexpected and elliptical. And that is hardly surprising, since it is in music that his mind and spirit found their fullest expression.

5. Early tonal works. Schoenberg's music may be divided into four periods, the second and third of which were inaugurated by crises in compositional technique that had important consequences not only for the composer's own work but for music in general. The music of the first period is tonal, or at least employs a tonality as a central point of reference. In 1908 Schoenberg abandoned tonality; he was the first composer to do so. The music of the ensuing second period is often called 'atonal'. Schoenberg considered this term nonsensical, preferring 'pantonal'. Since either term properly embraces his serial music as well, the period will be referred to here as 'expressionist'. From his work of this time he gradually evolved the principle of serialism, which he first used consistently in 1920; the serial music written between that date and 1936 constitutes the third period. The fourth, less well defined phase may be said to emerge during the 1930s. It is marked by greater stylistic diversity, including occasional returns to tonal composition.

Of the considerable quantity of music that Schoenberg is known to have composed from childhood to his early 20s relatively little survives, and some of that is fragmentary. Unfinished pieces remained with the composer, whereas completed ones were played with friends and lost: for instance only one movement from the four or five string quartets that he remembered having composed before the D major work of 1897 is known. The songs have fared better, but as Schoenberg had not yet acquired the habit of dating his manuscripts the course of his early development can be traced only in outline. Youthful attempts at violin duets and a more ambitious *Lied ohne Worte* for piano give ample evidence of his lack of instruction and severely limited musical background. Indeed, if the piano piece is the one he mentioned as new in 1891, as seems possible, it is extraordinarily crude for a 16-year old, though to cover the immense distance to the two songs securely dated 1893 in only two years would not have been untypical of him. Not that these show outstanding promise, but they establish a mode of fairly conventional, and as time went on increasingly Brahmsian, songwriting which he cultivated intensely during the next four years and gradually mastered. Initially his attempts to give point to the conventional sentiments of the mostly amorous verses sometimes resulted in awkward harmonic shifts and modulations; his formal sense developed sooner, typically in three-stanza settings, in which straightforward ternary structures with some modification at the close are often well handled.

The three piano pieces of 1894 are also ternary structures, though more elaborate ones presumably inspired by Brahms's sets published in the previous two years. They show a good grasp of the possibilities offered at the lead-back and coda, but clumsy execution not helped by uncertain feeling for piano textures. Attempts at more original effects – the links between the coda of each piece and the beginning of its successor, the metrical experiments in the first piece and the diminution in the last – sound distinctly forced. In the roughly contemporaneous string quartet Presto in C quite different strengths begin to appear. Despite the relatively plain and stiffly foursquare melody and harmony the long spans of the big sonata-rondo are sketched out easily and naturally with considerable motivic skill.

Heuberger, however, to whom Schoenberg showed some songs at about this time, advised him to write some short pieces in the style of Schubert. Schoenberg clearly took the point that he must learn complete control by testing his every step, and composed the six little pieces for piano duet. He subjugated himself here to the same discipline that half a century later he was still advocating in *Models for Beginners in Composition* and *Fundamentals of Musical Composition*. Each melody progresses by drawing on its own motivic resources, which also permeate the accompaniment, and the consequences of every harmony are carefully weighed. The pieces (except no.5) are arranged in ascending order of formal development. The first consists simply of two repeated eight-bar strains. In each subsequent piece there is a little more expansion after the double bar, culminating in tiny contrasting episodes in nos.4 and 6. Only in these two pieces is the slightest deviation from four-bar phraseology admitted. Throughout his life, and especially after 1920, Schoenberg's music drew strength from his acute sensitivity to phrase structure, shifts of emphasis within a regular rhythmic framework and the tensions arising from asymmetry. In the duets he set about sharpening a faculty that some of the solo piano pieces and songs show to have been innate.

From 1896 Schoenberg began composing for rather larger ensembles. A *Notturno* for solo violin and strings, presumably identifiable with the extant Adagio for that combination, was conducted by Zemlinsky at a 'Polyhymnia' concert in March. In September Schoenberg completed the short first movement of a Serenade for small orchestra, and the following March wrote a Gavotte and Musette for strings in which his liking for strettos and inversions is already apparent. This year, 1897, may be said to mark the end of Schoenberg's apprenticeship in vocal and instrumental composition alike. Two settings of Heyse belong to it (almost certainly), and two of Dehmel. They are very accomplished essays broadly in Brahms's manner, though overstepping it a little in both declamation and tonal procedure where Dehmel's less regular verse invites freer treatment. Brahms is likewise still the dominant influence in the D major String Quartet (and its rejected F major scherzo), composed in the summer and autumn. But this work represents a huge stride forward, even over the recent Serenade movement. The composer himself recognized it as a turning-point and remembered it with affection. It owes its Classical four-movement layout to Brahms's mediation, its structural cogency and clarity derive from him, and so to a large extent does the style, though certain themes speak with a strong Czech accent. Yet there is a freedom of movement, a deftly guided fluency, that does not belong to the older master's closely considered manner, and it is here that Schoenberg's musical personality asserts itself most strikingly. His sheer zest in the making of music is one of his most persistent characteristics: it accounts for the feeling of resilience that accompanies his exploration of even the darkest regions of experience and tempers his findings. If the D major Quartet, delightful though it is, does not seem fully typical of him it is due less to the eclectic idiom than to the absence of another constant factor in his music: the sense of urgency in communicating a particular conception.

This quality, however, begins to make itself felt in the pair of lengthy songs which Schoenberg wrote in the

following year and eventually selected as his op.1. The effort to match the magniloquent sentiments of the verses called forth better things from the young composer than they deserved. True, the naivety that prompted the choice of text comes through, rather endearingly, in the setting. But although the Wagnerian influence that was to loom so large in the next few years is already perceptible, there is no close model for the firm sonata-influenced forms, the wealth of independent contrapuntal development in the accompaniments or the distinctive breadth and warmth of the asymmetrical melodic lines. The impact of Wagner is still more obvious in the contemporary *Frühlings Tod*, an unfinished symphonic poem in much of which the Schoenberg of the early orchestral works that were soon to follow is clearly audible.

Schoenberg found inspiration for several compositions of 1899 in poems by Dehmel: the songs *Mannesbangen*, which he did not publish, *Warnung* (in its first version), *Erwartung*, *Schenk mir deinen goldenen Kamm* and *Erhebung*, and the string sextet *Verklärte Nacht*. (The charming *Waldsonne* of about this time is not a Dehmel song and stands apart.) The desire to give expression to the feelings aroused in him by Dehmel's work considerably influenced the development of his style, as he later confessed to the poet. The songs, to more overtly erotic texts than he had set before, revert to a more succinct style of word-setting than that of op.1. Their concentration of mood and means shows one kind of advance, the expansive textures of *Verklärte Nacht*, in which Wagnerian and Brahmsian modes of thought meet in harmonious accord, a contrasting one. In the Dehmel poem that served as the basis for this symphonic poem a woman confesses to her lover that she is already pregnant by another man, and he replies that through their love the child will be born his own. A knowledge of this unlikely tale is of secondary importance to the listener because the lack of action enables the work to be understood as a single-movement abstract composition. No composer understood better than Schoenberg did that music serves its subject best when claiming the greatest possible autonomy for itself.

In March 1900 Schoenberg began setting Jens Peter Jacobsen's *Gurre-Lieder* as a song cycle for voice and piano, for entry in a competition. In accordance with the ballad-like tone of the verse he built the vocal lines from relatively simple rhythmic elements, a style shared by the songs *Hochzeitslied* and *Freihold* of about the same time, and perhaps suggested by some of Zemlinsky's early songs. However, Schoenberg soon saw wider possibilities in the text. Having fallen under Wagner's spell he felt the need for subjects that transcended common experience, his first thought being to wring something more from such well-worn themes as love, death and transfiguration. The way lay through mastery and reinterpretation of Wagnerian style, and the *Gurre-Lieder* offered a far more expansive arena for this important confrontation than *Verklärte Nacht* had done. He therefore decided to connect the songs he had already composed (those in the first two parts of the finished work) with symphonic interludes and set the whole poem as a vast cantata employing several soloists and a huge chorus and orchestra.

The work depicts the love of King Waldemar and Tove under the Tristanesque imminence of death, Waldemar's blasphemous defiance of God after Tove's death, the nightly ride at the head of a ghostly retinue to which the king's restless spirit is subsequently condemned, and its dismissal by the summer wind at the approach of day. Schoenberg encompassed all this in a series of tableaux of extraordinary magnificence. But the poem deals with dramatic events in an undramatic form and so required some kind of interpretative emphasis to bring the great musical design clearly into focus. The opportunity was there, for at some level Schoenberg's choice of the poem must surely have been influenced by Waldemar's rebellion against God and the renewal brought about as the summer wind sweeps away the aftermath of human passion – both themes that border on his religious concerns of a few years later. Yet neither emerges with unifying force, whether because he was unable to commit himself fully to the text or through inexperience in dramatic matters. As late as 1913 he could still write to Zemlinsky that he did not consider himself a dramatic composer in the ordinary sense. In the *Gurre-Lieder* he tended to fall back on direct reminiscence of Wagner's later operas, especially *Götterdämmerung*, to evoke atmosphere or characterize events. It is significant that after considering an opera on Maeterlinck's *Pelléas et Mélisande* for his next work (he knew nothing of Debussy's opera), he rejected the idea in favour of a symphonic poem on the same subject.

Schoenberg later said that it was Maeterlinck's ability to lend timelessness to perennial human problems that had attracted him to the play. Certainly it was precisely the moments least involved with the action that inspired him to step furthest outside his own chronology towards his stylistic future, for instance in the music associated with Mélisande's first mysterious appearance heard at the outset and again before her death. But such music as Golaud's, and that of the main love scene, is less advanced; it is capable of traditional extension, notably through Wagnerian sequence, and therefore well adapted to carry the narrative. The contrapuntal virtuosity surpasses even that of the *Gurre-Lieder*, constantly changing the expressive colour of the thematic material in a manner that is entirely individual while paying tribute to Wagner – rather than to Strauss, whose influence appears sporadically on a more superficial level. Yet for all its riches the work contains a structural conflict. The Mélisande and Pelléas themes lose something of their essence as they are drawn into the larger contrapuntal development, a process that may fit the symbolism of the work but also suggests that the composer had not yet mastered the potentialities of his more striking inventions.

Schoenberg now returned to songwriting. The songs of the next three years fall into three groups. Those of the first group, dating from 1903 and the earlier months of 1904, explore various subjects. *Wie Georg von Frundsberg* and *Das Wappenschild*, a fiery showpiece with orchestra, follow the lead of *Freihold* as songs of defiance. They must surely contain the composer's reaction to hostility; perhaps the gloomy *Verlassen* does so too in a different way. *Die Aufgeregten* reflects ironically on human passion, though love remains the theme of some of the most beautiful of these songs. *Geübtes Herz*, *Traumleben* and the orchestral *Natur* cultivate the intense lyrical style first heard in *Schenk mir deinen goldenen Kamm*. *Ghasel* continues this line, but with a change of emphasis in the accompaniment, which involves the voice part in imitation and adopts its even flow. The three Petrarch sonnets from op.8, composed in the later part of

1904 when the D minor String Quartet was already under way, form a distinct group set a little apart from Schoenberg's other songs. Their contrapuntal style derives directly from *Ghasel*, but takes a far more complex form made possible by the orchestral setting.

In the third group, dating from 1905, the vocal lines regain their independence, relying on motifs rather than imitation to relate them to their accompaniments. Except for the slightly earlier orchestral *Sehnsucht* all these songs, which are based on a curious assortment of serious and trivial verses, were composed about the time of the completion of the D minor Quartet, and already show the characteristics of Schoenberg's tonal thinking in its last stages. His early liking for chromatic approaches to diatonic notes, strikingly manifested as early as *Erwartung* (1899), had led to ever-increasing chromatic substitution, especially in the melodic field. This in turn required clarification by correspondingly elaborate harmonization, employing so wide a range of primary and altered degrees within the tonality that modulation lost its force. So his music, which had at no time inclined to constant modulation, became increasingly monotonal. This tendency appears in all the songs, but in two contrasting forms: in *Der Wanderer*, *Am Wegrand* (later quoted in the monodrama *Erwartung*) and *Mädchenlied*, as in *Verlassen* of 1903, the tonal centre is strongly, sometimes almost obsessively stressed, whereas in *Sehnsucht*, *Alles* and *Lockung* it is scarcely touched on.

The D minor Quartet, Schoenberg's first wholly characteristic and assured large-scale masterpiece, consists, like *Pelleas und Melisande*, of a single vast movement, but naturally without illustrative interludes. A scherzo, slow movement and rondo are interspersed at various points between the first part of the development and the coda of what would normally have been the first movement, and absorbed into it by the use of common material. The general idea for such a form originates in Liszt, whose novel formal concepts Schoenberg admired while finding his attempts to put them into practice schematic and unfelt. But the quartet arose more directly from Schoenberg's fundamental preference for abstract composition, or at least unspoken programmes, reasserting itself and acting upon his recent cultivation of the Straussian symphonic poem. The twin formative influences of Wagner and Brahms once again find an even balance, as they had in *Verklärte Nacht*, but now completely and finally assimilated. Perhaps the most striking single quality of this work is its extraordinary melodic breadth. As the melodies move away from their initial, firmly tonal contexts, develop, and combine contrapuntally, they form what Schoenberg called vagrant harmonies; the music, though not very dissonant, loses tonal definition. Thus the structure cannot be understood entirely in tonal terms. Its powerful sense of direction is maintained through the composer's exceptional capacity to shape his material in relation to its formal purpose, a capacity that after his abandonment of tonality was to prove strong enough to carry a far heavier structural burden. Late in life he remarked that he had never been content to introduce an idea for structural reasons alone: it must always make a positive contribution to the substance of the work. The D minor Quartet already displays the typical Schoenbergian richness fostered by this habit of mind.

The *Kammersymphonie* no.1, completed in July 1906, adopts the quartet's single-movement layout, but in a more concise form; though in no way a slighter work it is barely half as long. Schoenberg aimed here at concentration rather than expansiveness and, as he was so often to do in solving the problems posed by a particular conception, opened up possibilities for the future remote from his immediate artistic concern. In the first place he increased his instrumental forces from four to 15 in order to accommodate the simultaneous presentation of a greater concentration of ideas. Viewed from another angle, however, the increase appears as a reduction: it established the soloistic orchestral writing already found here and there in the *Gurre-Lieder* and *Pelleas*, and opened the way for the small, strongly differentiated instrumental ensembles appropriate to Schoenberg's later style – and that of many younger composers. But the urge towards concentration affected deeper levels in his musical thought. The two opening themes are based respectively on superimposed perfect 4ths and the whole-tone scale, both of which readily form chordal structures. The distinction between the melodic and harmonic dimensions thus becomes blurred, a process closely bound up with the loss of tonality in Schoenberg's music. However, for the moment the E major frame held.

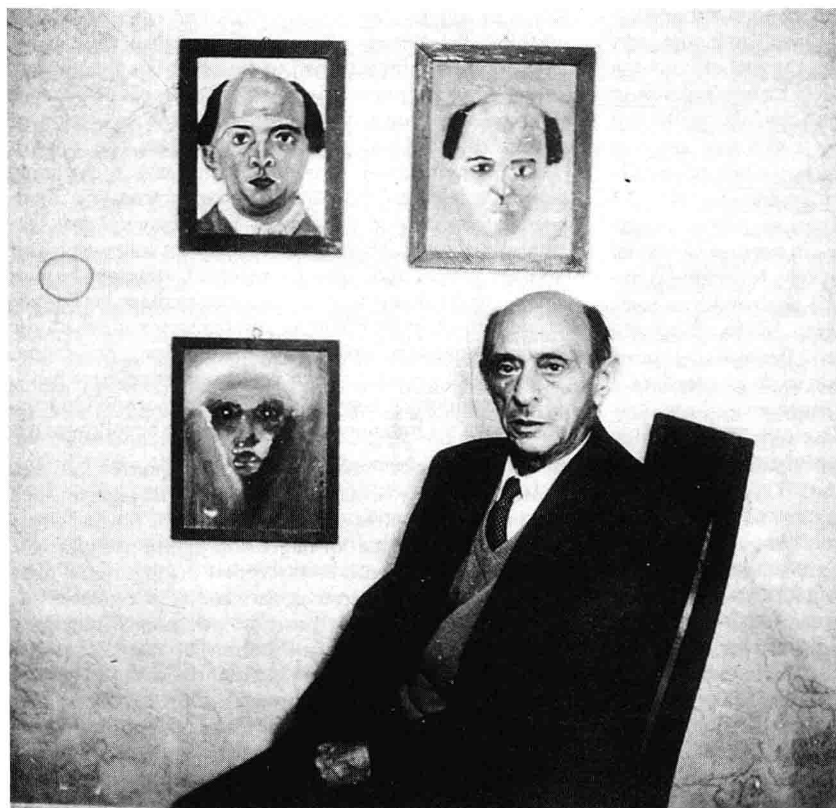
Although the imminence of change may seem obvious to the listener with hindsight, it was not so to the composer. On completing this exuberant work he felt that he had now arrived at a settled style. The music of the next year or so reflects this conviction. In neither the eight-part chorus *Friede auf Erden*, which he later described as an illusion written when he still thought harmony among men conceivable, nor in the *Zwei Balladen* op.12, does the threat to tonality grow appreciably. Schoenberg always regretted that he had not had time to follow up all the implications of the style of this period, and 30 years later returned to the task. For the present, however, some inner crisis urged him towards new realms of expression and hastened the inevitable revolution. A change of mood had made itself felt earlier. The songs of 1905, for instance, provide an uneasy, questioning interlude between the confident first quartet and *Kammersymphonie*, and the second *Kammersymphonie*, begun immediately after the first, opens in a new spirit of sombre resignation. Despite repeated attempts he was unable to finish this work at the time, perhaps because he could not reconcile the more carefree spirit in which the second movement opens with his changing preoccupations. At all events it was a very intimate, elusive piece, the contemporary first movement of the Second Quartet, that spoke for him now and demanded to be followed up.

6. Expressionist works. The new quartet did not, however, occupy his whole attention; it was not finished until the later months of 1908. At the same time he wrote songs and developed an interest in painting. By far the greater part of his work in this sphere belongs to the years 1908–10, when his music underwent its first great crisis. The pictures are mostly portraits or strange, imaginary heads – 'visions' as he called some of them. They are amateurish in execution yet sufficiently skilful to convey the intensity of his imagination, and it seems likely that their importance to him lay in this very opposition. This was a time when artists and writers who were later to be called Expressionists sought to obey the promptings of the spirit ever more directly, in some sense bypassing the

machinery of artistic tradition in order to reach deeper levels of experience. The relation to tradition remained, of course, the crucial factor: as a painter Schoenberg's amateur status severely limited the scope and quality of his achievement, but allowed him to feel that his hand was guided without his conscious intervention, whereas in music he had to pay for the benefits of mastery by reckoning with its censorship. So for a time his method of painting represented the ideal towards which his real work of composition aspired.

In the winter of 1907–8 Schoenberg interrupted work on the scherzo of the Second Quartet to compose the *Zwei Lieder* op.14. They are highly imitative pieces, the second reminiscent of *Ghasel* in texture. As in some of the songs of 1905 tonic harmony scarcely appears until the close and now exerts still less gravitational force. Certain dissonances, notably perfect and altered 4th chords, resolve so tardily and so variously as to weaken expectation of their doing so at all. This process reached its logical conclusion shortly afterwards in songs from *Das Buch der hängenden Gärten*, at least five of which (nos.4, 5, 3, 8, 7) are known to date from March and April 1908. Here dissonance is finally emancipated, that is, it no longer seeks the justification of resolution. Consequently structural harmony disappears, along with its need for measured periods and consistent textures, and so does tonality itself as a central point of reference. By way of compensation motivic work and the tendency to equate the horizontal and vertical dimensions – in fact the essential elements later codified in the serial method – assume greater responsibility. The poems by George that led Schoenberg to explore the untried expressive possibilities of free dissonance describe in rather indirect language the growth of a passion in an exotic setting and the subsequent parting. Neither poet nor composer wishes to arouse sympathy or evoke ecstasy. The songs are predominantly slow and quiet, the lack of tonal or rhythmic propulsion placing them outside time. Each one captures with peculiar vividness the shifts of feeling at a particular moment, but distanced, as though enshrined in the limbo of past experience. There is nothing of Waldemar and Tove here: the summer wind will assuredly soon sweep all before it. What will be left? Schoenberg gave his answer in the Second Quartet, one of the most personal of all his works.

This quartet consists of four thematically related movements which successively reflect the transformation of his style, but do not further it. The third movement is later but less advanced than the op.14 songs, and the finale, though tonal only in parts, stands in the same relation to the earlier songs of *Das Buch der hängenden Gärten*. The reason for this lies not only in the technical consideration that the later movements could not overstep certain limits set by the enigmatic first movement, which is in F♯ minor: the composer may have needed to step back in order to see the crisis that had overtaken him clearly. For even though the sequence of events in his wife's liaison with Gerstl cannot be exactly dated, so that its precise relation to the quartet's composition cannot be established, the crisis appears to be the subject of the work. The incorporation in the trio of the scherzo of the popular melody *O du lieber Augustin*, the words of which end with the tag 'Alles ist hin', would fit this interpretation, as would the George poems set for soprano voice in the two later movements, the first a prayer for divine solace after earthly struggles, the second a vision of the spirit's



*6. Schoenberg in front of his self-portraits; see also* Austria*, fig.10*

journey to ethereal realms. Although Schoenberg's choice of subject for his next vocal works was to be directed towards human insights, he evidently recognized already that his ultimate aim was religious.

Early in 1909 Schoenberg composed the first two piano pieces of op.11, before completing *Das Buch der hängenden Gärten*. The *Fünf Orchesterstücke* op.16 and the third piece of op.11 followed in the summer. The strange note of resignation that had sounded through the song cycle is still heard in op.11 nos.1 and 2 and op.16 no.2, but the unfamiliar territory of the new style now takes in the explosive turmoil of op.16 nos.1 and 4 and op.11 no.3, and the unique calm of op.16 no.3. Formal expansion does not accompany the extension of expressive range: as Schoenberg later observed, brevity and intensity of expression are interdependent in these pieces. The disintegration of functional harmony appeared at the time to have destroyed the conditions for large-scale form. But other features with roots in traditional practice, in particular fixed points of reference of various kinds (some of them reminiscent of tonality) and thematic or motivic development, survived to assume not only greater responsibility but new guises. These made possible swifter transformations and more abrupt contrasts than music had hitherto known. Moreover dissonance's new independence permitted, at least in an orchestral context, unprecedented simultaneous contrasts. It is not only novelty of expression in itself but the power to bring seemingly irreconcilable elements into relation that gives the music its visionary quality, far beyond that of the painted 'visions'.

For a time Schoenberg believed that by following the dictates of expression he would be able to renounce motivic features as well as tonality. The last two pieces in opp.11 and 16 to be written, the final piece in each set, show the direction of his thinking. The orchestral piece centres on a continuously evolving melodic line with no clear expository stage; the piano piece relies for coherence as much on dynamics and texture as on pattern. From this point two possibilities suggested themselves. One was to devise ideas that were complete in themselves and required no development. This held no lasting attraction for a composer of Schoenberg's imaginative fecundity. He composed two tiny pieces for chamber ensemble and part of a third early in 1910, and the next year six equally minute piano pieces which he published as op.19; thereafter he left this line of thought to Webern. For Schoenberg the way forward lay in the construction of large forms on the basis of a text. This allowed him scope to build on the experience of opp.11 and 16. Immediately after the instrumental pieces he composed in the astonishingly short time of 17 days the half-hour monodrama *Erwartung*.

The single character in this piece is an unnamed woman. Full of fear and apprehension, she is wandering through a forest at night in search of her lover. The only dramatic event, her discovery of his murdered body, occurs at a fairly early stage; the rest of her monologue passes from recollection of their love, through jealousy to a sense of reconciliation born of exhaustion. As the composer remarked, the whole drama may be understood as a nightmare, but the point is immaterial because the reality explored is purely psychological. There is no realistic time scale: past and present co-exist and merge in the woman's mind as terror, desire, jealousy and tenderness cut across one another in confused association. Traditional tonal order could scarcely have met the demands of such a subject: Schoenberg's extraordinary score depends to a considerable extent upon a rationality beyond conscious control. True, various unifying factors are observable, such as fixed pitch elements that turn upon a vestigial D minor (his favourite key throughout his life, whether in tonal, freely pantonal or serial composition) and a number of motivic figures that recur time and again, especially at the beginning of phrases. But since these are short, widely scattered and quickly submerged in the stream of continuous development their contribution to coherence at surface level is small; the music can scarcely be called athematic, but it goes further in that direction than any other work of Schoenberg. The monologue falls into several lengthy paragraphs which provide the clearest structural feature, but even here divisions are blurred and larger changes of mood disrupted by innumerable contradictory emotions. Beyond a certain point nothing can impinge upon the dreamlike continuum of musical images.

The next year, 1910, Schoenberg wrote the text of *Die glückliche Hand*, and began the music soon after, though he did not finish it for three years. It is a companion-piece to *Erwartung*, in effect another monodrama, centring on an unnamed man. Though shorter it requires more elaborate staging, including an intricate play of coloured lighting synchronized with the action. The subsidiary roles – a woman, a gentleman and some workers – are mimed, since they are merely projections of the man's psyche, but the chorus of 12 soloists, whose commentary opens and closes the drama, reveals through its pity of him that it represents an independent, presumably divine order of existence. At the beginning the chorus asks why he constantly betrays his capacity for the supermundane in a vain quest for earthly happiness. The main action symbolizes this situation. The man loves a woman who deserts him for a rival, but seems to return to him. In the mistaken belief that he has won her he finds strength to withstand his enemies and inspiration for artistic creation. His resulting work is symbolized by a trinket; it excites envy, but he recognizes it as meretricious. The woman plays him false and the cycle is complete. Although the style of the music is close to that of *Erwartung*, Schoenberg reintroduces features that he had temporarily set aside, to meet the more varied action and the wider implications of the text. Clear formal divisions reassert themselves: recapitulatory reminiscence plays an important part in the later stages of the action and there are correspondences between the flanking choral scenes, where exact imitation reappears. There is also a new element, barely hinted at in the works of 1909: the use of parody to characterize such situations as the metal working and the woman's fickleness.

Parody assumes a very important role in *Pierrot lunaire*. This work, composed in 1912, before the framing choral scenes of *Die glückliche Hand*, consists of 21 poems set for speaker and chamber ensemble. Schoenberg had employed melodrama before in the summer wind narrative of the *Gurre-Lieder*. His highly stylized use of the speaking voice, for which he notated relative pitches as well as exact rhythms, proved an ideal vehicle for the *Pierrot* settings, which were conceived in what he described as a light, ironic–satirical tone. The rather modish verses, by turns grotesque, macabre or consciously sentimental, provide the occasion for presenting, with the

detachment that the protagonist in *Die glückliche Hand* failed to achieve, human activity as a shadow play in which menace and absurdity are on a level. The focus shifts at random, as in a dream, between the lunatic activities of the clown, impersonal scenes, the poet in the first person and the self-absorbed artist, who is not spared. Within his new style Schoenberg parodies the characteristics of a great range of genre pieces, very often retaining the ghost of their formal layout as well. In music the lines dividing ironic from direct reference are often hard to detect. The peculiar fascination of *Pierrot lunaire* lies in this ambiguity. The nightmare imagery of some of the poems might scarcely be admissible without ironic distancing, yet the music often strikes with authentic horror. Mockery constantly shades into good humour, exaggerated pathos into the genuinely touching. A decade later Schoenberg was to rediscover his sympathy for the world that he was now determined to leave behind him. For the moment, however, he was set on other things.

After *Pierrot* Schoenberg contemplated writing an oratorio based on the vision of Swedenborg's heaven at the end of Balzac's novel *Séraphita*. This idea was superseded during 1914 by plans for a vast, partly choral symphony of a religious nature, incorporating texts from Dehmel, Tagore and the Old Testament. Early in 1915 he wrote words for a new final section consisting of two movements entitled *Totentanz der Prinzipien* and *Die Jakobsleiter*, but although he made extensive sketches nothing came to fruition until he decided to make his own statement of faith by turning *Die Jakobsleiter* into an independent oratorio. He began to revise the text in 1916 and composed the first half the next year. At the beginning of the allegory, which owes a good deal to Balzac's *Séraphita*, a host of people approaching death come before the archangel Gabriel, who admonishes and advises them. Six representatives of various philosophical standpoints then come forward to recount their earthly experiences and aspirations, and receive his comments. There is no doubt something of Schoenberg in all of them, and in Gabriel too, but he avowedly identified himself with the 'chosen one', whose spiritual understanding sets him apart and whose word seems doomed to misunderstanding. A central symphonic interlude symbolizing the transition from this world to the hereafter leads to the uncomposed second part in which souls are prepared for reincarnation as the next step in their long spiritual pilgrimage towards ultimate perfection. The chosen one is reluctant to face the world again, once more to stand alone and find himself involuntarily compelled, though receiving no support, to speak and do what he would never have dared to think or take responsibility for. But he is told to remember all that he has in common with the rest of humanity and to accept his prophetic role. At the

*7. Autograph MS of the opening of 'Rote Messe' from Schoenberg's 'Pierrot lunaire', composed 1912 (US-Wc)*

close Gabriel calls on every soul to seek unity with God through prayer.

The faith and the view of his mission to which Schoenberg gave expression in *Die Jakobsleiter* were to influence the whole course of his later development as a composer. The short score of the first part, however, is more easily seen as a potential culmination to the music composed since 1908 than as a foretaste of that of the 1920s. The closing section of *Die glückliche Hand* provided a model for the big, partly sung, partly spoken choruses. The long paragraphs sung or spoken by the soloists required a more sustained style of writing than that, for instance, of *Erwartung*, where the varying intensity of dissonance breaks continuity of pace and texture. For this Schoenberg was able to turn to the four orchestral songs of op.22 (1913–16) and their forerunner *Herzgewächse* (1911), where he had already devised more even textures by maintaining a rather high level of dissonance in six or more parts, with very little octave doubling and a tendency towards symmetrically built chords. Except for *Seraphita* (op.22 no.1) all these songs anticipate the religious preoccupation of *Die Jakobsleiter*. The very high soprano voice that symbolizes prayer in *Herzgewächse* reappears as the soul that ascends heavenward just before the central interlude. In January 1915 Schoenberg wrote to Zemlinsky that his new symphony would be 'worked' ('ein gearbeitetes Werk') in contrast to his many 'purely impressionistic' recent works. He carried this resolve over into the oratorio. His brief exploration of the dream world of free association had permanently enriched his musical language and vision, but he now needed to regain greater formal elaboration and density of meaning. Although *Die Jakobsleiter*, like the monodramas before it, relies primarily on the text for its structure, it employs recurrent themes and melodies, often in contrapuntal combination. Many of these are related through permutations of a hexachord heard at the outset.

At one point in the unfinished central interlude Schoenberg directed that groups of instruments placed at a distance should enter in 'floating' ('schwebend') rhythm not exactly synchronized with that of the main orchestra. The suspension of rhythmic propulsion symbolizes the dissolution of earthly ties on the threshold of the hereafter. How far Schoenberg would have been able to pass beyond this extraordinary conception into the Swedenborgian heaven of his text had he not been interrupted, it is impossible to say, though the history of *Moses und Aron* suggests that he would not have reached the end. But the 12-note serial method that increasingly occupied him from 1921 provided a continuation of another sort. The omnipresent series sought to establish as principles the equation of the horizontal and vertical aspects of music, and the unity of all ideas in a composition with each other and with their context. Schoenberg expressly compared the unity of musical space to Swedenborg's concept of heaven where 'there is no absolute down, no right or left, forward or backward'. In a different sense from the symphonic interlude the music must 'float'. The dodecaphonic aspect counteracted the pull of tonal gravity; the only quasi-tonal music in *Die Jakobsleiter* belongs to 'one of the called', who is roundly rebuked for preferring beauty to truth. In June 1922, shortly before he gave up trying to continue the oratorio, but when his foot was already firmly on the serial path, Schoenberg started a new sketchbook by inscribing the cover with the words 'Mit Gott'.

7. Serial and tonal works, 1920–36. Since serialism is a method of composition and does not dictate style, Schoenberg might have been expected to find in it the means, if not of completing *Die Jakobsleiter*, at least of continuing in some direction suggested by that work. Instead he evolved a form of neo-classicism. This may not have been his original intention. The *Klavierstücke* op.23 nos.1, 2 and 4, written or begun in July 1920, are descendants of the pre-war instrumental pieces, and exactly a year later he began the Suite op.25, also for piano, with the only two movements (the Prelude and Intermezzo) that are not dance movements, thinking of the work simply as a second set of pieces. However, the Variations and Tanzszene from the Serenade op.24 had been begun in the later months of 1920, the March followed in September 1921, and by the time all three works were finished in the early part of 1923 movements based on Classical forms predominated. Although every piece in opp.23 and 24 involves serial procedures, only one in each work uses a 12-note series. Both of these postdate the earliest movements of the Suite, which, like nearly everything that Schoenberg was to compose in the next ten years, is dodecaphonic throughout.

The reason for Schoenberg's return to Classical forms must be sought in his need to find new scope for his inherently developmental cast of thought. Paradoxically, developing variation had brought about, above all in the later works of 1909, a reduction in the conditions for its own exercise. Where every motif is transformed before it can gather associations for the listener there can be no intensification of meaning through development; where no pattern establishes itself only extreme contrasts cheat expectation, and then not for long. If Schoenberg's art of development was to develop further it needed a basis in relative stability, especially in the rhythmic sphere. For him technical needs were inseparable from philosophical ones. It seems likely that he saw his music at this time as initiating a new incarnation analogous to that required of the 'chosen one' in the second part of *Die Jakobsleiter*. In the second turn of the spiral of his musical existence his task was evidently to reinterpret, in accordance with the 'higher and better order' to which he aspired, not his own previous experience, but the course of musical history as he knew and understood it best. His real interest began with Bach. He later declared his teachers to have been in the first place Bach and Mozart, and in the second Beethoven, Wagner and Brahms. Although the last two had appeared as the dominant influences in his tonal music, at least on the surface, the earlier ones now came to the fore. Despite the reluctance of the 'chosen one', like Moses after him, to return to the world and prophesy, Schoenberg was able to write to Hauer in December 1923 that after a 15-year search he had discovered a method of composition that allowed him to compose with a freedom and fantasy such as he had only known in his youth. The next 13 years were remarkably fruitful.

Most of the movements in the Serenade and the Suite draw on late Baroque dance characteristics much as *Pierrot lunaire* had borrowed from the subjects that it parodied. But although the detail of the Serenade often recalls *Pierrot*, as does its humour, six of its seven movements are built on an altogether larger scale, even without the lengthy repeats that Schoenberg adopted

from his models. The repeats, here and in the Suite, are the first of any size and almost the last in the whole of his published work. They set him the special problem of canalizing his transforming imagination sufficiently within a given mood and character for a repetition to make sense. The exercise was no doubt an essential step towards establishing strongly differentiated developing characters in the great instrumental and operatic structures of the coming years. But that was incidental: Schoenberg said that he never knew what lay ahead, and his zigzag course towards the crises of 1908 and 1920 bears him out. There is nothing merely preparatory about the early serial masterpieces: his concern was, as ever, with the unique work in hand.

Thus in the marvellous series of instrumental works composed between 1920 and 1936 individuality is not of the limited kind associated with stepping-stones in a stylistic or technical evolution. In each one vigorous expansion within the terms of a particular premise builds a self-sufficient statement of very wide range, yet entirely singular. The next two works, the Wind Quintet and the Suite op.29 for seven instruments, illustrate the point very clearly. Schoenberg turned here to the thematic contrast required by Classical forms and to the traditional four-movement pattern. The first movement of the Quintet follows standard sonata layout, and the finale is a rondo. The first movement of the Suite lacks a regular development section, but despite the dance character of the second and fourth movements consistent symphonic treatment allies it with the Quintet rather than the Serenade. Yet the two works differ radically. The persistent contrapuntal texture of the Quintet looks back to the First String Quartet and the *Kammersymphonie* no.1 (and the emphasis on whole-tone and quartal sonorities is reminiscent of the latter work); the Suite is rooted in a harmonic idea which pervades texture and melody throughout. The divergence affects the music at every level.

In the *Variationen für Orchester* (1926–8) and the Third String Quartet (1927), which are also modelled on Classical forms, Schoenberg avoided these contrapuntal and harmonic extremes for the most part, and finally established the main stylistic characteristics of his serial music; these were to remain fairly constant to the end of his life. The transformations of the series as such cannot, of course, be followed consistently by the ear, and he strongly deprecated any attempt to do so. Although for him the series functioned in the manner of a motif, his themes consist primarily of rhythmic patterns which may carry any serial derivation. The thematic rhythms themselves are not fixed: he showed remarkable skill in varying them without endangering their identity. The interplay of melodic and rhythmic motif is responsible to a very large extent for the extraordinary richness of the music, bringing about in the course of a work the gradual accumulation of a mass of affinities between disparate elements. It also affects the bar-to-bar texture in an important way. The prodigious contrapuntal combinations so typical of the tonal works lose ground to relatively simple textures in which one or two salient lines predominate. But the rhythmic articulation of accompaniments fashioned out of serial forms in balanced succession or combination produces a wealth of motivic reference, as well as the play of rhythmic wit that is such a notable feature of Schoenberg's later scores. Thus the superimposition of ideas, with its accompanying risk of overloading, gives way to a finely graduated perspective in which listeners discover with increasing familiarity ever more layers of meaning beyond the clearcut foreground, as their hearing travels towards the inaudible vanishing-point of ultimate serial connection.

At the end of 1928 Schoenberg drafted the first version of the text of *Moses und Aron* (in the form of an oratorio) and composed the one-act comic opera *Von heute auf morgen*. The subjects of both works had been anticipated three years earlier in the two sets of short choral pieces opp.27 and 28. Most of these make considerable use of strict canonic or fugal writing, a feature that is taken up on a greatly expanded scale in the ensembles and choruses of the operas. The *Drei Satiren* op.28 deride the irresponsibility of modish modernity in music (especially Stravinsky's neo-classicism); *Von heute auf morgen* attacks the same thing in life. This is a comedy of marital strife and reconciliation involving a symmetrical quartet of characters: a wife brings her husband to heel when he takes an interest in an emancipated 'woman of today' by showing that she could play the same game if she wished. The little incident, which Gertrud Schoenberg with her husband's assistance turned into a very serviceable libretto, was suggested by the domestic life of the Greissles, according to documents among the Greissle papers, although the librettist told Leopoldina Gerhard that the Schrekers were the model. The text makes its points bluntly, like most that Schoenberg had a hand in or wrote himself: his musical style is not primarily illustrative and prefers a simple basis for the wealth of comment and interpretation that it provides in its own terms. The opera adopts Classical procedures, but handles them rather freely. Recitative and arioso break into the set pieces, expanding them to accommodate great flexibility of pace and feeling as the bickering characters waver between good sense and self-indulgence. Schoenberg finds no broad comedy in the commonplace and absurd situations, but endless nuances of humour and sentiment which, no less than the extremes
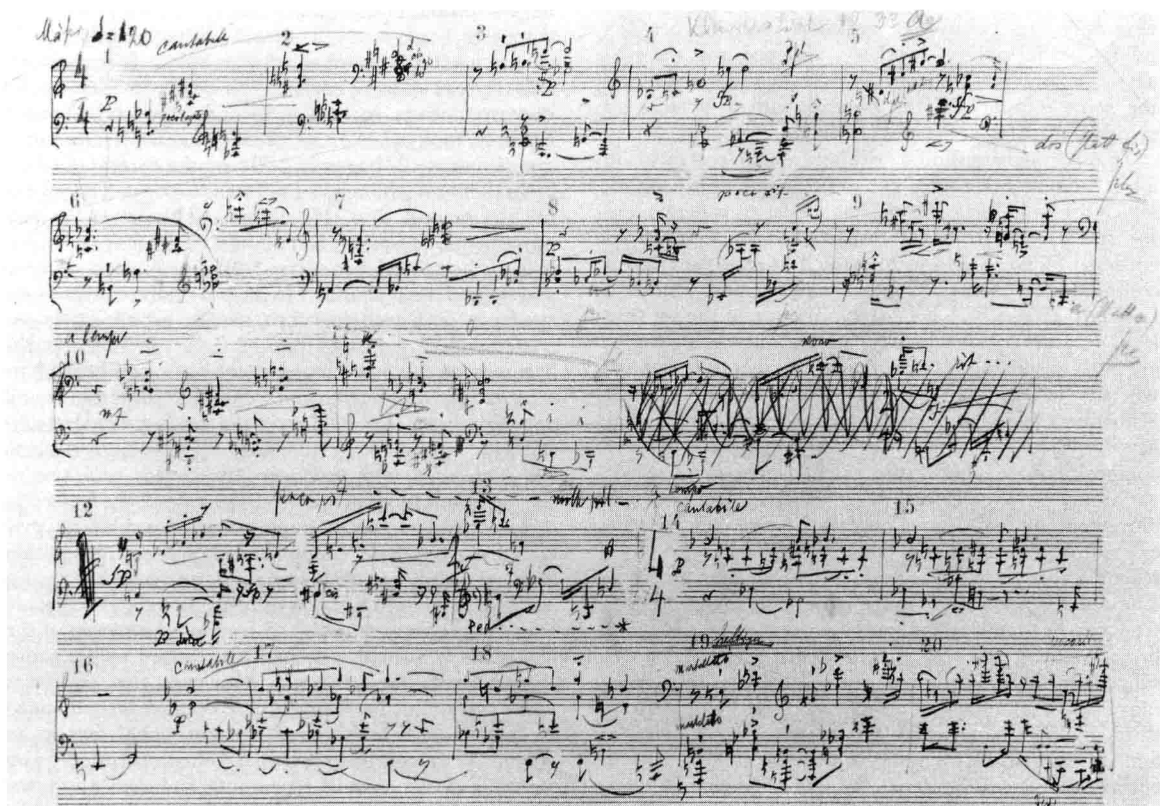


8. *Arnold Schoenberg*

of spirituality and depravity in *Moses und Aron*, relate to perennial components in his expressive range.

It was another 18 months before Schoenberg finally began to compose *Moses und Aron*. In the meantime he produced several smaller works in which the relation to Classical form becomes looser. The first piano piece of op.33 and its slightly later companion (1931) each employ a pair of contrasting themes, but the first, at least, recalls the concentrated manner of op.23. At this time he became interested in the problem of film music. Unwilling to subordinate his music to the requirements of a real film he chose instead to illustrate in his *Begleitungsmusik zu einer Lichtspielszene* an imaginary and unfilmable sequence of emotions: threatening danger, fear, catastrophe. He employed a kind of free variation form, and thinned out his recent style considerably to suit the programmatic nature of the undertaking. Since 1916 Schoenberg had now and then used tonality in fragmentary sketches and occasional pieces (notably the beautiful *Weihnachtsmusik* of 1921 based on *Es ist ein' Ros' entsprungen*), but never in published works. In 1929, however, he made some folksong settings for a commission, and followed them up with two non-dodecaphonic male choruses, *Glück* and *Verbundenheit*, the second of which centres on D minor. Although the other four choruses that make up op.35 are dodecaphonic, the exceptions show that the urge to return to tonal composition was beginning to gain ground.

*Moses und Aron*, composed between 1930 and 1932, is Schoenberg's second great profession of faith, a sequel to *Die Jakobsleiter* dealing with the predicament of the chosen one in carrying out his prophetic task. Unlike the oratorio, however, the work is in no real sense unfinished, even though the short third act was never set to music. The reason for this lies in the subject itself. At the beginning of Act 1 God, speaking from the burning bush, assigns to Moses the role of prophet. Schoenberg had summed up the problems of revelation without distortion in the second chorus from op.27: 'You shall not make an image. For an image confines, limits, grasps what should remain limitless and unimaginable. An image demands a name which you can take only from what is little. You shall not worship the little! You must believe in the spirit, directly, without emotion, selflessly'. Moses complains that he lacks eloquence to express what he understands of God, who accordingly appoints Aaron as his spokesman. Aaron comes to meet Moses; he echoes Moses's thoughts in less uncompromising terms, and this is underlined by the casting of Moses as a speaker and Aaron as a lyric tenor. They return together to bring the demoralized but expectant Israelites news of the new god who is to deliver them from Egyptian bondage. Moses tells them flatly that the one almighty, invisible and unimaginable God requires no sacrifices of them but complete devotion, and meets with a derision that Aaron can quell only by performing a series of three miracles, thereby substituting an image for the truth.

In Act 2 Aaron is obliged to still the people's doubt when Moses is away praying on the mountain by setting up a real image for them to worship in the form of the golden calf. The healing benefits of a faith so shallowly grounded are soon swept away by an orgy culminating in human sacrifice, suicide, lust and wholesale destruction. When Moses returns the calf vanishes at his word, but Aaron is able to defend his actions by pointing out that



9. *Autograph MS of the opening of Schoenberg's Klavierstück op.33a, composed December 1928 – April 1929 (private collection)*

he is Moses's interpreter, and not an independent agent. The people are seen following yet another image, this time the pillar of fire, and Moses is left in despair. The uncomposed third act consists of another exchange between the brothers. This time Moses prevails. Aaron, who has been under arrest, is freed but falls dead; with all barriers to spiritual understanding removed the people will at length achieve unity with God. Schoenberg once suggested that Beethoven, Bruckner and Mahler had not been permitted to compose tenth symphonies because they might have revealed something that we are not permitted to know; a ninth seemed to represent a limit beyond which the composer must pass into the hereafter. To have composed music adequate to the idea of unity with God would have been to write a tenth symphony. At some level Schoenberg must have felt this from the outset, for the first two acts of the opera are dramatically and musically complete in themselves. But to remain true to his mission he could not admit that: it was his duty to continue to strive towards the expression of the inexpressible. To the end of his life he still spoke of finishing the work.

In its formal procedures *Moses und Aron* follows *Von heute auf morgen* in striking a balance between Classical number opera and Wagner's continuous symphonic manner, but on a far larger scale incorporating very big choral or orchestral movements. Schoenberg draws on every aspect of his music of the previous decade, and in the partly spoken texture of much of the choral writing looks back further. It is in every way his most comprehensive masterpiece, encompassing the stillness of the purely spiritual glimpsed momentarily in the opening bars, Moses's bitterness and resignation, Aaron's ecstatic eloquence and occasional weakness, and the people's jubilation, instability, mockery, violence and outright savagery. And it is noteworthy that the music interprets the stern morality of the libretto with a breadth of sympathy lacking in the neutral words.

That Schoenberg should now have sought relaxation in a less monumental task is not so surprising as his choice, which took the form of a pair of concertos for cello and for string quartet, based respectively on a keyboard concerto by M.G. Monn for which he had provided a continuo part some 20 years earlier, and Handel's Concerto grosso op.6 no.7 (the only one of the set that lacks separate concertino parts throughout). These works are often mistakenly classified as arrangements. However, whereas in his orchestrations of Bach and Brahms Schoenberg added nothing substantial to the original and never overstepped the style, the concertos are new compositions to almost the same degree as a set of variations on another composer's theme. Thus in each movement of the Cello Concerto he overlaid Monn's exposition with additional counterpoints and harmonies reaching as far forward as Brahms, or even later, and then continued independently in the same style. In the Quartet Concerto he preserved the complete outline of the original first movement and scarcely changed the second; on the other hand he radically recomposed the two remaining movements, taking only a few phrases from Handel in the third. In 1934 he crowned this group of works with a Suite in G for string orchestra in a similar style but based entirely on his own material. By way of indicating their secondary status he did not confer an opus number on any of them, yet they are brilliant compositions that he could certainly not have written earlier. The pressures towards the dissolution of tonality that haunt his older tonal works are entirely absent; the late works accept their terms of reference, and the clarity with which their abundant invention is projected derives directly from the serial works of the previous decade.

The one aspect of Schoenberg's serial music for which *Moses und Aron* had given only restricted opportunity was its abstract symphonic thought. This now became his chief concern again. After his tonal excursion he composed in 1935–6 the Violin Concerto and the Fourth String Quartet, his first 12-note works (apart from the three songs of op.48) since the opera, and with it the culminating productions of this period of his work. They are cast in the respective three- and four-movement moulds traditional in such works, but the individual movements abandon strict Classical layout. The first-movement recapitulations no longer correspond to the measure of the expositions, but are engulfed in the development, which continues unchecked to the close. The forward urge that marks all Schoenberg's music asserts itself so forcefully here that a return to single-movement structure through the breakdown of the divisions between movements might have been foretold. Such a return did indeed take place, but the transition was not a straightforward one.

8. Later works. Schoenberg's music was once again reaching a turning-point, even if a less acute one than in 1908 or 1920. Since the latter date his progressive reinterpretation of earlier musical principles had led him from Baroque and Classical models to a more fluid formal approach analogous to that of the later 19th century. The next step could only bring him to his own work – not merely to single-movement form but beyond that to the achievement of his expressionist years. But this very achievement was to a considerable degree the basis for his reinterpretation. As though to understand his situation better he took up, in 1939, the sketches for the *Kammersymphonie* no.2, begun in 1906 on the threshold of the crisis that now, though in a different way, confronted him for the second time. He completed the work in two movements, adding the last 20 bars of the first and about half of the second (from bar 309), but he also rescored and revised the remainder. In the process he increased the emphasis on a technical trait already prominent in the contemporary songs of opp.12 and 14. Whereas the harmony of the first *Kammersymphonie* had been characterized by an abundance of complex suspensions and appoggiaturas, that of the second tends to progress by stepwise movement in all parts. Schoenberg combined this technique with frequent 4th chords and similar combinations to very austere effect; indeed, the final coda strikes an unequivocally tragic note such as his later style would scarcely have countenanced. Perhaps recognition of this possibility in the material was an additional reason for his returning to it at this difficult period of his life.

In the previous year he had composed a setting of the *Kol nidre* in a tonal style which he hoped would prove acceptable in the synagogue. However, the work was found unsuitable for liturgical use because he had added an introduction and altered the traditional text in an attempt to strengthen its spiritual content. In order to give the main declaration of repentance and dedication 'the dignity of law', in his own phrase, he set it in march-like fashion and reinforced the effect with a harmonic severity

that anticipates, in simpler terms, that of the *Kammersymphonie* no.2. After finishing the latter work he still felt that his harmonic style just before his first pantonal works offered unused possibilities. He set about exploring them further in the D minor Variations on a Recitative for organ. Here, as in several pieces of the earlier time, harmonic complexity is controlled by unremitting reference to the tonic; there are also, however, serial features. In many ways this work and the next, the setting of Byron's *Ode to Napoleon*, form a complementary pair of opposites. Each is rooted in a special harmonic procedure that gives it a peculiarly individual sound. The D minor work borrows from serialism; the dodecaphonic *Ode* ends in E♭. The Variations respect the integrity of their melodic theme; the series of the *Ode* is freely permuted. The sequence of extraordinarily heterogeneous works starting with the *Kol nidre*, each employing a different technique for a particular end, shows the composer once again moving as though inadvertently towards a definite point, in this case the resumption of serial composition from a rather different angle.

The Piano Concerto of 1942 consists of one movement, less a conflation of several movements like the First Quartet and *Kammersymphonie* no.1 than an expansion of a single sonata movement to embrace four symphonic characters in traditional sequence. As in the serial works up to 1936 all essential elements derive from the unpermuted series, but there are also strong affinities with the *Ode to Napoleon*. In the first place the music shares to some extent the quasi-tonal leanings of the *Ode*. This leads to more stable textures than are common in the earlier serial works, let alone the expressionist ones, and to symmetrical formal schemes, at least in outline. None of this suggests that Schoenberg was more closely engaged with the crisis of 1908 than he had been in 1936 – rather the reverse. But another legacy from the *Ode* changes the picture. At the very opening the serial melody is supported by free permutations of itself, its unusual tonal stability achieved through an unstable element. The consequences emerge later: chaos lies in wait at transitional points, above all at the end of each of the middle sections, where the chromatic totality becomes an undifferentiated stack of 4ths which momentarily endanger the work's identity. The abyss had opened before in Schoenberg's music, for instance in *Erwartung*, but never beneath so serene a surface. The effect is correspondingly disturbing.

The following year at the request of his publishers he composed a set of variations in G minor for band. It was intended for wide circulation and so couched in a straightforward tonal idiom, like the G major Suite for strings, which had been written for college orchestras. It has all the vigour and ebullience of the earlier work, and as there his personality marks every bar no less firmly than in his more dissonant style. After this he wrote nothing for two years owing to deterioration in his health. When he resumed composing approximately one work a year, as he had done fairly regularly since his arrival in America, his bad eyesight obliged him to restrict his scale of activity. He wrote the first work of this last group in response to another commission. He was asked to compose the prelude to a suite for chorus and orchestra by various composers based on selections from the book of *Genesis*. Schoenberg evidently thought of God as creating the world out of divine order rather than primordial chaos, for the core of his compact piece consists of an eight-part double canon followed by two strettos that draw into their orbit the more amorphous elements from the opening. In the works of this last phase (except, of course, the folksong settings op.49), the tonal influence that had still been perceptible in the Piano Concerto recedes, and the language moves somewhat closer to that of the serial works up to 1936.

The longest and most wide-ranging of these late works is the String Trio of 1946. It is cast in a single movement expanded from within by the pressure of continuous and multifarious development. The different musical characters do not group themselves into clear subsidiary sections, as in the Piano Concerto, but alternate with a degree and frequency of contrast that Schoenberg had avoided since his expressionist period. Indeed, with this work he finally overtook his own earlier achievement and absorbed it into his later mode of thought. He divided the score into three 'parts' separated by two 'episodes' of different serial construction. The first part and episode correspond to an exposition, and the second part and episode to a development; the third part contains a truncated but unusually exact recapitulation and a coda. The structure recalls the first movement of the Fourth Quartet in the return early in the development to the codetta of the exposition, before the emergence of an important new melody.

The outpouring of elusive, visionary music held within this framework arose directly from the special circumstances of composition: Schoenberg had just recovered from an almost fatal heart attack, and he confessed that the experience was reflected in the Trio. It is not difficult to guess the direction of his thoughts. Having stood nearer than ever before to the truths that lay beyond man's reach in this world he was under the obligation to reveal what he could. The reinterpretation of expressionism towards which he had been moving suddenly took on a new urgency. Just as, nearly 40 years before, the attempt to lift all constraints from intuition had led to him placing his art in the service of faith, and eventually to a new order in composition, so he might now, from his present level, reach further still. But if the work contains intimations of the hereafter it is also concerned with this world: the melody heard in the second part and again in the coda recalls the music for the woman healed by faith, even though faith in an image, in Act 2 of *Moses und Aron*, and would seem to refer to his precarious recovery. There can be little doubt that the work was intended as a personal and spiritual testament, and it could have closed his life-work worthily.

In the event Schoenberg lived another five years and was able to compose a second testament in 1950. His first work in the interim, *A Survivor from Warsaw*, was wrung from him by a report of an occasion when Jews on their way to the gas chamber found courage in singing the *Shema Yisrael*, the command to love God, who is one lord. Though a short piece it made large demands. The orchestral accompaniment to the witness's spoken narration illustrates a reality more horrible than anything that Schoenberg could have imagined when he wrote his *Begleitungsmusik*, and his original melody for the Hebrew cantillation is an extraordinary conception, expressing a desperate tenacity that belongs very much to its author. The three folksongs op.49 are new settings of tunes that he had already arranged in 1929. The two choral settings of *Es gingen zwei Gespielen gut*, the most elaborate in

their respective sets, show a revealing shift of emphasis: the 1929 version takes the form of a complex set of canonic variations, that of 1948 is less intricate but allows the original melody to dissolve in the general texture of variation. Schoenberg's last instrumental work is entitled 'Phantasy for violin with piano accompaniment'. The description is exact: the violin part leads throughout, having even been written separately before the accompaniment. Melody accordingly dominates, limiting a tendency towards the sharp contrasts characteristic of the String Trio and checking their more disruptive consequences. This is the key to the work's special quality. It stands close to the Trio in many points of style, including melodic style, and in its subtlety of thematic continuity, but finds more consistent tranquillity.

The three religious choruses for mixed voices of op.50 were conceived at different times for different purposes and have little in common. However, at a time when he still hoped to finish the last one Schoenberg looked forward to their performance as a group. *Dreimal tausend Jahre* is a four-part setting of a short poem looking forward to God's return among the faithful in the new Israel. The close-knit textures and full harmony ally it to the male choruses op.35, whereas the mixture of singing and speech in the more dramatic six-part *De profundis* recalls *Moses und Aron* and throws into relief the varied soloistic phrases expressing repentance and supplication. The third, unfinished piece employs a speaker and an orchestra with the chorus. The text is a meditation on prayer by the composer himself, the first of the series of 'modern psalms' that occupied the last months of his life. Towards the end it speaks of the feeling of unity with God experienced in prayer. The passage is first given to the speaker, and should then have been taken up by the chorus. But at this point the composition breaks off, for it presented Schoenberg with the same task, at once impossible to fulfil yet central to his beliefs, as the third act of *Moses und Aron*: that of revealing through his music what it is not given to man to know. Although he still entertained the notion of working on *Die Jakobsleiter* and *Moses* until shortly before his death he must really have known that it was out of the question, and that the withdrawal into silence manifested in his psalm represented his final testament.

Since the time of his death Schoenberg's cardinal importance as an innovator has been very widely recognized. As a result most of his works are now assured of at least an occasional hearing. Yet although his idiom is no longer unfamiliar in a general sense, his music remains less easily accessible than that of his eminent pupils and contemporaries. One difficulty has been that musicians who shared his background and artistic assumptions, and might in principle have built up a tradition of performance – men such as Furtwängler, Walter, Kleiber and Klemperer, all of whom worked in Berlin when Schoenberg was there – failed to keep abreast of his development, while the more objective, uncommitted approach cultivated in the postwar years overlooked too much. But if the scarcity of good performances has not helped to dispel the wider public's indifference, neither does it entirely account for it. There would appear to be more fundamental causes that affect specialist audiences as well.

In 1930 Berg drew attention to the close parallel between Schoenberg's historical position and that of Bach ('Credo', *Die Musik*, xxii, 1929–30, pp.264–5). He showed that a few small changes could make the assessment of the latter in Riemann's encyclopedia apply equally well to Schoenberg, who, like Bach, lived at a time of transition between two musical styles and succeeded in reconciling their opposing characteristics through his genius. Berg did not live to see his comparison further borne out by changes in taste after his teacher's death. Just as Bach's music held no interest for a generation preoccupied with the simpler language of early symphonic music, so the greater part of Schoenberg's work has had limited appeal for ears attuned to the broader effects of new sound resources and aleatory procedures or, more recently, to minimalism and postmodernist eclecticism. Its Bach-like density, proliferation and order run counter to the spirit of the age, making exceptional demands on the interpretative discipline of the performer and the sensibility of the listener. In the long run, however, these very qualities are likely to tell no less powerfully in its favour. Perhaps no other composer of the time has so much to offer.

*See* ANALYSIS, §II, 4 and fig.23; SERIALISM; SPRECHGESANG; and TWELVE-NOTE COMPOSITION.

WORKS

Edition: *A. Schoenberg: Sämtliche Werke* (Mainz, 1966–) [S]

Only a selection of the more considerable of Schoenberg's numerous unfinished compositions is included here. Many more are listed in Rufer (1959), and those up to 1933 are catalogued in greater detail in Maegaard, i (1972). Some fragments are published in Maegaard, iii (1972) [M]; all will eventually be included in S. Works without opus numbers are unpublished unless otherwise stated. For more precise details of composition dates see Rufer (1959), Maegaard (1972) and S.

OPERAS

| op. | |
|---|---|
| 17 | Erwartung (Monodram, 1, M. Pappenheim), Aug–Sept 1909; Prague, Neues Deutsches Theater, 6 June 1924; vocal score by Schoenberg |
| 18 | Die glückliche Hand (Drama mit Musik, 1, Schoenberg), 1910–Nov 1913; Vienna, Volksoper, 14 Oct 1924 |
| 32 | Von heute auf morgen (op, 1, M. Blonda [G. Schoenberg]), Oct 1928–Jan 1929; Frankfurt, Opernhaus, 1 Feb 1930; vocal score by Schoenberg; S A/7 |
| — | Moses und Aron (op, 3, Schoenberg), May 1930–March 1932, Act 3 not composed; Der Tanz um das goldene Kalb perf. in concert Darmstadt, 2 July 1951; Acts 1–2 perf. in concert, Hamburg, Nordwestdeutscher Rundfunk, 12 March 1954; Acts 1–2 staged, Zürich, Stadttheater, 6 June 1957, vs (1957), fs (1958); S A/8 |

*fragments*

| | |
|---|---|
| — | Und Pippa tanzt (G. Hauptmann), Aug 1906–March 1907; prelude and recitative, short score, 68 bars |

CHORAL

| | |
|---|---|
| — | Ei du Lütte (K. Groth), partsong, early; S A/18 |
| — | Friedlicher Abend senkt sich aufs Gefilde (N. Lenau), partsong in canon, early; S B/18, 3 |
| — | Viel tausend Blümlein auf der Au (Siehst Du am Weg ein Blümlein blühn) (A. Traeger), partsong, early; S B/18, 3 |
| — | Gurre-Lieder (J.P. Jacobsen, trans. R.F. Arnold), solo vv, choruses, orch, March 1900–March 1901, orchd Aug 1901–1903, July 1910–Nov 1911 (1912) |
| 13 | Friede auf Erden (C.F. Meyer), SSAATTBB, insts ad lib, Feb–March 1907, acc. Oct 1911; S A/18 |
| — | Der deutsche Michel (O. Kernstock), male vv, 1914 or 1915; S A/18 |
| 27 | Vier Stücke, SATB: Unentrinnbar (Schoenberg), Sept 1925; Du sollst nicht, du musst (Schoenberg), Oct 1925; Mond und Menschen (Tschan-Jo-Su, trans. H. Bethge), Oct 1925; Der Wunsch des Liebhabers (Hung-So-Fan, trans. Bethge), with cl, mand, vn, vc, Nov 1925; S A/18 |
| 28 | Drei Satiren (Schoenberg), SATB: Am Scheideweg, Nov 1925; Vielseitigkeit, Nov–Dec 1925; Der neue |

| | |
|---|---|
| | Klassizismus, with va, vc, pf, Nov–Dec 1925; pubd with appendix of three canons (see Canons below); S A/18 |
| — | Three folksongs, SATB, Jan 1929 (1930): Es gingen zwei Gespielen gut; Herzlieblich Lieb, durch Scheiden; Schein uns, du liebe Sonne; S A/18 |
| 35 | Sechs Stücke (Schoenberg), male vv: Hemmung, Feb 1930; Gesetz, March 1930; Ausdrucksweise, March 1930; Glück, March 1929; Landsknechte, March 1930; Verbundenheit, April 1929; S A/18 |
| 39 | Kol nidre (Jewish liturgy in Eng. with alterations and introduction), speaker, chorus, orch, Aug–Sept 1938; S A/19 |
| 44 | Prelude 'Genesis' (textless), SATB, orch, Sept 1945; S A/19 |
| 46 | A Survivor from Warsaw (Schoenberg), narr, male vv, orch, Aug 1947; S A/19 |
| 49 | Three folksongs, SATB, June 1948: Es gingen zwei Gespielen gut (Two comely maidens); Der Mai tritt ein mit Freuden (Now May has come with gladness); Mein Herz in steten Treuen (To her I shall be faithful); S A/19 |
| 50a | Dreimal tausend Jahre (D.D. Runes), SATB, April 1949; S A/19 |
| 50b | De profundis (Ps cxxx in Heb.), SSATBB, June–July 1950; S A/19 |
| 50c | Moderner Psalm (Schoenberg), speaker, chorus, orch, Oct 1950, inc.; S A/19 |

*fragments*

| | |
|---|---|
| — | Wann weder Mond noch Stern am Himmel stehn (L. Pfau), male vv,wind ens, June 1897; 54 bars; S B/18, 3 |
| — | Darthulas Grabgesang (J.W. von Goethe), 14vv, orch, April 1903; vocal score, 66 bars; S B/18, 3 |
| — | Wie das Kriegsvolk von Georg von Fronsberg singt (Des Knaben Wunderhorn), male vv, summer 1905; 33 bars; S B/18, 3 |
| — | Symphony with choral movements, 1914–15; sketches; M (extracts) |
| — | Die Jakobsleiter (orat, Schoenberg), solo vv, choruses, orch, June 1917–July 1922, rev. begun Oct 1944 and abandoned after bar 104; first half only composed in draft; text pubd 1917 and in *A. Schönberg: Texte* (Vienna, 1926); vocal score, arr. W. Zillig (1975); orchd by W. Zillig; S A/29 |
| — | Israel Exists Again (Schoenberg), chorus, orch, March–June 1949; short score, 55 bars; S A/19 |

ORCHESTRAL

| | |
|---|---|
| — | Adagio, v, harp, str, ?1896 |
| — | Gavotte und Musette (im alten Style), str, March 1897 |
| 4 | Verklärte Nacht, arr. str orch 1917, 2nd version 1943; S A/22 |
| 5 | Pelleas und Melisande, sym. poem, after M. Maeterlinck, July 1902–Feb 1903 |
| 9 | Kammersymphonie no.1, arr. full orch Nov 1922, 2nd version April 1935; S A/12 |
| 10 | String Quartet no.2, arr. S, str orch. ?1919 |
| 16 | Fünf Orchesterstücke: no.1 May 1909, nos.2–3 June 1909, no.4 July 1909, no.5 Aug 1909; S A/12; arr. reduced orch, Sept 1949; S A/14, 1 |
| 31 | Variationen für Orchester, May 1926, July–Aug 1928; S A/13 |
| 34 | Begleitungsmusik zu einer Lichtspielszene, Oct 1929–Feb 1930;S A/14, 1 |
| — | Cello Concerto, Nov 1932–Jan 1933 (1935); S A/27; red. by Schoenberg for vc, pf; S B/27, 1 [after Monn: Clavicembalo Concerto in D, 1746] |
| — | Concerto, str qt, orch, May–Aug 1933 (1963); S A/27 [after Handel: Concerto grosso op.6 no.7] |
| — | Suite, G, str, Sept–Dec 1934 (1935) |
| 36 | Violin Concerto, 1935–Sept 1936; S A/15 |
| 38 | Kammersymphonie no.2, Aug 1906–Dec 1916, Aug–Oct 1939; S A,B/11 |
| 42 | Piano Concerto, July–Dec 1942; S A/I5 |
| 43a | Theme and Variations, band, completed July 1943; S A/13; arr. orch as op.43b, summer 1943; S A/14, 1 |

*fragments*

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|---|---|
| — | Waltz, str, early; 10 sections completed |
| — | Serenade, small orch, 1896; 1st movt completed, the other three inc. |
| — | Frühlings Tod, sym. poem, after Lenau, 1898; 260 bars of which 137 fully scored |
| — | Symphony, G, Feb 1900; Introduction, g, pf score, 73 bars |
| — | Passacaglia, March 1926; sketches; M |
| — | Symphony, Jan–Feb 1937; short score, 30–50 bars of each of the 4 movts |
| — | untitled work, Oct–Nov 1946; short score, 28 bars |
| — | untitled work, April 1948; short score, 25 bars |

CHAMBER

| | |
|---|---|
| — | 'Alliance' Walzer, 2 vn, early |
| — | 'Sonnenschein' Polka schnell, 2 vn, early |
| — | 3 Lieder ohne Worte, 2 vn, early |
| — | untitled work, d, vn, pf, early |
| — | Presto, C, str qt, ?1894; S A/20 |
| — | String Quartet, D, summer–autumn 1897 (1966); S A/20 |
| — | Scherzo in F and Trio in a, str qt, July–Aug 1897; rejected 2nd movt of preceding; S A/20 |
| 4 | Verklärte Nacht, after R. Dehmel, 2 vn, 2 va, 2 vc, completed Dec 1899; S A/22 |
| 7 | String Quartet no.1, d, summer 1904–Sept 1905;S A/20 |
| 9 | Kammersymphonie no.1, 15 insts, completed July 1906; S A,B/11 |
| 10 | String Quartet no.2, with S in movts 3 'Litanei' and 4 'Entrückung' (S. George), March 1907–Aug 1908; S A/20 |
| 16 | Fünf Orchesterstücke, arr. 11 insts, 1920; S A/13 |
| — | Three untitled pieces, wind qnt, org/harmonium, cel, str qt, db, Feb 1910, no.3 inc. (*c*1965) |
| — | Die eiserne Brigade, march, pf qnt, 1916 (1978) |
| 24 | Serenade, cl, b cl, mand, gui, vn, va, vc, with B in movt 4 'O könnt' ich je der Rach' an ihr genesen' (Petrarch, trans. K. Förster), Aug 1920–April 1923 |
| – | Weihnachtsmusik, 2 vn, vc, harmonium, pf, Dec 1921 (1975) |
| 26 | Wind Quintet, April 1923–Aug 1924; S A/22 |
| 29 | Suite, E♭-cl/fl, cl, b cl/bn, pf, vn, va, vc, Jan 1925–May 1926 |
| 30 | String Quartet no.3, Jan–March 1927; S A/21 |
| 37 | String Quartet no.4, April–July 1936; S A/21 |
| 45 | String Trio, Aug–Sept 1946; S A/21 |
| 47 | Phantasy, vn, pf, March 1949 |

*fragments*

| | |
|---|---|
| — | Clarinet Quintet, d; 28 bars |
| — | Toter Winkel, after G. Falke, 2 vn, 2 va, 2 vc, ?before op.4; 34 bars; S A/22 |
| — | String Quartet, d, summer 1901–summer 1904; fugue 80 bars, scherzo, 26 bars; S A, B/20 |
| — | String Quintet, D, winter 1904–5; 22 bars |
| — | Ein Stelldichein, after Dehmel, ob, cl, pf, vn, vc, Oct 1905; 90 bars (1981) |
| — | Kammersymphonie, a, ? before op.9; 22 bars |
| — | String Septet, March 1918; 25 bars; S A/22 |
| — | Tempo zwischen langsamen Walzer und Polacca, movt intended for op.24, Aug 1920; 40 bars; M |
| — | Gerpa, F, for Schoenberg's son Georg (hn + vn + pf) and himself (vn + pf + harmonium), Nov 1922; theme and 3 variations completed |
| — | Sonata, vn, pf, Jan-Feb 1928; 43 bars |
| — | String Quartet, C, *c*1930; 51 bars; S B/21 |
| — | String Quartet, June 1949; openings of all 4 movts; S B/21 |

SOLO VOCAL

*for 1v, pf unless otherwise stated*

Songs, 1893–97, S A, B/2, listed in approximate chronological order suggested there: In hellen Träumen hab ich Dich oft geschaut (A. Gold), 1893; Drüben geht die Sonne scheiden (Schilflied) (N. Lenau), 1893; Einst hat vor deines Vaters Haus (Pfau); Ich hab' zum Brunnen ein Krüglein gebracht (Das zerbrochene Krüglein) (M. Greif); Dass gestern eine Wespe Dich; Juble, schöne junge Rose; Warum bist du aufgewacht (Nachtblumen) (Pfau); War ein Blümlein wunderfein (Vergissmeinnicht) (Pfau); Lass deine Sichel rauschen (Lied der Schnitterin) (Pfau); Im Fliederbusch ein Vöglein sass (Zwiegesang) (R. Reinick); Dass schon die Maienzeit vorüber (Herbst) (A. Christen); Könnt ich zu dir, mein Licht (Erste Wünsche) (Pfau); Mein Schatz ist wie ein Schneck (Pfau); Gott grüss dich, Marie (Nach einem Tanzlied) (Pfau); Der Pflanze, die dort über dem Abgrund schwebt (Pfau); Einsam bin ich und alleine (Pfau); Nur das tut mir so bitterweh' (O. von Redwitz); Du kleine bist so lieb und hold (Zweifler) (Pfau); Du kehrst mir den Rücken

(Pfau); Ich grüne wie die Weide grünt (Die Trauerweide) (W. Wackernagel); Mein Herz, das ist ein tiefer Schacht; In meinem Garten die Nelken (Mädchenlied) (E. Geibel) 1896; Als mein Auge sie fand (Sehnsucht) (J. C. von Zedlitz) 1896; Duftreich ist die Erde (Ekloge) (J. Vrchlicky, trans. F. Adler), ?1895, rev. ?1897; Sang ein Bettlerpärlein (Mädchenlied) (P. Heyse), ?1897; Waldesnacht, du wunderkühle (Waldesnacht) (Heyse), ?1897; Aprilwind, alle Knospen (Mädchenfrühling) (Dehmel), Sept 1897; Mädel, lass das Stricken (Nicht doch!) (Dehmel), Sept 1897

Es ist ein Flüstern in der Nacht (T. Storm), T, str qt, ?1895–6; S A/24

1 — Zwei Gesänge (K. von Levetzow), Bar, pf, 1898: Dank; Abschied; S A/1

— Sie trug den Becher in der Hand (Die Beiden) (H. von Hofmannsthal), April 1899; S A/2

— Du musst nicht meinen (Mannesbangen) (Dehmel), April/May 1899; S A/2

— Zwischen Weizen und Korn (Mailied) (Goethe), May 1899, S A/2

2 — Vier Lieder: Erwartung (Dehmel), Aug 1899; Schenk mir deinen goldenen Kamm (Dehmel), 1899; Erhebung (Dehmel), Nov 1899; Waldsonne (J. Schlaf), *c*1900; S A/1

— Dunkelnd über den See (Gruss in die Ferne) (H. Lingg), Aug 1900; S A/2

— Lied der Waldtaube [from Gurre-Lieder], arr. Mez, 17 insts, 1900, arr. Dec 1922 (1923); S A/3

— Brettl-Lieder: Der genügsame Liebhaber (H. Salus), April 1901 (1975), S A/2; Einfältiges Lied (Salus), April 1901 (1975), S A/2; Nachtwandler (G. Falke), S, pic, F-tpt, side drum, pf, April 1901 (1969), S A/24; Jedem das Seine (Colly), June 1901 (1975), S A/2; Mahnung (G. Hochstetter), July 1901 (1975), S A/2; Galathea (F. Wedekind), Sept 1901 (1975), S A/2; Gigerlette (O. Bierbaum), 1901 (1975), S A/2; Seit ich so viele Weiber sah (Aus dem Spiegel von Arcadia) (E. Schikaneder), 1901 (1975), S A/2

— Deinem Blick mich zu bequemen (Goethe), Jan 1903; S A, B/2

3 — Sechs Lieder, Mez/Bar, pf: Wie Georg von Frundsberg von sich selber sang (Des Knaben Wunderhorn), March 1903; Die Aufgeregten (G. Keller), Nov 1903; Warnung (Dehmel), May 1899, autumn 1903; Hochzeitslied (Jacobsen, trans. Arnold), *c*1901; Geübtes Herz (Keller), Sept–Nov 1903; Freihold (H. Lingg), Nov 1900, autumn 1903; S A/1

6 — Acht Lieder: Traumleben (J. Hart), Dec 1903; Alles (Dehmel), Sept 1905; Mädchenlied (P. Remer), Oct 1905; Verlassen (H. Conradi), Dec 1903; Ghasel (Keller), Jan 1904; Am Wegrand (J.H. Mackay), Oct 1905; Lockung (K. Aram), Oct 1905; Der Wanderer (F. Nietzsche), April–Oct 1905; S A/1

8 — Sechs Orchester-Lieder: Natur (H. Hart), Dec 1903–March 1904; Das Wappenschild (Des Knaben Wunderhorn), Nov 1903–May 1904; Sehnsucht (Des Knaben Wunderhorn), completed April 1905; Nie ward ich, Herrin, müd' (Petrarch, trans. Förster), June–July 1904; Voll jener Süsse (Petrarch, trans. Förster), completed Nov 1904; Wenn Vöglein klagen (Petrarch, trans. Förster), completed Nov 1904; S A/3

12 — Zwei Balladen, March–April 1907: Jane Grey (H. Ammann), Der verlorene Haufen (V. Klemperer); S A/1

14 — Zwei Lieder: Ich darf nicht dankend (George), Dec 1907; In diesen Wintertagen (K. Henckel), Feb 1908; S A/1

15 — Das Buch der hängenden Gärten (George), ?March 1908–Feb/March 1909; Unterm Schutz von dichten Blättergründen; Hain in diesen Paradiesen; Als Neuling trat ich ein in dein Gehege, March 1908; Da meine Lippen reglos sind und brennen, March 1908; Saget mir, auf welchem Pfade, March 1908; Jedem Werke bin ich fürder tot, April/May 1908; Angst und Hoffen wechselnd mich beklemmen, April 1908; Wenn ich heut nicht deinen Leib berühre, April 1908; Streng ist uns das Glück und Spröde; Das schöne Beet betracht ich mir im Harren; Als wir hinter dem beblühmten Tore; Wenn sich bei heiliger Ruh in tiefen Matten; Du lehnest wider eine Silberweide, Sept 1908; Sprich nicht immer von dem Laub, Sept 1908, Feb/March 1909; Wir bevölkerten die abend-düstern Lauben, Feb 1909; S A/1

— Am Strande (?Rilke), Feb 1909; S A/1

20 — Herzgewächse (Maeterlinck, trans. K.L. Ammer and F. von Oppeln-Bronikowski), high S, cel, harp, harmonium, Dec 1911; S A/24

21 — Dreimal sieben Gedichte aus Albert Girauds Pierrot lunaire (trans. O.E. Hartleben), speaker, fl + pic, cl + b cl, vn + va, vc, pf, 1912: Part i: Mondestrunken, April; Colombine, April; Der Dandy, April; Eine blasse Wäscherin, April; Valse de Chopin, May; Madonna, May; Der kranke Mond, April; Part ii: Nacht, May; Gebet an Pierrot, March; Raub, May; Rote Messe, April; Galgenlied, May; Enthauptung, May; Die Kreuze, June (?May)–July; Part iii: Heimweh, May; Gemeinheit, April–June; Parodie, May; Der Mondfleck, May; Serenade, April; Heimfahrt, April–May; O alter Duft, May; S A/24

22 — Vier Lieder, 1v, orch: Seraphita (Dowson, trans. George), completed Oct 1913; Alle welche dich suchen (Rilke), Nov–Dec 1914; Mach mich zum Wächter deiner Weiten (Rilke), Dec 1914–Jan 1915; Vorgefühl (Rilke), July 1916; S A/3

— Allein Gott in der Höh' sei Ehr' (N. Hovesch), chorale arr., A, pf trio, between 1918 and 1925

— Four folksongs, Jan 1929 (1930): Der Mai tritt ein mit Freuden; Es gingen zwei Gespielen gut; Mein Herz in steten Treuen; Mein Herz ist mir gemenget; S A/1

41 — Ode to Napoleon (Byron), reciter, pf, str qt/str orch, March–June 1942; S A/24

48 — Drei Lieder (J. Haringer), A/B, pf: Sommermüd, Jan 1933; Tot, Feb 1933; Mädchenlied, Feb 1933; S A/1

*fragments*

— Gethsemane (Dehmel), Bar, orch, May 1899; vocal score, 88 bars; S B/3

— Jeduch (H. Löns), ballad intended for op.12, March–April 1907; 82 bars; M (part), S A/2

— Mignon (Kennst du das Land) (Goethe), autumn 1907; 54 bars; M, S B/2, 2

— Friedensabend (George), intended for op.15, April–May 1908; 28 bars; M, S B/2, 2

*spurious*

— Es steht ein Bild noch immer da (Gedenken); S A/1

KEYBOARD

— Three Ländler, pf, early

— Lied ohne Wörte (Nocturne), pf, early; arr. small orch, lost

— Drei Klavierstücke, Oct 1894; S A/4

— Sechs Stücke, pf duet, ?1896; S A/5

9 — Kammersymphonie no.1, arr. pf duet before 1912; S A/5

11 — Drei Klavierstücke, nos.1–2 Feb 1909, no.3 Aug 1909; S A/4

19 — Sechs kleine Klavierstücke, nos.1–5 Feb 1911, no.6 June 1911; S A/4

23 — Fünf Klavierstücke, nos.1–2 and beginning of 4, July 1920, rest Feb 1923; S A/4

25 — Suite, pf, Prelude and beginning of Intermezzo July 1921, rest Feb–March 1923; S A/4

33a — Klavierstück, Dec 1928–April 1929; S A/4

33b — Klavierstück, Oct 1931; S A/4

38b — Kammersymphonie no.2, arr. 2 pf Dec 1941–Jan 1942; S A/5

40 — Variations on a Recitative, org, Aug–Oct 1941; S A/5

*fragments*

— Scherzo, f♯, pf, early; 80 bars; S B/4

— Zwei Stücke, pf duet, early; no.2 inc.; S B/5

— Untitled piece, c♯, pf, early; 77 bars; S B/4

— Untitled piece, A♭, pf, Dec 1900–Feb 1901; 46 bars; S B/4

— Untitled piece, B♭, pf, winter 1905–6; 26 bars; M; S B/4

— Untitled piece, G, pf, ?spring 1925; 41 bars; S B/4

— Klavierstück, Feb 1931; 35 bars; S B/4

— Untitled piece, C, July 1931; 25½ bars; S B/4

— Phantasia, pf duet, Jan 1937; 25 bars; S A/5

— Stück, 2 pf, Jan 1941; 17 bars; S A/5

— Organ Sonata, Aug 1941; openings of first 2 movts, 50 and 25 bars; S A/5

— Untitled piece, American period; 22 bars; S B/4

— Alla marcia, E♭; complete 2-staff sketch intended for instrumentation, 22 bars

CANONS

*all published in S A, B/18*

4-pt canon 'O dass der Sinnen doch so viele sind!' (Goethe), ?April 1905; 4-pt canon 'Wenn der schwer Gedrückte klagt' (Goethe), ?April 1905; 'Wer auf die Welt kommt' (Goethe), 1916; 'Getretner Quark' (Goethe), 1916; 'Dümmer ist nichts zu ertragen' (Goethe), 1916; 'Einen Helden mit Lust' (Goethe), 1916; 4-pt mirror canon for Georg Valker, *c*1922

'Eyn doppelt Spiegel- und Schlüssel-Kanon', 4 pts, Feb 1922; 'Ein Spruch und zwei Variationen über ihn: O glaubet nicht, was ihr nicht könnt, sei wertlos', op.28 App.1, 4 pts (Schoenberg), Dec 1925–Jan 1926; Canon for str qt, op.28 App.2, Feb 1926; 'Legitimation als Canon: Wer Ehr erweist, muss selbst davon besitzen', op.28 App.3, 6 pts (Schoenberg), April 1926; 4-pt canon by augmentation and diminution, April 1926; 4-pt canon for Erwin Stein 'Von meinen Steinen' (Schoenberg), Dec 1926; 'Arnold Schönberg beglückwünscht herzlichst Concert Gebouw', 5 parts (Schoenberg), March 1928; Canon in 3 keys for the Genossenschaft deutscher Tonsetzer, 5 pts, April 1928; Mirror canon for str qt, April 1931; 4-pt mirror canon, Dec 1931; 2-pt mirror canon for Herrmann Abraham 'Spiegle Dich im Werk' (Schoenberg), Dec 1931

Mirror canon for str qt, *c*1932; 4-pt mirror canon for Carl Moll, Dec 1932; 3-pt puzzle canon for Carl Engel 'Jedem geht es so (No man can escape)' (Schoenberg in Ger. and Eng.), April 1933, text 1943; 3-pt puzzle canon for Carl Engel 'Mir auch ist es so ergangen (I, too, was not better off)' (Schoenberg in Ger. and Eng.), April 1933, text 1943; 4-pt perpetual canon, April 1933; 4-pt mirror canon, April 1933; 4-pt mirror canon, Dec 1933; 3-pt puzzle canon, March 1934; 4-part puzzle canon by augmentation and diminution, March 1934; 3-pt canon for D.J. Bach 'Wer mit der Welt laufen will' (Schoenberg), March 1926 (text), July 1934; 4-pt puzzle canon, March 1934; 4-pt puzzle canon for Rudolph Ganz 'Es ist zu dumm' (Schoenberg), Sept 1934

4-pt mirror canon, Sept 1934; 4-pt mirror canon, 1934; 7-pt perpetual canon, 1934; 4-pt mirror canon, 1934; 4-pt perpetual canon with free bass for Alban Berg 'Darf ich eintreten' (Schoenberg), Feb 1935; 4-pt mirror canon for Frau Charlotte Dieterle, Nov 1935; 4-pt mirror canon, Jan 1936; 4-pt double canon, 1938; 4-pt canon 'Mr Saunders I owe you thanks' (Schoenberg), Dec 1939; 3-pt mirror canon, *c*1940; 4-pt mirror canon, June 1943; 4-pt canon for Artur Rodzinsky 'I am almost sure, when your nurse will change your diapers' (Schoenberg), March 1945; 4-pt double canon for Thomas Mann on his 70th birthday, June 1945; 4-part canon 'Gravitationszentrum eigenen Sonnensystems' (Schoenberg), Aug 1949; 4-pt canon, American period

*fragments*

'Gutes thu rein aus des Guten Lieben' (Goethe), ?April 1905, lacking coda; 'Wer geboren in bös'sten Tagen' (Goethe), ?April 1905, lacking coda

ARRANGEMENTS

H. Susaneck: Irmen Walzer, 2 vn; R. Waldman: So wie du, 2 vn; Wiener Fiakerlied, 2 vn; all early

A. Zemlinsky: Sarema, parts of vocal score, summer 1897

H. Schenker: Vier syrische Tänze, orchd 1903

J.S. Bach: Chorale Prelude 'Komm, Gott, Schöpfer, heiliger Geist' BWV631, orchd April 1922 (1925); S A/25

J.S. Bach: Chorale Prelude 'Schmücke dich, O liebe Seele' BWV654, orchd April–June 1922 (1925); S A/25

Johann Strauss (ii): Kaiserwalzer op.437, fl, cl, pf qnt, April 1925 (*c*1960)

J.S. Bach: Prelude and Fugue, E♭, BWV552, orchd May–Oct 1928 (1929); S A/25

J. Brahms: Piano Quartet, g, op.25, orchd May–Sept 1937; S A/26

Hack-work (in early years Schoenberg scored some 6000 pages of operettas by Zepler and others; the following examples of his hack-work, except for the second, were published): H. van Eyken: Lied der Walküre (F. Dahn), orchd ?1901, S A/25; B. Zepler: Mädchenreigen, orchd April 1902, S A/25; A. Lortzing: Der Waffenschmied von Worms, pf duet, ?1903; G. Rossini: Il barbiere di Siviglia, pf duet, ?1903; F. Schubert: Rosamunde: overture, entr'actes and ballet, pf duet, rev. Schoenberg, ?1903

Continuo realizations, 1911 or 1912: M.G. Monn: Sinfonia a 4, A (1912); M.G. Monn: Vc Conc., g (1912) also arr. vc, pf (1913) and cadenzas, S B 27, 1; M.G. Monn: Cembalo Conc., D (1912); C. Monn: Divertimento, D (1912); F. Tůma: Sinfonia a 4, e (1968); F. Tůma: Partita a 3, A (1968); F. Tůma: Partita a 3, c (1968); F. Tůma: Partita a 3, G (1968)

Songs orchd for Julia Culp: L. van Beethoven: Adelaide op.46, Feb 1912; C. Loewe: Der Nöck op.129 no.2, autumn 1912, S A/25; F. Schubert: Three songs, Sept 1912

Arrs. for the Society for Private Musical Performances (Schoenberg had a hand in various reductions for ensemble, but very few are wholly his): Mahler: Lieder eines fahrenden Gesellen; Johann Strauss (ii): Rosen aus dem Süden op.388, harmonium, pf qnt, May 1921; Johann Strauss (ii): Lagunenwalzer op.411, harmonium, pf qnt, May 1921

Instrumentation exercises for teaching purposes, summer 1921: F. Schubert: Ständchen D889, 1v, cl, bn, mand, gui, str qt (1988); L. Denza: Funiculì, funiculà, cl, gui, mand, str trio (1988); J. Sioly: Weil i a alter Dreher bin, cl, gui, mand, str trio (1988)

Principal publishers: Universal, Belmont, Dreililien, Hansen, G. Schirmer, Schott

MSS in Arnold Schönberg Center, Vienna (composer's collection), *US-Wc*, *DN*, Universal Edition (Vienna), Robert Owen Lehman collection (*US-NYpm*)

WRITINGS

TEXTS WITHOUT MUSIC

*Totentanz der Prinzipien*, Jan 1915 [for Sym. sketched 1914–15]; pubd in A. Schönberg: *Texte* (Vienna, 1926)

*Wendepunkt*, ? Dec 1916 or earlier [for melodrama in Kammersymphonie no.2]; pubd in Maegaard, i (1972)

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O.W. NEIGHBOUR

**Schoendorff** [Schondorpp, Scherndorp], **Philipp** (*b* Liège, 1565–70; *d* in or after 1617). Flemish composer and trumpeter, resident mainly in Bohemia. He was a choirboy at the court of Archduke Matthias. After his voice broke he was sent to continue his education in the household of Jacob Chimarrhaeus, chaplain and later almoner of the imperial court. It was probably on Chimarrhaeus's recommendation that he was appointed musician and trumpeter at the Prague court of the Emperor Rudolf II, to whom he had already dedicated a mass in 1587; he also taught the pages and choirboys. The Bohemian treasury awarded him an annual pension of 52 florins for life in 1617, after which he is not heard of again. He was one of the lesser Flemish composers who worked in the orbit of Philippe de Monte, Jacob Regnart and Franz Sales and composed only masses, motets and *Magnificat* settings. His *Veni Sancte Spiritus*, which has survived in several sources, is conservative. He edited *Odae suavissimae*, a collection of works, mostly by Habsburg court musicians, in honour of Chimarrhaeus. It is undated and has been assigned to about 1610 in Eitner and RISM. But the tenor partbook includes a portrait of Chimarrhaeus dated 1601, showing him at the age of 59. The collection must therefore have been published in 1601 or 1602 for Chimarrhaeus's 60th birthday. Eitner also confused Schoendorff with the imperial violinist Philipp Schoendorffer (*d c*1664–5), who may have been his son.

WORKS

SACRED VOCAL

2 Magnificat, 4, 5vv; 4 motets, 5, 6vv: 1593[1], 1600[1], 1600[2], 1610[18] [*recte* 1601 or 1602]

2 masses, 6vv, *CZ-Pnm*, *D-Nla*

Veni Sancte Spiritus, 5vv (from 1600[2], in *PL-GD*, ed. in Musica sacra, xxvii (Regensburg, 1886); *PE* (intabulation), facs. in AMP, ii (1964), incipit in AMP, i (1963)

EDITIONS

Odae suavissimae in gratiam et honorem admodum reverendi ac illustris Domini D. Jacobi Chimarrhaei, 5, 6vv (n.p., *c*1610[18] [*recte* 1601 or 1602]) (incl. 2 works by Schoendorff, see above)

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HELLMUT FEDERHOFER

**Schoenfield, Paul** (*b* Detroit, 24 Jan 1947). American composer and pianist, active in Israel. He studied at Converse College (Spartanburg, South Carolina), Carnegie Mellon University and the University of Arizona (DMA 1970). His principal teachers include Ozan Marsh and Rudolf Serkin (piano), and Robert Muczynski (composition). Although he has composed for virtually all media, he has shown a special affinity for solo piano works and chamber music with piano. His brilliant piano writing often requires enormous technical facility on the part of the performer; textures are invariably contrapuntal, regardless of tempo, and rhythms are vital and varied with frequent changes of metre. His works often evoke a frenzied state through climaxes, rapid harmonic motion and breakneck speed. He has remarked that his 'is not the kind of music to relax to, but the kind that makes people sweat; not only performer, but audience'. His interest in folk music stems largely from his desire to explore his own Jewish roots.

WORKS
(*selective list*)

3 Country Fiddle Pieces, 1980; 4 Parables, pf, orch, 1982–3; Klezmer Rondos, male v, fl, orch, 1986; other works, incl.: Achat Sha'alti, fl, pf; Tales from Chelm, str qt; Two Can Tango, 2 pf; Ufaratsta, fl, pf; Vaudeville, pic tpt, orch

ANTHONY PHILIP PATTIN

**Schoening, Alwina.** *See* VALLERIA, ALWINA.

**Schoenstein.** American family of organ builders. Felix Fridolin Schoenstein (*b* Villingen, Baden, 23 Feb 1849; *d* San Francisco, 29 March 1936), the youngest son of a clock maker, was apprenticed to the orchestrion maker Hubert Blessing in Germany and emigrated to California in 1868. After working eight years in San Francisco for Joseph S. Mayer, he founded his own firm in 1877. By the early 20th century three of his sons, Louis, Otto and Erwin, had joined him, the firm becoming known as Schoenstein & Sons: another son, Leo F. worked briefly with the family firm before leaving to work for other builders. Felix Schoenstein's early work was largely maintenance and rebuilding; his first entirely new organ was that for St Mary's, Stockton, California (1881). The firm has continued to produce a small but steady number of organs, the earliest of which had mechanical action; a form of tubular-pneumatic action was patented in 1890, and since the early 20th century only electro-pneumatic action has been used. Louis Schoenstein (1884–1980) retired in 1962 and was succeeded by his grandson Terrence, his nephew Paul, and Jack M. Bethards. In 1977 Bethards became the sole owner, president and tonal director of the firm, under the name of Schoenstein & Co. Under his leadership the firm grew to become a leading builder of high quality electro-pneumatic organs with tonal designs influenced by both the French Romantic and 'American classic' styles. Notable instruments include those at St Joseph's Basilica, San Francisco (1981), St Francis de Sales Cathedral, Oakland, California (1984), and Wynne Chapel, Dallas (1992).

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BARBARA OWEN

**Schöffer, Peter.** *See* SCHOEFFER, PETER, JR.

**Schöffler, Paul** (*b* Dresden, 15 Sept 1897; *d* Amersham, Bucks., 21 Nov 1977). Austrian bass-baritone of German birth. After studying various aspects of music at the Dresden Conservatory he concentrated on singing, his teachers including Staegemann at Dresden, Grenzebach at Berlin and Sammarco at Milan. He was a member of the Dresden Staatsoper from 1925 to 1937, when he joined the Vienna Staatsoper. He was first heard at Covent Garden in 1934 (Donner, Schwanda), and in the following years London heard him as Gunther, Scarpia, Kurwenal, Figaro, Don Giovanni and Jochanaan, and also as the *Rheingold* Wotan. He sang Hans Sachs at Bayreuth in 1943–4 and the Dutchman in 1956, and during the Vienna Staatsoper 1947 London season he was heard as Don Giovanni, Don Alfonso and Pizarro: he returned in 1953 to sing Hans Sachs. He was invited to the Metropolitan, New York, in 1949, and at Salzburg in 1952 he created the role of Jupiter at the first public performance of Strauss's *Die Liebe der Danae*. He was a notable exponent of Hindemith (Cardillac, Mathis), and among the roles he created was Danton in Von Einem's *Dantons Tod* (Salzburg, 1947). He continued to be associated with small character parts such as the Music Master (*Ariadne auf Naxos*) and Antonio (*Le nozze di Figaro*) when well over 70.

Schöffler's careful musicianship and fine stage presence were supported by a warm, expressive voice which, though not large, could ride the full orchestra easily and without tiring. Although remembered particularly as an opera singer, he appeared frequently and with success as a concert and recital artist.

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PETER BRANSCOMBE

**Schol, Dirk.** *See* SCHOLL, DIRK.

**Schola Cantorum (i).** A term applied principally to the choir that sang during solemn papal ceremonies in the Middle Ages. Architectural historians sometimes use 'schola cantorum' to refer to a large marble choir enclosure that stood in the nave of some medieval Roman churches, but these structures had no connection with the papal singers.

The origins and early history of the Schola Cantorum are obscure. Its foundation has been associated since the 9th century with Pope Gregory I (pontificate 590–604), but most modern scholars are sceptical of these legends. Neither the *Liber pontificalis* nor the earliest biographies of the pope mention a 'schola cantorum'. The first reference to an organized body of singers at Rome occurs in the biography of Pope Sergius I (687–701), who was assigned to the 'priori cantorum' for his education. Liturgical reforms implemented in the 670s, just at the time when Sergius first arrived in Rome, might have included provisions for a permanent choir of papal singers. The Schola Cantorum certainly existed by the beginning of the 8th century, since its liturgical functions are described in detail in the ceremonial books known as the *Ordines romani*. The Schola Cantorum was associated with an orphanage, and it is likely that it served as a training institute for musically talented young boys, who might also be preparing for clerical careers.

The organization of the Schola resembled that of other Roman bureaucracies. Its chief administrative officer was the prior, but the *quartus* (also called *archiparaphonista*) seems to have exercised primary musical responsibility for directing the singers. The *secundus* and *tertius* are mentioned much less frequently in the *Ordines*; presumably they performed the solo portions of graduals, alleluias and offertories. Isolated instances in the *Ordines* of the term *paraphonistae* and *paraphonistae infantes* do not imply the singing of polyphonic music, although later sources attest that on some occasions the Schola sang chant with improvised organal embellishment.

The Schola Cantorum took a leading role in the transmission of Roman chant to the Frankish kingdom during the reign of Charlemagne (*see* PLAINCHANT, §2(ii)). Italian chroniclers claimed that the Franks corrupted the authentic Roman tradition they received from the Schola, while Frankish writers accused the Romans of sowing discord by teaching different chant repertories in different places. The manner in which the Schola communicated its musical repertory to the Franks has become a topic in the modern scholarly discussion of oral transmission of chant repertories.

The Franks adopted the term 'schola cantorum' for institutions founded after the Roman model, and in modern times the name has been revived by educational institutions, for example, the Parisian Schola Cantorum (Vincent d'Indy, 1894) and the Schola Cantorum Basiliensis (August Wenzinger, 1933), as well as by choirs specializing in the performance of music from the Renaissance and earlier periods.

*See also* ROME, §II, 1.

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J. Dyer: 'The Schola Cantorum and its Roman Milieu in the Early Middle Ages', *De musica et cantu: Helmut Hucke zum 60. Geburtstag*, ed. P. Cahn and A.-K. Heimer (Hildesheim, 1993), 19–40

P. Bernard: *Du chant romain au chant grégorien* (Paris, 1996)

JOSEPH DYER

**Schola Cantorum (ii).** *See* PARIS, §VII.

**Scholes, Percy A(lfred)** (*b* Headingley, Leeds, 24 July 1877; *d* Vevey, 31 July 1958). English writer on music and encyclopedist. He had little formal schooling and was largely self-taught; he spent some years as a music teacher in Canterbury and South Africa, then as a university extension lecturer on music appreciation at Manchester, meanwhile taking his ARCM, and the BMus degree at Oxford. In 1907 he formed the Home Music Study Union, whose journal the *Music Student* (later the *Music Teacher*) he edited until 1921. In 1912 he moved to London, where he began to make his way as a journalist (*Evening Standard*, 1913–20) and university extension lecturer. During World War I he organized the 'music for the troops' section of the YMCA, work which resulted in his *Listener's Guide to Music* (1919). From 1920 to 1925 he was music critic of *The Observer*, where he became an early champion of broadcasting, the gramophone and the player-piano. He gave fortnightly impromptu radio reviews of musical broadcasts; from 1926 to 1928 he was music editor of the *Radio Times*.

A contract to provide annotations for pianola rolls enabled him to move to Switzerland in 1928. There, while at work simultaneously on several books, he gained the doctorat ès lettres from Lausanne University in 1934 with his dissertation (examined in French) on *The Puritans in Music*, which refuted allegations of their unmusicality. He organized Anglo-American conferences of musical educationists in Lausanne in 1929 and 1931. When the pianola market collapsed with the Wall Street crash in 1929, a generous settlement of his contract gave him the means to concentrate on a longer-range project. This was a popular dictionary of music, at first tentatively called 'Everyone's Musical Encyclopedia', which aimed at the practical needs of his particular audience of 'new' listeners. The book appeared in 1938 as the *Oxford Companion to Music*, 'the most extraordinary range of musical knowledge, ingeniously "self-indexed", ever written and assembled between two covers by one man' (*Grove's Dictionary*, 5th edn). In this, Scholes's unusual combination of teacher, popularizing lecturer, journalist, critic and scholar was displayed in a way that has remained unrivalled.

In 1940 he made his way to Britain just before the fall of France, and lived at first in Aberystwyth. This was near the wartime home of the British Museum Printroom, and he took the opportunity to procure microfilms of virtually every print of musical interest for his own use. Later he lived in Oxford, where he was elected to the board of the Faculty of Music. He completed his work on Burney, a first-rate source for the history of music in England in the 18th century and a model biography (1948), two further dictionaries and detailed though less significant studies of Hawkins, and *God Save the Queen*.

He had a house built to his own specifications in Clarens, in which he lived for only two years before devaluation of the pound made him move back to Oxford

in 1950. Finally, in 1957, he moved once more to Switzerland, and died there the following year. His library is now in the National Library of Canada.

Scholes's awareness of the musical needs of the common man was one aspect of a general humanitarian concern, wide-ranging interests and robust common sense. Oxford awarded him in 1943 an Hon. DMus and in 1950 a DLitt; other distinctions included an Hon. DLitt (Leeds, 1953); he was made an Hon. Fellow and Trustee of St Edmund Hall, Oxford, and an Officer of the Star of Romania (1930); he was an FSA (1938) and in 1957 he was made an OBE.

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*The Concise Oxford Dictionary of Music* (London, 1952, 2/1964 ed. J.O. Ward, rev. 4/1996 by M. Kennedy and J. Bourne)
*The Life and Activities of Sir John Hawkins, Musician, Magistrate, and Friend of Johnson* (London, 1953/*R*)
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Obituary, *New York Times* (3 Aug 1958)
K. Simpson, ed.: *Some Great Music Educators* (London, *c*1976)

JOHN OWEN WARD

**Scholl, Andreas** (*b* Eltville, 10 Nov 1967). German countertenor. He studied singing at the Schola Cantorum Basiliensis with Richard Levitt and René Jacobs. His first recital was in Paris in 1993, since when he has been in constant demand, singing with many of the leading early music ensembles. He has worked with, among others, René Jacobs, Christophe Coin, William Christie and Philippe Herreweghe, and has appeared at several of the leading international festivals, including Ambronay, Beaune, Glyndebourne (where he sang a memorable Bertarido in *Rodelinda* in 1998), the BBC Promenade Concerts and Saintes. Scholl has been widely admired for his liquid, warmly coloured, evenly projected voice and control of line and nuance. His recordings include Monteverdi's Vespers, Bach cantatas, the B minor Mass and *Christmas Oratorio*, Handel's *Messiah* and *Solomon*, English and German Baroque songs, and Vivaldi's *Stabat mater*, for which he won a Gramophone Award.

NICHOLAS ANDERSON

**Scholl, Dirck (Janszoon)** (*b* ?Brielle, nr Rotterdam, 1640/1; *d* Delft, 31 March 1727). Dutch organist, carillonneur and composer. He must have received his early musical training from his father, Jan Scholl, who was carillonneur at Brielle. In 1661 Scholl was appointed organist and carillonneur at St Eusebius, Arnhem, where he also became a member of the local collegium musicum. In 1665 he moved to Delft and worked at the Nieuwe Kerk, where on his death he was succeeded by his son Hubertus. Scholl was also active as a carillon and organ expert, inspecting instruments all over the country. His essay 'Toegift op (Quirinus) Cis en Dis' was published in Pieter Hemony's *De on-noodsakelijkheid en ondienstigheid van Cis en Dis in de bassen der klokken* (Delft, 1678/*R*). His only surviving compositions are the simple French dances printed in *Vrede-triomph ofte Thalia's lust-hoff* (1678).

Dirck Scholl is not to be confused with his younger brother Cornelius (1650–1733), who was organist and carillonneur in The Hague and Delft, and whose sole printed instrumental collection, *Landvrugten* in four parts, is lost.

WORKS

*lost, except op.6; all lost works listed in Wind*

INSTRUMENTAL

Den spelende kus-hemel (over 200 pieces), 3 vn, bc, op.1 (Delft, 1669)
Delfs-Engels, sonatas, 2 vn, va da gamba, bc, op.2 (Delft, 1671)
Hollandsche en Engelsche vredevreugt, i, 2 scordatura vns, 2 bc, op.3 or 4 (Delft, 1676)
Hollandsche en Engelsche vredevreugt, ii, vn, va da gamba, bc, op.4 (Delft, 1676)
Vermakelijck tijt-verdrijf, 2 vn, 2 bc, op.5 (Delft, 1677)
Vrede-triomph ofte Thalia's lust-hoff (6 suites of Fr. dances), 3 scordatura vns (*a–e′–a′–c♯″*), bc (always doubling 1 of the vns), op.6 (Delft, 1678)
Koningklijke airs, i, vn, va da gamba, bc, op.7/8 (Delft, 1683)
Koningklijke airs, ii, vn, va da gamba, bc, op.8 (Delft, 1684)
Kermis-werk, bestaende in gigen, balletten en sarbanden, vn, ?va da gamba, bc, op.9 (Delft, before 1695)
Royaal thee-desert, a 3 (before 1708)
Somer- en winter-ooft, a 3 (before 1708)
Vorstelijk snarenspel, a 3 (before 1708)

VOCAL

Olypodigro, ofte mengelmoes, 1v, bc (Delft, 1669)
Rouw- en liefde-tranen, 1v, 2 vn, va da gamba, bc (Delft, 1695)
Troost in ouderdom … en tegenzang voor de jonkheyd, 1v, bc (Delft, 1717)
D'onnaspeurlijke naspeuring, bestaande in vraag, antwoord en toesang, 1v, bc (Delft, 1717)

WRITINGS

*reproduced in Meilink-Hoedemaker*

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*Weergalm op het onderste gedeelte van de quintessence des nouvelles van der 14 maart 1695, no.21* (Delft, 1695)

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R. Verhagen: *Sybrandus van Noordt, organist van Amsterdam en Haarlem 1659–1705* (Amsterdam, 1989)
T. Wind: 'Muziek in een Delftse catalogus uit 1708: het instrumentale oeuvre van Dirck Scholl', *Tijdschrift voor oude muziek*, v/3 (1990), 19–23

THIEMO WIND

**Schollenberger, Kaspar** (*b* Höchstädt an der Donau, nr Donauwörth, 1673; *d* Ulm, 31 Aug 1735). German

composer. He attended the school attached to St Ulrich, Augsburg, where he was a choirboy for five years, and then entered a monastery at Wengen bei Ulm. The abbot there, recognizing his unusual ability, arranged for him to study at the University of Dillingen, where he went in 1697. In 1705 he returned to the monastery as philosophy teacher. The first of his three publications appeared in 1713.

Schollenberger was one of the few south German composers to publish church music before the 1720s, when the boom in simple liturgical music for parish choirs began. His scoring and style are quite different from that of later publications by composers such as Rathgeber and show that his music was intended only for experienced performers and well-found establishments. His orchestra includes an essential viola part, and sometimes also requires oboes and bassoons, as well as the customary violins, trumpets and drums.

Most of Schollenberger's psalms and offertories are divided into six or more separate movements. In his solo arias and duets, he often indulged in vocal elaboration apparently for its own sake; his choral writing is solidly contrapuntal, and since the violins often have independent parts, making six in all, the textures in the choral movements tend to be thick. Schollenberger, though a skilled craftsman, had little gift for melodic or harmonic invention, so his music lacks a sense of purpose, and, however well-constructed, is often dull.

WORKS

Psalmodia ariosa tripartita (3 Vespers), 4vv, 2 vn, vle, org, op.1 (Augsburg, 1713)

Thymiama ariosa-ecclesiastica (38 offs), 4vv, vn, va, vle, org, opp.2, 5, 6 (Ulm, 1718, 1720, 1723)

Gaudia et luctus (5 masses, 1 requiem), op.3 (Augsburg, 1718)

Mariale ariosum, op.4 (Augsburg, 1719)

Lost works: Antiphonarium romanum, 1719, 4vv, bc; Vesperae de Dominica, 4vv, 2 vn, 2 tpt, timp, org; Vesperae de B.V.M., 4vv, 2 vn, 2 ob, org; Confitebor tibi, 4vv, 2 vn, org; Missa S Rainaldi, 1724, 4vv, 2 vn, 2 va, org

ELIZABETH ROCHE

**Schöllhorn, Johannes** (*b* Murnau, 30 June 1962). German composer and conductor. He studied at the Freiburg Musikhochschule (1983–91), where his teachers included Klaus Huber, Emanuel Nunes, Mathias Spahlinger and Peter Förtig. He also participated in conducting courses with Peter Eötvös. A specialist in contemporary music conducting, he has taught composition and music theory at the Winterthur Conservatory and chamber music at the Institute for New Music of the Freiburg Musikhochschule (from 1996). His honours include the Rome Valentino Bucchi composition prize (1985, 1987), the Förderpreis of Baden-Württemberg (1991), first prize in the Basle Kammerkunst competition (1993) and stipendiums from the Heinrich Strobel Foundation (1988), the Darmstadt summer school (1988), the Gaudeamus Foundation (1989) and the Baden-Württemberg Art Foundation (1993).

An important element of Schöllhorn's music is its confrontation with tradition. His quotations of music and text range from Francesco Landini madrigals to noises and speech fragments from everyday life. Musical and spoken strata question and comment on each other as the tone switches rapidly between irony and seriousness. His music often seems close to speech in its ability to conjure up vivid scenes; this is especially apparent in the chamber opera *Les petites filles modèles*.

WORKS

Stage: Der Vorhang geht auf. Das Theater stellt ein Theater vor (melodrama, L. Tieck), female spkr, vn, cl, hn, vc, perc, 1989; Les petites filles modèles (chbr op, C. Gautier, after the Comtesse de Ségur), 4vv, 2 dancers, hp, pf, 2 perc, 1994–6; Les Vacances (incid music, Gautier, after the Comtesse de Ségur), female vv, hp, pf, 2 perc, 1996; Vittoria accorombona (monodrama, Tieck), Mez, orch

Inst: musarion, va, 1985; Windmaschine, 4 rec, 1985; Hand-Stücke, perc, 1987; Hexagramm, 3 gui, 1987–9; Schlussvignette & Retraiteschuss, (vn, va, vc)/(va, vc, db)/3 vc, 1987; phanias, vn, 1989; les ombres – die Schatten, 2 perc, 1990; Pentagramm, 4 perc, pf, 1990–91; Ralentir-travaux, ens, 1992–3; vom Ende bis, 9 str, 1993; bis, vn, va, vc, 1995; rondo, vn, orch, 1996–7; under one's breath, fl, va, hp, 1996

Vocal: brandung, 2 S, 2 A, 2 T, 2 B, 1983–4; Septet, S, A, Bar, vn, 2 va, vc, 1986–7; Marien-Lieder, 3 A, 1991–2; vor Augen (M. Kaltenecker), spkr, fl, vc, pf, 1993; Damenstimmen (G. Stein), spkr, pf, 1995; Schöne Stellen, S, A, T, B, str qt, 1997; l'autre poème, Mez, hn, pf

Arrs.: incl. works by P. Boulez, G. Frescobaldi, J.M. Hauer, M. Kowalski, F. Landini, E. Satie, A. Schoenberg, F. Schreker, S. Wolpe

Principal publishers: Una corda

ERIKA SCHALLER

**Schollum, Robert** (*b* Vienna, 22 Aug 1913; *d* Vienna, 30 Sept 1987). Austrian composer. He studied theory and composition with Joseph Marx (i) and Egon Lustgarten, and the organ and piano with Carl Lafite. After serving in the armed forces during World War II, he became an organist and choirmaster in Linz (from 1945). In this role, and as a teacher and organizer, he sought to improve and rejuvenate cultural life, working in conjunction with the Viennese section of the ISCM and the Jeunesses Musicales. He directed the musical administration of Vienna (1951–3) and later served as chair of the Österreichischer Komponistenbund (1965–70). In 1972 he was appointed professor at the Vienna Akademie für Musik und Darstellende Kunst.

As a composer, Schollum was initially influenced by the music of Debussy and by aspects of folksong. Following the war, he turned increasingly to neo-classicism. He eventually adopted 12-note techniques, maintaining a serial orientation even when he incorporated aleatory elements and sound planes into his style. Among his most important works are *Gespräche* written for chamber orchestra (1959), *Alle Musik ist Stimme* for soprano and orchestra (1964–5), *Mosaik* for oboe, percussion and piano (1967–8), *Szenen und Gebärden* for chamber ensemble (1972) and the *Markuspassion* (1973–7).

WORKS
*(selective list)*

Ops: Mirandolina (E. Thanner, after C. Goldoni), 1945–6; Nacht der Verwandlung (chbr op), op.48, Linz, 1952

Orch: Conc. grosso, op.34, cl, orch, 1948; Serenade, op.39a, 1952; Sym. no.1, op.50, 1953–5; Vc Conc., op.52, 1954; 8 Augenblicke, op.54c, 1956–8; Kontraste, op.56, no.1, 1957; Konturen, op.59b, str, 1958; Sym. no.2 'Istrianische', op.60, 1958–9; Gespräche, op.62, chbr orch, 1959; Vn Conc. no.2, op.65, 1961; Sym. no.3, op.67, 1962; Sym. no.4, op.74, 1964; Sym. no.5, op.77, 1969; Spiele, op.82, 1970; Rufe, op.90, 1972

Vocal: Im Frühtau zu Berge, vv, orch, 1950; Gesang im brüderlichen Raum (cant., J.L. Stern), 1953; Gesang aus der Nacht (K. Kleinschmidt), S, vv, orch, 1957; Alle Musik ist Stimme (Jesus Sirach, W. Shakespeare, J. von Eichendorff and others), op.69b, S, orch, 1964–5; Chorfantasie, op.86 (after Dante), solo vv, vv, pf, orch, 1971; Markuspassion, op.100, 1973–7; songs

Chbr and solo inst: Sonata, op.36, bn, pf, 1949; Str Qt no.1, op.40, 1949; Sonata, op.38, va d'amore, pf, 1950; Sonata, op.42a, cl, pf, 1950; Sonata, op.42b, va, pf, 1950; Sonata, op.42c, vn, pf, 1950; Oktett in 8 Skizzen, op.63, 1959; Str Qt no.2, op.72, 1966; Mosaik, op.75, ob, perc, pf, 1967–8; 5 Stücke, op.83, wind qnt,

1970; Szenen und Gebärden, op.87, chbr ens, 1972; Die Ameisen, op.93, vc, pf, 1974; kbd works

Principal publisher: Doblinger

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SIGRID WIESMANN

**Scholz, Bernhard (Ernst)** (*b* Mainz, 30 March 1835; *d* Munich, 26 Dec 1916). German conductor and composer, father of HANS SCHOLZ. He first studied music with Heinrich Esser and Ernst Pauer and, after a trip to Paris to learn lithography at his father's request, took further instruction from S.W. Dehn (composition) and Sangiovanni (singing) in Milan. He taught theory at the Royal School of Music in Munich from 1856, then conducted the opera in Zürich and Nuremberg before becoming assistant court Kapellmeister to Marschner in Hanover (1859–65). Subsequently he conducted the concerts of the Società Cherubini in Florence (1865–6) before his activity as a conductor in Berlin, where he directed the Philharmonic Concerts and the Cäcilienverein and taught at Kullak's and Stern's conservatories. From 1871 he directed the concerts of the Breslau Orchestral Society. He succeeded Raff as director of the Hoch Conservatory in Frankfurt in 1883, a position he retained until his retirement in 1908; he also conducted the choral union founded by F.W. Rühl (from 1884). Scholz was a promoter of the use of art in a patriotic and social context, and in 1897 founded the first workers' *Volkschor* in Germany. On retirement he went first to Florence and then settled in Munich in 1914. The University of Breslau awarded him an honorary doctorate in 1883.

Scholz belonged to the circle of Brahms, Joachim and Clara Schumann, and was among those who signed the famous manifesto of March 1860 against the New German School. He worked assiduously to promote the works of Brahms, whose influence is most evident in his compositions. His late chamber music, which shows a concern with form and finish in detail, represents the highpoint of his output. His String Quartet in G op.46 won the Florentine Quartet Prize in 1877, and his String Quintet in E minor op.47 was awarded a prize by a St Petersburg society the following year. Scholz was also distinguished as an author and compiler of textbooks.

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OPERAS

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Morgiane (romantische Oper, 3, Rehbaum), Munich, Hof, 18 Sept 1870

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Golo (romantische Oper, 4 Scholz), Nuremberg, 4 April 1875

Der Trompeter von Säckingen (komische Oper, 4, Rehbaum), Wiesbaden, 20 Jan 1877

Die vornehmen Wirte (komische Oper, 3, P. Schumacher), Leipzig, 10 March 1883

Gustav Wasa, Kassel, 1886

Ingo (4, Scholz), Frankfurt, 27 Feb 1898

Anno 1757 (3, R. Scholz), Berlin, Kgl, 18 Jan 1903

Mirandolina (3, Rehbaum), Darmstadt, Hof, 1 March 1907

OTHER WORKS

Vocal: Requiem; Das Lied von der Glocke, solo vv, chorus, orch; Das Seigesfest; Sylvesterglocken; partsongs and solo songs

Orch: 2 syms.; Pf Conc.; Capriccio, pf, orch; Capriccio all'ungarese, vc, orch; Wanderung, suite; Im Freien; Iphigenie, ov.

Chbr and pf: Pf Qnt; Str Qnt; Pf Qt; 2 str qts; 2 pf trios; vn and vc sonatas and other works; Pf Sonata; many other pf works, incl. preludes and fugues, variations, sonatinas, ländler, waltzes (4 hands) and variations (2 pf)

WRITINGS

ed.: *S.W. Dehn's Lehre vom Contrapunkt, dem Canon und der Fuge* (Leipzig, 1859)

*Wohin treiben wir? Betrachtungen eines Musikers* (Frankfurt, 1897)

*Musikalisches und Persönliches* (Berlin and Stuttgart, 1899)

*Lehre vom Kontrapunkt und den Nachahmungen* (Leipzig, 1904)

*Verklungene Weisen: Erinnerungen* (Mainz, 1911)

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H. Behr: *Denkschrift zum Feier des 50jährigen Bestehen des Breslauer Orchestervereins 1862–1912* (Breslau, 1912)

W. Nagel: Obituary, *Neue Musik-Zeitung*, xxxviii (1917), 123

B. Litzmann, ed.: *Clara Schumann, Johannes Brahms: Briefe aud den Jahren 1853–1896* (Leipzig, 1927; Eng. trans., 1927/R)

S. von der Schulenburg: 'Briefe Wilhelm Diltheys an Bernhard und Luise Scholz', *Sitzungsberichte der Preussischen Akademie* (Berlin, 1933), 416–71

W. Altmann: *Handbuch für Klavierquartettspieler* (Wolfenbüttel, 1937)

P. Cahn: *Das Hoch'sche Konservatorium in Frankfurt am Main* (Frankfurt, 1979)

GAYNOR G. JONES/R

**Scholz, Hans** (*b* Breslau [now Wrocław], 7 March 1879; *d* Munich, 20 Oct 1953). German writer on music, son of BERNHARD SCHOLZ. He was enrolled at the Hoch Conservatory in Frankfurt before studying musicology from 1903 at the universities of Berlin and Rostock. He completed his studies at Munich University where he also taught theory between 1910 and 1924. With his translation of Berlioz's memoirs Scholz's reputation as a writer was established; later he was active as a music critic in Frankfurt. In 1928 he returned to Munich as a critic for the *Münchner Zeitung*.

WRITINGS

*Johann Sigismund Kusser (Cousser): sein Leben und seine Werke* (Leipzig, 1911)

*Lebenserinnerungen* (Munich, 1914, 2/1929) [trans. of H. Berlioz: *Mémoires* (Paris, 1870)]

*Harmonielehre* (Leipzig and Berlin, 1920)

ed.: *Richard Wagner an Mathilde Maier* (Leipzig, 1930)

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S. von der Schulenburg, ed.: 'Briefe Wilhelm Diltheys an Bernhard und Luise Scholz', *Sitzungsberichte der Preussischen Akademie der Wissenschaften: philosophisch-historische Klasse* (Berlin, 1933), 416–71

W. Altmann: *Handbuch für Klavierquartettspieler* (Wolfenbüttel, 1937)

W. Zentner: 'Hans Scholz: 60 Jahre', *ZfM*, Jg.106 (1939), 293–4

A. Würz: 'Abschied von Hans Scholz', *ZfM*, Jg.114 (1953), 730–31

GAYNOR G. JONES/BERND WIECHERT

**Scholze, Johann Sigismund.** *See* SPERONTES.

**Schönbach, Dieter** (*b* Stolp [now Słupsk], Pomerania, 18 Feb 1931). German composer. After studies in Detmold and Freiburg with Bialas and Fortner (1949–59), he served as music director at the Bochum Schauspielhaus (1959–73). He also worked in theatres in Münster, Westphalia and Basle; he took part in the artistic

arrangements for the 1972 Olympic Games in Munich and lectured in India and South America for the Goethe Institute. In 1972 he was joint winner of the Stamitz Prize of Stuttgart with Otte and Steffen.

One of the foremost German exponents of mixed-media composition, Schönbach has engaged in many collaborative ventures with visual artists, choreographers and film directors. Even in his 'pure' works he has made use of Wasily Kandinsky's theory of elements in pictorial form, disposing his materials as 'surfaces', 'points', 'silences' and 'curves'. Many of his pieces require graphic projections, sometimes prepared by other artists. Apart from his self-sufficient compositions, he has worked on advertising films, a multi-vision programme for the tourist office at Cologne, a programme of graphic compositions for underground railways and reconstructions of a number of Baroque operas. Also a painter, his visual works have been shown in several exhibitions.

WORKS
*(selective list)*

DRAMATIC AND MIXED MEDIA

Geometrie, Sprache der Formen (film), 1958; Aktionsmusik I, elec rec, audience, 1967, collab. G. Weseler; Canzona da sonar 5, S, environment, 1968, collab. O. Piene; Die Geschichte von einem Feuer (mixed-media op, after E. Borchers), 1968, collab. E. Kieselbach, O. Piene, B. Völkle, Weseler; Aktionsmusik II, audience, 1969; Canzona da sonar 5 (film), 1970; Canzona da sonar 6 (mixed-media show with puppets), 1970, collab. Weseler; Hymnus I, spkrs, singers, choruses, pop group, tapes, visuals, 1970

Der Sturm (mixed-media show, after W. Shakespeare), spkrs, musicians, tapes, visuals, 1970, collab. Kieselbach; Bedrohung und Uberleben (multi-media op), 1971, collab. Kieselbach and Piene; Hysteria–Paradies schwarz (mixed-media op), 1971, collab. D. Wellershoff, Kieselbach, K. Geldmacher, K. Göhling, P. Brühning, Weseler; Hymnus II–Morgen nach dem Feuer (mixed-media show), spkrs, singers, choruses, 3 pop groups, tapes, visuals, 1972; Die chöre des Oedipus (speech composition for radio, after F. Hölderlin), 1973; Metro Media, kinetic sound formations for underground railways, 1973; Der Sturm (radio scenes, after Shakespeare), 1973

Zum Beispiel Krönungsmesse von Mozart zusammen machen (TV film), 1974, collab. E. Schoener and J. Lord; Come S Francesco (chbr op), spkrs, singers, dancers, projections, 1975–6; Wie die signori Scarlatti, Cesti und Cavalli die göttliche Komödie in Versailles aufführten (Spektakl), 1984 [after frags. of Scarlatti, Cesti, Cavalli and Lully]; Fläche und Raum zur Musik (film), 1996 [after W. Kandinsky]

OTHER WORKS

Orch: Conc., D/F-tpt, chbr orch, 1957 [after A. Scarlatti]; Orchesterstück 1 'Farben und Klänge', 1958; Pf Conc., 1958; Orchesterstück 2 'Ritornelle', 1961; Orchesterstück 3 'Pour Varsovie', 1962; Orchesterstück 4 'Entre', 1963; Canzona da sonar 1, str, 1965; Canzona da sonar 17, 1992; Überdecken, pf, 2 orch, 1996 [after Mozart: Pf Conc., c, K491]

Vocal: Canticum psalmi resurrectionis, S, insts, 1957; Come S Francesco predico agli uccelli, conc., S, insts, 1959; Lyrische Gesänge I (Borchers), S, insts, 1961; Lyrische Gesänge II (Borchers), S, 2 pf, 1962; Canticum psalmi ad laudes, S, insts, 1964, collab. Weseler; Chant liturgique, hommage à Perotin, chorus, orch, 1964, collab. Kieselbach; Canzona da sonar 8 'Birds', S, birdcalls, 1974; Canzona da sonar 9–16, vv, insts, 1982–9

Inst: 4 kleine Klavierstücke, 1957; Str Qt, 1957; Kammermusik 1960, 14 insts, 1960; Hoquetus, 8 wind, 1964, collab. Weseler; Canzona da sonar 2, ens, 1966, collab. Weseler; Canzona da sonar 3, tr rec, prep pf, tape, 1967; Canzona da sonar 7, t sax, pf, tape, 1971

Principal publishers: Moeck, Peters, Süddeutscher Musikverlag

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D. Gojowy: 'Multimedia und graphische Komposition', *Musik und Bildung*, ii (1970), 273–8

D. Gojowy: 'Die U-Bahn fährt plötzlich durch Wasser', *Melos*, xli (1974), 10–16

DETLEF GOJOWY

**Schönberg, Arnold.** *See* SCHOENBERG, ARNOLD.

**Schönberg, Claude-Michel** (*b* Vannes, 6 July 1944). French composer. He supported himself while at the Ecole Supérieure de Commerce in Nantes by playing the piano in a popular group called Les Venètes (1963–7). After graduation he was employed as a producer and junior artistic director for Pathé-Marconi.

In 1972 he resigned to compose, with the lyricist Alain Boublil (*b* Tunis, 5 March 1941), the historically based musical *La révolution française*, which was released in the following year as a double album before performances on stage in Paris at the Palais des Sports. In 1974 *Le premier pas* became a hit song in France, and during the following years Schönberg, who had sung the role of Louis XVI in his first musical, continued to record his own songs. A second collaboration with Boublil, begun in 1979, led to another popular recording of a concept album, this time based on Hugo's epic novel *Les Misérables*, which in staged form extended considerably beyond its originally limited engagement in Paris in the next year. In 1982 the British producer Cameron Mackintosh joined forces with the director Trevor Nunn and John Caird and several additional librettists and lyricists to produce for the Royal Shakespeare Company a successful English version in 1985. Its Broadway début the following year claimed virtually all possible awards and a run of over ten years. Within a few years the show appeared in dozens of international productions and became arguably the greatest global success of the musical stage.

Schönberg rejoined Boublil and Mackintosh in 1989 to create a second international hit, *Miss Saigon*. This adaptation of *Madama Butterfly*, set against the backdrop of the Vietnam War and the fall of Saigon in 1975, was a stirring drama that brought the realities of a still-controversial war to the popular stage in a classic love story. In 1996 a third Schönberg-Boublil-Mackintosh musical received its first performance in London, *Martin Guerre*, loosely based on events in a small village in southern France in 1560, and set against the backdrop of the escalating conflict between Protestants and Catholics.

In contrast to his distant musical relative, Arnold Schoenberg, Schönberg is a self-taught composer who can play and record his melodies but not notate them. His musicals are almost entirely through-sung and, in addition to their generic popular character, attempt to evoke dramatically appropriate styles ranging from French patriotic tunes in *Misérables* to Asian scales and timbres in *Miss Saigon* and Renaissance modality in *Martin Guerre*.

WORKS
*(selective list)*

*all are musicals: writers shown as (lyricist; book author)*

La révolution française (A. Boublil; J-M. Rivière), Paris, Palais des Sports, 2 Oct 1973, collab. R. Jeannot

Les Misérables (Boublil and J-M. Natel; Boublil after V. Hugo), Paris, Palais des Sports, 17 Sept 1980; rev. Eng. version (H. Kretzmer), orchd J. Cameron, London, Barbican, 8 Oct 1985

Miss Saigon (Boublil and R. Maltby jr; Boublil), orchd W.D. Brohn, London, Drury Lane, 20 Sept 1989

Martin Guerre (Boublil, E. Hardy and S. Clark; Boublil and Schönberg), orchd J. Tunick, London, Prince Edward, 10 July 1996

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E. Behr: *The Complete Book of Les Misérables* (London, 1989)
E. Behr and M. Steyn: *The Story of Miss Saigon* (London, 1991)

GEOFFREY BLOCK

**chonberg, Harold C(harles)** (*b* New York, 29 Nov 1915). American music critic. He was educated at Brooklyn College (BA 1937) and at New York University (MA 1938), and served as music critic and record reviewer for the *New York Sun* (1946–50) and the *Musical Courier* (1948–52). He became associated with the *New York Times* in 1950, and was the paper's senior music critic, 1960–80. He has also contributed articles to many American magazines. He was awarded two honorary doctorates (Temple University, 1964; Grinnell College, 1967) and was the first music critic to be awarded the Pulitzer Prize for criticism (1971), a category established in 1970. In 1980 he retired as senior music critic at the *New York Times*, but continued there as cultural critic for the next five years; he remains an active contributor to other publications.

In his reviews and articles of the 1960s, Schonberg argued for a revival of 19th-century performing practice, which he felt had been sacrificed to the search for a perfect technique, resulting in a loss of both personality in the performance and contact with the audience. He was also highly critical of total serialism, an attitude which when initially expressed was unpopular but which has since gained some acceptance. His writings combine a profound knowledge of music with fine journalistic writing to reach a wide audience; he is also an expert on chess and painting.

WRITINGS

*Chamber and Solo Instrument Music* (New York, 1955)
*The Collector's Chopin and Schumann* (Philadelphia, 1959/*R*)
*The Great Pianists* (New York, 1963, 2/1987)
*The Great Conductors* (New York, 1967)
*The Lives of the Great Composers* (New York, 1970, 3/1997)
*Facing the Music* (New York, 1981)
*The Glorious Ones: Classical Music's Legendary Performers* (New York, 1985/*R*1988 as *The Virtuosi*)
*Horowitz: his Life and Music* (New York, 1992)
Contribution to 'Writers/Critics on Bernstein', *Conversations about Bernstein*, ed. W. Westbrook Burton (New York, 1995), 33–9

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E. Berk: *An Analysis and Comparison of the Aesthetics and Philosophy of Selected Music Critics in New York: 1940–1975* (diss., New York U., 1978)

PATRICK J. SMITH/R

**ꞩchondorpp, Philipp.** *See* SCHOENDORFF, PHILIPP.

**ꞩchöne, Lotte** (*b* Vienna, 15 Dec 1891; *d* Paris, 23 Dec 1977). Austrian soprano, later naturalized French. She studied in Vienna, made her début at the Volksoper in 1915, and sang at the Staatsoper from 1917 to 1926 and at the Salzburg festivals from 1922 to 1935. Hearing her there, Bruno Walter engaged her for the Berlin Städtische Oper, where she remained from 1926 to 1933. In Vienna and Berlin she was especially famous in all the lighter Mozart roles, as Adele in *Die Fledermaus* and Norina in *Don Pasquale*, as Verdi's Gilda and Oscar, and as Strauss's Sophie and Zerbinetta. Among several Puccini roles she excelled as Liù, which she sang with great success at Covent Garden in 1927. The latter part of her artistic life was disrupted by the coming to power of the Nazis in 1933. Thereafter she made her home in Paris, where her Mélisande was much admired, but she was obliged to go into hiding in southern France during the war. A beautiful woman, Schöne had a charming stage presence, of which her light and well-schooled soprano seemed the natural counterpart. The best of her many recordings are those made in Berlin between 1927 and 1931. They reveal her skills as a lieder interpreter as well as chronicling the charm of her style in operatic roles.

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A. Tubeuf: 'Lotte Schoene', *Record Collector*, xx (1971–2), 75–89 [incl. discography]

DESMOND SHAWE-TAYLOR/R

**Schoneck.** *See* SCHÖNIG family.

**Schonenberger, Georges** (*b* Mitlödi, Glaris, Switzerland, 22 July 1807; *d* Pfäfers, Switzerland, July 1856). Swiss publisher, active in France. His earliest advertisement dates from 10 April 1830, and his first address, 10 boulevard Poissonnière, Paris, was that of Dufaut & Dubois, whose business he acquired and many of whose publications he reissued. The house number was changed, or a move was made, first to no.20 in November or December 1841, and then to no.28 boulevard Poissonnière between December 1842 and January 1843. From 1837 Schonenberger's brother-in-law Jost Wild (1793–1875) was a partner in the firm. In the 1860s Wild's name was usually added to or substituted for that of Schonenberger in the imprints. In June 1875, on Wild's death, the business was advertised for sale for 250,000 francs.

Schonenberger is interesting for his enterprise in publishing full scores and orchestral parts of four Donizetti operas, including *La fille du régiment* (1840). He put out full scores of some 27 other operas, all but a handful of which were reissues from the plates of other publishers (including Pleyel, Dufaut & Dubois and Bochsa). He published about 50 operas in vocal scores, including several little-known works by Rossini and Donizetti. Among his other publications should be noted Berlioz's *Grand traité d'instrumentation* (1843), piano concertos in parts by Hummel, Mendelssohn and Thalberg, numerous piano works by J.S. Herz and Hünten, new editions or reissues of a large proportion of Bochsa's harp music, violin music by Delphin Alard and Paganini, a highly successful piano method by Henri Bertini, a certain amount of Spanish music, and translations into Spanish of didactic works published by the firm.

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*Catalogue des ouvrages composant les fonds de musique de Schonenberger* (Paris, *c*1832–3)

RICHARD MACNUTT

**Schönfeld, Johann Philipp** (*b* Strasbourg, 1742; *d* Strasbourg, 5 Jan 1790). Alsatian composer and conductor. He attended the Protestant Gymnasium in Strasbourg, studied theology and received his early musical instruction from J.F. Brück. By 1770 he was court steward and tutor to the Münchhausen family in Brunswick. During this period he called himself a musical amateur and published three collections of songs. In August 1777 he became assistant Kapellmeister at the New Church, Strasbourg. The city granted him a leave of absence with a small stipend in 1779 so that he could study in Italy. After his return he was Kapellmeister at the New Church and also concert director for the city from 1781 (assisted by Ignaz Pleyel). His plans of 1787 for the reorganization of the city concerts were abandoned because of the French Revolution. Schubart described Schönfeld as 'a composer

of vocal music, who in the most recent times has begun to achieve recognition. He chooses poems by our best poets and often successfully gets at the sense of the poems in his settings; but his taste is too harsh, his shading too brilliant, and the expression of his feelings often too affected'. According to Fétis he left several operas in manuscript, but only one stage work is known.

WORKS

Song collections: Recueil de quelques pièces pour le chant (Nuremberg, *c*1769); [10] Neue Lieder auf das Clavier, i (Hamburg and Brunswick, *c*1776); Neue Freymäurer Lieder mit Melodien (Brunswick, before 1778); [17] Lieder aus der Iris und 1 Arie mit Begleitung einer Violine zum Singen beym Claviere (Berlin, 1778); lieder, 2–4vv, kbd, *B-Bc* [perhaps from Lieder aus der Iris]; several pubd in contemporary anthologies and periodicals

Other vocal: Das Milchmädchen und die zween Jäger (comic operetta), *D-Bsb* [incl. arias by Pacini and Duni]; Gelobet seyst du, Herr (cant.), S, chorus, orch, *F-Pn*; Herr Gott, dich loben wir (cant.), S, B, chorus, orch, *Pn*; Cantata per il Venerdi Santo, 2 S, 2 choruses, orch, *Pc* [inc.]; Cantate auf die Feyerliche Einsenkung Grafen Moritz von Sachsen, 1777, lost; other cants. cited by Vogeleis, lost

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*Choron-FayolleD; FétisB; GerberL; SchillingE*
C.F.D. Schubart: *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/*R*)
M. Friedlaender: *Das deutsche Lied im 18. Jahrhundert* (Stuttgart and Berlin, 1902/*R*)
M. Vogeleis: *Quellen und Bausteine zu einer Geschichte der Musik und des Theaters im Elsass 500–1800* (Strasbourg, 1911/*R*)

ELLWOOD DERR

**Schönfelder, Gerd** (*b* Köttewitz, nr Dresden, 27 April 1936). German musicologist. He studied musicology with Vetter, E.H. Meyer and Knepler at the Humboldt University, Berlin (1955–7), modern Chinese at Peking University (1957–9) and Chinese music and drama with Yang Yin liu and Liao Fu Shu at the Peking Academy of Music (1959–62); from 1962 he continued his studies while teaching at the universities of Berlin and Leipzig. In 1969 he took the doctorate at Leipzig with a transcription, translation, commentary and analysis of a traditional Chinese Peking opera, and in 1972 he took the DSc at Halle with a study on the music of socialist realism. He became deputy director of teaching and research at the Dresden Hochschule für Musik (1972), where he was later appointed lecturer in musicology (1974). From 1984 to 1990 he was Intendant at the Staatsoper, Dresden. His chief areas of research are Chinese music theatre, contemporary German and Swedish music, 19th-century music aesthetics and the history of the Dresden Opera.

WRITINGS

'Chinesische Oper', *BMw*, iii/3 (1961)
'"Die Beschwörung des Ostwinds", (Jie Dong Feng) aus dem Zyklus: Die Schacht bei der Roten Wand', *BMw*, v (1963), 183–212
'Die melodische Gerüstgestalt des Örlhuangs und ihre Realisation', *GfMKB: Leipzig 1966*, 561–71
'Das ban-Prinzip der Peking-Oper', *Jb für musikalische Volks- und Völkerkunde*, iv (1968), 98–105
*Die schlagrhythmische und formstrukturelle Gestalt des 'yue mu ci zi'* (diss., U. of Leipzig, 1969)
'Zum Gebrauch der Schlaginstrumente im traditionellen chinesischen Theater', *SMH*, xiii (1971), 137–76
*Die Musik der Peking-Oper* (Leipzig, 1972)
*Untersuchungen zum Begriff des Neuen in der zeitgenössischen Musik: … Erscheinungsformen nichtwortgebundener Musik des sozialistischen Realismus* (diss., U. of Halle, 1972)
'Zur Frage des Realismus bei Mendelssohn', *BMw*, xiv (1972), 169–83; repr. in *Felix Mendelssohn Bartholdy*, ed. G. Schuhmacher (Darmstadt, 1982), 354–75
'Analyse: Fritz Geisslers "Schöpfer Mensch"', *MG*, xxiii (1973), 408–12; see also 'Analyse: VII. Sinfonie von Fritz Geissler', ibid., xxiv (1974), 199–202
'Der sozialistische Realismus in der Sinfonik Fritz Geisslers', *Sammelbände zur Musikgeschichte der Deutschen Demokratischen Republik*, iii, ed. H.A. Brockhaus and K. Niemann (Berlin, 1973), 124–90
'Zu einigen stilkundlichen Fragen der Instrumentalwerke von Fred Lohse', *Sammelbände zur Musikgeschichte der Deutschen Demokratischen Republik*, iv, ed. H.A. Brockhaus and K. Niemann (Berlin, 1975), 299–318
*Taschenbuch der Künste: Musikgeschichte* (Leipzig, 1977)
'Episodik und Monothematismus als Gestaltungsprinzipien romantischer Musik', *Romantikkonferenz [II]: Dresden 1982*, 17–24
'Dresdner Operntradition', *Dresdner Operntradition: Dresden 1985*, 7–16
'Befreiung aus Enge und Zwang: Webers Schaffen im historischen Umfeld', *MG*, xxxvi (1986), 562–7
'Die Dresdner Oper: Dorado der Uraufführungen', *Höhepunkte der Dresdner Operngeschichte im 20. Jahrhundert: Dresden 1989*, 851–66
with H. Åstrand and H.-G. Ottenberg: *Beiträge zur Biographie J.G. Naumanns: zur Tonsetzung vom Gustav Wasa* (Stockholm, 1991)
ed., with H. Åstrand: *Contemporary Swedish Music through the Telescopic Sight* (Stockholm, 1993)

**Schönfelder, Jörg** [Georg, Gregorius] (*b* 2nd half of the 15th century). German composer. The six extant German songs which can be ascribed to him are in Schoeffer's *Liederbuch* of 1513 (RISM 1513[2]/*R*1908; 3 ed. in Eitner, 2 ed. in Cw, xxix, 1934) in a group of pieces by musicians of the Stuttgart Hofkapelle. This and the style of his songs suggest that he had connections with the Stuttgart Kapelle, although he is not known to have been a member. Of his settings (mainly based on conventional court songs with equally conventional texts) only one became widely known, *Von edler Art*, which appears in six further prints and four manuscripts (ed. in EDM, 1st ser., xx, 1942). Its broad melody and style of composition recall the most important songs of Hofhaimer and Adam von Fulda. (Moser in fact claimed that it was by Hofhaimer.) Eitner accurately described Schönfelder's songs as 'deeply personal yet of great simplicity'.

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R. Eitner: 'Das alte deutsche mehrstimmige Lied und seine Meister', *MMg*, xxvi (1894), 1–135
H.J. Moser: *Paul Hofhaimer* (Stuttgart and Berlin, 1929, enlarged 2/1966)

HANS-CHRISTIAN MÜLLER

**Schönherr, Max** (*b* Marburg an der Drau [now Maribor], 23 Nov 1903; *d* Vienna, 12 Dec 1984). Austrian conductor, composer and musicologist. He studied with Hermann Frisch in Marburg and Roderich von Mojsisovics (composition) at the Graz Conservatory. From 1924 to 1928 he was double bass player, répétiteur and conductor at the Stadttheater in Graz and then successively conductor of a touring opera company (1928–9), at the Theater an der Wien and Vienna Stadttheater (1929–33) and at the Vienna Volksoper (1933–8). From 1931 to 1968 he conducted for Vienna Radio, giving many concerts with the Vienna SO during the 1930s and founding a radio orchestra in Vienna in 1945; he also made guest appearances on foreign radio stations. He came to specialize in light music, and his radio performances of Viennese operetta and dance music displayed a rare sense of Viennese style. He received the title of professor in 1952, and in 1954 won a Joseph Marx composition prize with his Divertimento. As a composer

he relied, even in more serious compositions, on clear melodic lines: his *Bauernmusi' aus Österreich* (1936) and *Tänze aus Österreich* (1937), based on traditional Austrian dances and intended as an Austrian counterpart to the national dances of Brahms, Dvořák, Granados and Grieg, have achieved international popularity in concerts of light Viennese music. His skill as an orchestrator was also employed in many practical editions of classical Viennese dance music, presenting the original orchestration edited for modern performing practice with alternative scoring for various instrumental combinations. After retiring from Vienna Radio he took up musicology and graduated at Vienna University in 1973 with a study of Ziehrer (published in 1974). Here and in his other writings he combined extensive practical experience with a critical judgment and orderly presentation of material unique in studies of popular musical forms.

Schönherr's grandfather Franz (1821–86) and father Max (1873–1955) were military bandmasters, and his brother Wilhelm (1902–75) was an opera and theatre conductor.

WORKS
*(selective list)*

Ballet: Hotel Sacher (partly after Hellmesberger), Vienna, Staatsoper, 1957

Orch: 4 pieces, str, 1959; Pf Concertino, 1964

Other vocal, orch, inst and theatre compositions, incl. much light music [for fuller list see *LaMusicaD*]

Arrs. of music by Strauss family, Lehár, Ziehrer and others

Principal publishers: Bosworth, Doblinger, Ludwig Krenn, Universal

WRITINGS

with K. Reinöhl: *Johann Strauss Vater: ein Werkverzeichnis* (Vienna, 1954)

Various articles on Johann Strauss (ii) in *ÖMz* (1964–8); list in *ÖMz*, xxxi (1976), 127 only

*Franz Lehár: Bibliographie zu Leben und Werk* (diss., U. of Vienna, 1970); summary in *ÖMz*, xxv (1970), 330–33

*Carl Michael Ziehrer: sein Werk, sein Leben, seine Zeit* (Vienna, 1974)

*Kompendium zu Band 1–120 der Denkmäler der Tonkunst in Österreich* (Graz, 1974)

'Modelle der Walzerkomposition', *ÖMz*, xxx (1975), 273–86

'Ästhetik des Walzers', *ÖMz*, xxxi (1976), 57–120

Articles in *MGG1*, *RiemannL12*, *Grove6*

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A. Lamb, ed.: *Unterhaltungsmusik aus Österreich: Max Schönherr in seinen Erinnerungen und Schriften/Light Music from Austria: Reminiscences and Writings of Max Schönherr* (New York, 1992)

ANDREW LAMB

**Schönig** [Schoneck]. German family of printers. Valentin Schönig (*b* Gnodstadt, 1544; *d* Augsburg, 1614) acquired Augsburg citizenship in 1567 through his marriage to Barbara Kriesstein, a daughter of the Augsburg printer Melchior Kriesstein, whose business Schönig probably inherited. With his purchase of Philipp Ulhart's workshop in 1581, he established an efficient printing firm and, in spite of his adherence to Reformation teaching, worked continually for the episcopal court. Gumpelzhaimer's *Compendium musicae* (1591) was one of his most successful publications. The Thirty Years War and unfavourable economic conditions prevented his descendants Hans Ulrich Schönig (1589–1655) and Johann Schönig (1616–80) from extending the firm. Only Johann Jakob Schönig (1657–94), who had married a daughter of the Augsburg music publisher Andreas Erfurt, succeeded in giving it fresh impetus. Valentin Schönig, unlike his predecessors Kriesstein and Ulhart, had restricted himself to printing works of composers active in the city of Augsburg, but Johann Jakob printed mainly Catholic church music. After his early death his widow married J.C. Wagner, who then took over the workshop. In 1710 Johann Jakob's son Johann Matthias Schönig (1685–1753) acquired his own printing business, which published individual editions of songs.

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THEODOR WOHNHAAS

**Schonsleder** [Schönsleder], **Wolfgang** [Volupius Decorus] (*b* Munich, 21 Oct 1570; *d* Hall, Austria, 17 Dec 1651). German composer, teacher and music theorist. He became a student at the university in Ingolstadt on 16 October 1587, and he entered the Jesuit order on 14 May 1590. In 1593 he sang under the direction of Lassus in the Kantorei of the court at Munich. From 1596 to 1597 he taught at the University of Dillingen and at the same time became an instructor in rhetoric and ancient languages at the Jesuit college in Munich. The only musical composition he is known to have written is a *Missa super 'Laudate'* (now lost) for the festival of St Ignatius of Loyola held at Dillingen in 1619. After 1628 he went to Wildenau, Upper Pfalz, to join in the establishing of a Jesuit mission. He spent his final years, after 1648, as an instructor in Greek at the Jesuit college at Hall.

Schonsleder's only surviving work on music is the *Architectonice musices universalis* (Ingolstadt, 1631, 2/1684), which he published under the name of 'Volupius Decorus, Musagetes'. It was not well known to his contemporaries, nor has it become well known in more recent studies of 17th-century German music theory; yet it is an impressive and valuable work. Published in two parts, it was planned as a complete manual for learning the art of vocal composition. It begins with instruction and exercises forming chords over both regular and irregular bass progressions. Although Schonsleder never referred to thoroughbass practice it is clear that his approach to composition was similar to the rules of thoroughbass realization, particularly for unfigured basses in which patterns of movement determine chord progressions. The final sections of part i illustrate methods of ornamenting chordal structure with particular emphasis on how the contrapuntal style, in from two to eight parts, should be applied.

Part ii expands on the rules of counterpoint and is profusely illustrated with extensive music examples taken from many well-known composers. Chapter 8, 'De Textu', suggests four categories of words that should receive special musical treatment: (i) words of affect ('to lament', 'to rejoice', 'to weep', 'to fear', 'to smile' etc.); (ii) words of motion and place ('to stand', 'to run', 'to jump', 'to ascend', 'to descend' etc.); (iii) adverbs of time and number ('fast', 'slow', 'twice', 'thrice' etc.); (iv) conditions of man (childhood, youth, old age etc.). Schonsleder took this classification from the earlier treatise of Johann Nucius, *Musices poeticae* (Neisse, 1613). The importance of this section of Schonsleder's work lies in the many illustrative examples showing how others have set these words, including long excerpts from such composers as Felice Anerio ('laughter'), Binaghi ('rejoicing'), Lassus (childhood and the tedium of old age, among many), Massaino ('jumping') and many more.

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GEORGE J. BUELOW

**Schonthal, Ruth** (*b* Hamburg, 27 June 1924). American composer and pianist of German origin. She studied at the Sternsches Konservatorium, Berlin, from the age of five until her expulsion in 1935. On her family's emigration to Sweden in 1938, she was admitted to the Swedish Royal Academy of Music in Stockholm, despite restrictions on Jewish refugees, studying composition (with Ingemar Liljefors) and piano there until early 1941. The family then travelled to Mexico City, via the USSR, where Schonthal studied composition with Rodolfo Halffter and Manuel Ponce, and piano with Pablo Castellanos. She gave an acclaimed performance of her own piano concerto in Mexico City, and in 1946, after Hindemith heard her playing her own works, she entered Yale University on his recommendation (AB, composition, 1948).

Virtually all of Schonthal's study and much of her subsequent compositional career have taken place in situations of exile and in relative isolation from other composers and creative artists. To support herself and her family she played the piano in bars and wrote popular songs and music for TV commercials, and from 1952 held many part-time teaching positions and taught privately in New York. Schonthal is a prolific composer whose works are widely performed and recorded and consistently well received. Her many awards include a Delta Omicron International Award for her first string quartet.

Like others of his students, Schonthal struggled to establish her creative independence from Hindemith. Her music is expressionist, her forms ingenious. In Jocasta, a feminist retelling of the Oedipus story that was produced in New York (1998), both main characters are represented by an actor, a singer and a dancer. She conceives of music as a tapestry, 'a dense network of musical associations ... in which the individual elements are linked to one another in multiple, symbiotic relationships' (Helmig).

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(*selective list*)

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Orch: Conc. romantico, pf, orch, 1942; Pf Conc. no.2, 1977; The Beautiful Day of Aranjuez, hp, str orch, 1981, rev. 1983; Evening Music (Nocturnal Fantasy with Ocean Waves), 1992; Soundtrack for a Dark Street, orch, elec gui, 1994

Chbr and solo inst: Str Qt no.1, 1962; Sonata, vn, pf, 1962, arr. cl, pf, 1975; Sonata concertante (vc, pf)/(cl, pf)/(va, pf), 1973; 4 Epiphanies, va, 1975; Fantasia in a Nostalgic Mood, gui, 1978; Music for Horn and Piano, 1978, arr. hn, chbr orch, 1979; Love Letters, cl, vc, 1979; Letters to Cunegonde, cl, vc, 1979, rev. as Sonata in 2 Movts, vc, pf, 1989; Str Qt no.2 'in the Viennese manner', 1983, rev. 1996; A Bird's Song about ..., fl, pf, 1991; A Bird over Jerusalem, fl, pf, tape, 1992; Abendruhe mit süssem Traum, vc, pf, vib, timp, 1993, rev. 1996; Improvisation in 3 Interconnected Sections, vn, 1993; Fantasy-Variations on a Jewish Liturgical Theme, elec gui, 1994, rev. 1997; Abendruhe mit süssem Traum, vc, pf, vib, perc, 1996; Improvisation vc, 1997; Bells of Sarajevo, cl, prep pf, 1997; Divertimenti for Diverse Insts, duets and trios, 1997; Str Qt no.3 'Holocaust in Memoriam', 1997; Tristana, vn, pf, 1999

Vocal: 6 Early Songs (R.M. Rilke), S, 1939–42; 2 Songs (F. García Lorca), 1946; Hommage à García Lorca (García Lorca), S, fl, va, vc, hp, 1956, rev. 1993; 9 Lyric-Dramatic Songs (W.B. Yeats), Mez, chbr orch/pf, 1960; Totengesänge (Schonthal), S, 1963; By the Roadside (W. Whitman), S, pf, 1975; Songs of Love and Sorrow (various authors), S, pf, 1977; The Young Dead Soldiers (A. MacLeish), SATB, 10 insts, 1986; Six Times Solitude (Milne), S, pf, 1987, rev. 1990; Collages (from *Des Knaben Wunderhorn*), S, fl, 2 cl, 2 perc, vc, pf, synth, 1990; Wildunger Liederzyklus (I. Olbricht, L. Kottek), medium v, pf, 1992, rev. 1997; Die Mauer: vorher und nachher (Schonthal), nar, fl, vn, vc, pf/synth, perc, 1993; Trompeten Gesänge (Schonthal), medium v, tpt, vn, vc, pf, small drum, 1993; 3 Liebeslieder (Kottek), Mez, pf, 1994

Pf: Sonatina, a, 1939; Sonata, E♭, 1947; Sonata, b, 1950; Fiestas y danzas, 1961; Preludes in Blue, 1963; Nachklänge, pf with added timbres, 1971; Sonata brève, 1973; Variations in Search of a Theme, 1974; Gestures, 1978; In Homage of ... 24 preludes, 1978; Fragments from a Woman's Diary, 1982; Canticles of Hieronymus, 1975; Self-Portrait of the Artist as an Older Woman, 1991; 65 Celebrations, 1993–4; Heidelberger Fanfare and Variations, 1995–6; Japanese Sketches, 1997

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CATHERINE PARSONS SMITH

**Schönwald, Albert.** *See* SIKLÓS, ALBERT.

**School drama.** *See* SCHULDRAMA.

**School fugue.** *See* FUGUE, §7.

**School of English Church Music.** London college founded in 1927 and renamed the Royal School of Church Music in 1945. *See* LONDON, §VII, 4.

**School opera.** *See* SCHULOPER.

**Schools.** Music is one of the oldest of school subjects – the long tradition of musical studies as a valued component of a liberal or general education can be traced back to the earliest civilizations and classical cultures – yet its place in education has often been uncertain and sometimes the topic of controversy. At certain periods in history the performing arts have been thought of as social rather than educational activities, and therefore of only marginal significance in schools. On occasion, influential figures have voiced strong opposition to music on the grounds that the arts are mere entertainment and do not warrant attention in institutions where the chief concern should be the cultivation of intellectual capacity.

A survey of national educational systems reveals that it is now surprisingly rare to find schools where musical pursuits, of one sort or another, do not feature as part of the regular programme. In most countries children are likely to receive some type of musical instruction within the context of their general education. During the 20th century there was a worldwide expansion in instrumental tuition and increasing opportunities for pupils of all ages to participate in a range of corporate activities; many schools are known for their choirs, orchestras and bands, some of which perform to a very high standard. Even so,

provision is extremely variable both within and across systems. Opinion remains divided over the educational value of music; consequently, any consideration of its position in schools not only raises issues about how the subject is organized and taught, but also more general questions about the nature and purpose of education itself.



### *I. Ancient traditions*

The earliest types of schools, established in Egypt and the city-states of Mesopotamia during the 3rd millennium BCE, provided a strict form of vocational education and training for scribes and priests. These groups comprised an intellectual élite who, as guardians of knowledge and religious tradition, played a vital role in ensuring social and economic stability and the perpetuation of the culture. For the small number of children from the ruling classes chosen to receive a formal education, elementary programmes of study consisted of reading, writing, religion and mathematics; higher forms of education included practical sciences, law, medicine and astrology. To what extent musical studies might have formed part of school curricula is far from certain. Archaeological and historical research findings indicate that, in the Old World civilizations, vocal and instrumental performance together with dancing and drama featured strongly in rites and ceremonies; indeed, there is sufficient evidence to support the view that the arts constituted powerful forms of experience and meaning, and that musical activities often had greater social import than in modern times. However, the idea that education should reflect all aspects of the culture had limited relevance at a time when educational processes were necessarily utilitarian and bound up with the technical and religious demands of society. During the first Egyptian dynasties, singing and dancing of a devotional nature appear to have been given some attention in the upbringing of aristocratic and royal persons, but only as 'additional' pursuits. And in spite of their undoubted enjoyment of the arts, the Egyptian nobility always remained slightly nervous of active participation in music and dancing. Too much direct involvement could be dangerous since it might easily promote a certain weakness of character and even a tendency towards effeminacy.

Throughout the ancient world musical pursuits became specialisms; young men and women were trained, often as apprentices, to be professional performers and would have found employment in a variety of religious and secular settings. Liturgical practices called for systematic musical instruction. Ancient Sumerian texts reveal choir training in the temple of Ningarsu at Lagash as early as 3000 BCE; in Babylonian times (19th–13th centuries BCE) responsorial temple chanting became increasingly elaborate, and ceremonies also included instrumental elements which must have required expert tuition and direction. By the beginning of the New Kingdom in Egypt (1580 BCE) music was being acknowledged as a moral force, and it therefore acquired a new educational significance. Of course, those holding positions of power and influence demanded that young children be exposed to the sort of musical experiences that would foster virtuous behaviour; not surprisingly, programme content, and especially the song repertory, came under the strict control of the priesthood. During the Chaldean period (7th–6th centuries BCE) music became associated with the more academic and speculative studies of astrology and mathematics; it is possible that the emerging theories of harmonics were known in the late 6th century to Pythagoras, who travelled widely in Mesopotamia and Egypt.

Ancient Chinese education was always characterized by its essentially secular nature and strongly influenced by powerful groups of scholars. The concept of the educated man became the morally sensitive citizen who would serve his ruler faithfully, recognize his duty towards the people over whom he had authority, and be equipped with the administrative skills required for the task of government. Such a view may have underpinned educational practices well before the Zhou dynasty (1122–256 BCE). It became the foundation of the educational system established and disseminated in the 6th century BCE by Confucius and his followers, who, believing in the direct relationship between rigorous academic studies and harmonious social order, built on what they regarded as worthy scholastic traditions. The pattern of an ideal, school-based education, largely for the ruling classes but open to others who demonstrated an appropriate aptitude, focussed on the promotion of the six Virtues and the six Good Actions through the study of the six Arts; these comprised rituals, music, archery, charioteering, writing and mathematics. All elements of the Great Learning (*Daxue*) were essential components of an education which aimed at the harmonious integration of mind, soul and body, with the principles of harmony and order applying to the individual, the family and the state. Within the Confucian system corporate music-making was valued as a means of promoting the disciplined character. Dancing and singing fostered refinement, with the learning of particular dances becoming part of the educative process at certain key stages. It is likely that Confucius used folk and dynastic songs contained in the Classic of Odes (*Shijing*) for the purpose of instruction; tuition on flutes, bells, zithers and percussion also probably formed part of the curriculum.

Inevitably, parallels will be drawn between Chinese and Greek traditions. The education of the Homeric knight in arms and horsemanship, sports, dance, singing and instrumental performance may be compared to the Confucian pattern, but the Greek ideal (at its best) is the man of valour who is well informed, objective in his thinking, gracious of manner and appreciative of artistic beauty. For the Greeks, music and instruments were the invention and gift of the gods and therefore to be respected and cherished. From about 2000 BCE an extensive and sophisticated culture existed on the isle of Crete, where choral and instrumental music together with dancing became indispensable features of both religious and secular ceremonies and festivals. Crete was well known for its rich artistic life. Lycurgus, the partly mythical legislator, is said to have introduced many of its traditions to Sparta, and musical activity flourished during the 7th century BCE. Spartan musicians and music teachers of the period enjoyed a high reputation throughout the Greek world. The preservation of the heroic past through song was central to the process of education, often for both boys and girls, and the growth of choral instruction probably contributed to the establishment of schools. Even during the harsh years of the 6th century when Spartan education was highly militaristic, musical studies remained important, though as an aspect of character training rather than a form of aesthetic experience.

Playing the lyre, singing and dancing continued to be included in a course of instruction designed for the purpose of moulding the young citizen. The fact that music was retained as part of the educational process in such unlikely circumstances is an indication of its deep significance in the ancient Greek psyche.

From the 7th century BCE the education of the Athenian youth included dance and choral singing as well as tuition on the lyre and aulos. The learning and performing of heroic songs accompanied by the lyre was a long-established custom and was valued as both a musical and a spiritual experience. Methods of teaching relied largely on imitation and repetition, with the education of the aristocracy usually being provided for on an individual basis; group tuition for a wider middle-class population became increasingly common and well established by the 5th century. Plato's emphasis on the value of musical studies is well known and is frequently cited by present-day educationists as a justification for the subject within the curriculum, although presumably few would subscribe to the metaphysical and social aspects of his educational theory. It is also necessary to recognize that the Greek *mousikē* often has a wider meaning, but references to melody and rhythm clearly denote music in the modern sense. In the Platonic scheme, education of the Guardians would focus in the early years on literature, music and gymnastics with the ultimate aim of producing the balanced, well-rounded and reasoning individual. Association with artistic beauty during childhood would prepare the student, almost unconsciously, to recognize and value the beauty of reason itself (*Republic*, iii, 401). Music also served an important social function since it contributed to the formation of character (*ēthos*). Consequently, at the Academy certain types of music were favoured and others proscribed; words of songs had to be carefully chosen and combined with fitting mode and rhythm so as to foster courage and moderation and avoid the possibility of corruption. Like Plato, Aristotle saw music as having the power to 'induce certain conditions of the mind', but he offered a broader and less prescriptive view of musical education based on two guiding principles. First, in the Lyceum, music should be regarded not as useful or necessary, as reading and writing were, but as a way of providing an occupation for leisure (*scholē*). This was no mere recreation but an activity which could be regarded as 'elevated and gentlemanly' and involved working at something intrinsically worthwhile. Secondly, singing and the playing of the lyre and kithara would enable the individual to make properly informed musical appraisals: 'it is difficult, if not impossible, for those who do not themselves perform to become good judges of others' (*Politics*, viii).

Plato and Aristotle were committed to preserving what they regarded as a noble tradition of non-specialist pursuits and saw no educational merit in the growing tendency towards individual instrumental virtuosity, much acclaimed in musical circles. As aristocrats, they emphasized liberal studies and the development of persons; they thoroughly opposed any form of specialized education directed towards some extrinsic end such as a career in politics. Many of their ideas came to fruition during the Hellenistic age, although practical music lost its earlier significance and was replaced by studies in rhetoric. Choral singing remained popular, but the teaching of music as a discipline tended to become increasingly theoretical. The focus moved to a study of Pythagorean principles which would be further developed as a component of the medieval Quadrivium. Aristoxenus, a pupil of Aristotle, and one of the most important of the Greek music theorists, regretted that harmonics had assumed such a place in education and at the expense of practical activities; once again, music-making became more the business of the professional and remained so during the Greco-Roman period.

Roman attitudes towards music in a system of education founded on family values, the interests of the state, a respect for the great figures of the past and military training, were always markedly different from those of the Greeks. Schools had existed from the 5th century BCE, but it is unlikely that musical studies formed part of the curriculum until some 300 years later when Greek ideals started to influence the outlook of the Roman conquerors. Some pupils received music theory lessons and kithara tuition. Music was never compulsory, although it appears to have been taken quite seriously since pupils who opted for the subject were required to sit for regular examinations. Musicians enjoyed a relatively high status in Roman society and teachers received good salaries. Nevertheless, the aristocracy looked upon music with some reservation since it continued to be regarded essentially as a form of entertainment provided by professional performers. Consequently, musical pursuits could hardly be considered suitable in the education of upper-class young men destined to assume positions of authority. Women of noble families might sing and play instruments, but only in a limited and modest way. By the beginning of the Empire, however, many wealthy Romans had come to regard instrumental performance as a skill worth cultivating. Nero, Hadrian, Verus and Commodus were all accomplished amateurs; their public commitment and approval must have further raised the status of music and musicians. Even so, practical music-making received little attention as an educational activity; it was theoretical music that became the focus for more serious studies.

## *II. From the Middle Ages to the end of the 18th century*



1. CHRISTIAN EDUCATION. There was a tendency among members of early Christian communities to view the 'old' classical education with a certain suspicion because of its association with the study of what was judged to be a pagan mythology. In consequence, the first monastic schools did not offer a liberal education but concentrated mainly on an ascetic form of moral and spiritual training. Other groups within the church, particularly the Christian Platonists, emphasized the need for scholarly studies as a necessary means of cultivating a mature and deeper understanding of the faith. Although practical music was not valued as it had been by the Greeks, and therefore seldom featured in formal courses of instruction, the Judeo-Christian tradition of psalm and hymn singing always provided an important medium for worship; and the founding of the Schola Cantorum in Rome during the 4th century ensured firm and lasting connections between music, the liturgy and education. The song schools subsequently set up throughout Europe for the purpose of disseminating Roman church music were to have a permanent effect on the general development of music teaching in educational institutions.

Between the 5th and 8th centuries frequent invasions led to the partial collapse of the Western Empire, and a consequent decline in educational provision, but even in those dark and troubled times Christian scholars kept alive and promoted classical learning. Following Martianus Capella, Boethius and Cassiodorus in Rome, Isidore in Spain and Bede in England re-emphasized the fundamental importance of the seven liberal arts and the special value of music in philosophical and theological studies. Boethius (*c*480–*c*524), a key figure in the evolution of musical education, translated a number of Greek philosophical writings and thereby forged a link between classical ideals and medieval thinking. In the celebrated treatise *De institutione musica* he establishes the distinctions between *musica mundana*, *musica humana*and *musica instrumentalis*. Music is an essential part of the human condition and a means of blending soul and body: 'music is so naturally united with us that we cannot be free from it even if we so desired' (bk 1, 181). In the spirit of Plato, Boethius draws attention to music's power to ennoble or corrupt, and therefore advocates for educational purposes the experience of those modes which are 'vigorous and simple'. But the highest form of musical study is 'rational speculation' – that is, gaining knowledge of universal harmony through the faculty of reason. Thus music studies became theoretical or, more precisely, numerical. The writings of Boethius were acknowledged as standard texts and had a major impact on the teaching and learning of music for at least 1000 years.

Missionary teachers trained in Rome founded schools in Ireland, England and other parts of Europe. Monastic and song schools often existed side by side. In the former, prayers, contemplation and the learning of Latin grammar constituted the core programme, although even at the most austere institutions a certain amount of instruction and practice in the singing of the services was often part of the course of study. Famous song schools were established at Canterbury, York, Metz and Rouen, with rigorous choral and liturgical training as the central components of the curriculum. Until the Reformation such schools were necessities for all monasteries and cathedrals. Life for the students was often hard and highly disciplined. A demanding schedule of services and basic academic studies left little time for any sort of recreational activity: choristers needed to be fully acquainted with liturgical practices and procedures, and a relatively complicated repertory of psalms, antiphons, Ordinaries and Propers had to be learnt by rote. It was not until the 11th century that music teaching and learning moved away from a purely oral and aural tradition.

The general instability of society during the early Middle Ages adversely affected academic standards in the schools for clergy. On his accession to the Frankish throne in 768, Charlemagne determined to improve the scholastic achievements of those in holy orders. Musical reforms featured as part of the development plan and included the creation of several new song schools. In his capitulary of 789 Charlemagne charged that the 'psalms, the notes, the chant' should be taught throughout the kingdom. In order to realize his aims he imported foreign scholars, one of the most illustrious being Alcuin (*b c*735) of York, whose reputation as a teacher and a man of letters was well known throughout the Christian world. Serving as master of the Palace School and later as abbot of Tours (796–804), Alcuin organized monastic schools for clergy and laity. Steeped in classical principles, he naturally subscribed to the view that strong minds would heighten understanding of the scriptures. Consequently, his educational programmes focussed on a thorough and systematic study of the seven liberal arts, thereby establishing the Trivium and Quadrivium as the standard curriculum for medieval institutions. Alcuin placed stress on the need for preparation in liturgical chant as part of a priest's education, but it is apparent that he valued theoretical and practical music as a means of enhancing not only worship but also the quality of daily life. The tradition of scholarly and musical pursuits continued to be promoted by his pupils, especially at the monasteries of Ferrières, Auxerre, St Amand, Reichenau and St Gallen.

After Charlemagne the empire suffered further destabilization as a result of renewed invasion and internal conflicts. In spite of the damaging consequences for education and educational institutions, the monks maintained an interest in theoretical music and the practice of psalmody, and constantly strove to improve standards of worship. Some taught choristers to sing intervals using the monochord, and a number experimented with various types of notation. The Benedictine Guido of Arezzo (*c*991–1034 or later) made an important contribution to the development of the notational system with the extension of the staff, and through his far-sighted use of solmization choirboys came to read melodies accurately. Musical instruction, often based on question and answer methods, expanded to include the study of the modes and mensural notation. Guido's creative innovations were to influence the teaching of music for the following six centuries, and his pedagogical techniques formed the basis of the movable *doh* system, which was to become an integral part of various teaching methods in the 19th century and beyond.

The founding of universities throughout western Europe from the 12th century onwards led to an increase in grammar and song schools; many were associated with cathedrals, collegiate churches and chantries as well as the universities themselves. Schools were also endowed by craft and merchant guilds, and some were attached to hospitals. With a growing secularization of education, musical studies in the grammar schools were often reduced; however, theoretical music remained part of the Quadrivium, and the need to prepare pupils adequately for the divine services meant that a certain amount of liturgical singing continued to be included in the curriculum. For boys of high rank education often took place at the courts of the nobility. Here the aim was to inculcate the intellectual, personal and social qualities expected of the worthy Christian knight. In addition to classical studies, instruction typically included singing, lute playing and poetry reading; such practices were in keeping with the rise of humanist thought at the end of the Middle Ages. The notion of artistic accomplishment as a mark of the educated aristocrat finds full expression in Baldassare Castiglione's *Il libro del cortegiano* (1528).

2. Renaissance and Reformation. The Renaissance ideal of the educated man as one who would display a sense of grace and elegance as well as good artistic taste gained wide approval throughout Europe. In a desire to move away from medieval principles and the influence of the church, educational innovators sought to combine classical learning with the needs of contemporary society. Music teaching tended to focus more on practical than on

speculative studies. The Spanish humanist and teacher Juan Luis Vives (1492–1540), a pupil of Erasmus but with a broader educational vision than his famous master, commended the study of music and declared that young men should receive both theoretical and practical tuition (*Tradentis disciplinis*, 1531, bk 4, chap.5). Vives visited England on several occasions, and his ideas led to the introduction of musical instruction in a number of the prominent new grammar schools. Richard Mulcaster (1530–1611), headmaster of the renowned Merchant Taylors' School in London, was one of several leading educational reformers who advocated singing, together with tuition on the virginals and lute, as part of a liberal curriculum. In his educational treatise *Elementarie* (1582) Mulcaster outlined a comprehensive programme, and his classically inspired views on the content of education might have appeared to augur well for the future development of musical instruction in English schools. However, religious and political conflicts were having dramatic effects on educational policies and practices. One outcome of the Reformation was that provision for music started to decline, largely as a result of the closure of song schools and institutions associated with monasteries and chantries. Choir schools attached to the Oxford and Cambridge colleges, St George's Chapel, Windsor, and a number of other foundations were not affected, but for the majority of those young people to whom schooling was available opportunities for learning music were severely curtailed. In spite of Mulcaster's vision and enthusiasm, the grammar schools, apart from such notable exceptions as Christ's Hospital and Penrith Grammar, had neither the resources nor the inclination to include music in their curricula.

Although the Reformation can be said to have inhibited the growth of school music teaching throughout England, the situation in other Protestant countries proved to be markedly different. Because of the close bond between church and community, music became a foundation subject with singing and worship forming a central part of the regular curriculum in Lutheran and Calvinist schools. Philipp Melanchthon, who was charged with the organization of the Lutheran educational system, ensured proper and systematic musical instruction with lessons usually being held during the first hour after the midday meal. For Luther, music was not only essential to the praise of God but worthwhile in itself, and a powerful spiritual activity which could ward off the forces of darkness. A fine example of the expected course of study is Martin Agricola's *Ein kurz deudsche Musica* (1528). Intended for the boys at the Lateinschule in Magdeburg, the programme comprises musical theory and progressive exercises to be followed over a period of ten years. The importance attached to music as both a curriculum subject and an extra-curricular pursuit in the Lutheran schools was to have a powerful influence on national musical developments over the following two centuries.

School music teaching in Catholic countries from the mid-16th century often remained tied to medieval practices. The French and Spanish choir schools maintained high standards, and curricula included counterpoint studies and instrumental tuition, but in such rural areas where schools existed provision for music varied considerably and was often little more than singing by rote. In Bohemia, a country with strong musical traditions, choral training and instrumental teaching were both regular components of the school programme, and all elementary teachers were expected to have a certain level of musical expertise. At the Ospedale della Pietà in Venice, founded during the 16th century, orphaned and abandoned girls were educated at the city's expense, with talented students receiving intensive vocal training and instrumental tuition. Vivaldi composed orchestral and choral works for them, and the high standards achieved by the *figlie di coro* were widely recognized and applauded. Edward Wright, a British visitor during the 1720s, spoke highly of the music in the school, and Charles Burney was impressed by performances he attended some 50 years later. Burney also commented favourably on the fine singing of choirs for poor children in southern Germany established by members of the Jesuit order. The Jesuits are not generally known for an interest in the arts, and it is sometimes suggested that they were contemptuous of music. In fact, musical studies related to liturgical practices prospered during the 16th century at the Collegio Germanico in Rome. Music was never a standard subject in the Jesuit pre-university schools, but extra-curricular dramatic productions involving music became very popular especially in Italy, France and the German-speaking Catholic states. By the middle of the 17th century there were over 300 Jesuit schools throughout Europe at most of which it became common practice to stage a play, usually based on a biblical story or the life of a saint, at some stage of the academic year. Songs and choruses, often with orchestral accompaniment, that brought together opera and church music styles, and even ballet at times, became important features of these productions, many of which were technically innovatory and elaborate. The Society of Jesus was always a controversial order and a strong Counter-Reformation force. Dramatic performances had educational, religious and propagandist functions, but through these presentations students and a wider congregation remained in contact with music. As part of their overseas mission the Jesuits introduced music and drama in Brazil, Venezuela, Peru and other Latin American countries during the 16th and 17th centuries.

3. 17TH AND 18TH CENTURIES. Although the teaching of music in English schools received little support during this period, Renaissance ideals continued to influence the middle and upper classes. Singing and instrumental competence, especially for young women, came to be regarded as desirable social skills. Such publications as Morley's *Plaine and Easie Introduction* (1597) and Charles Butler's *Principles of Musik* (1636) were welcomed by amateurs as useful introductions to practical music and remained popular for almost two centuries. However, English educational thought during the Enlightenment years was characterized by utilitarian and materialistic tendencies. The arts were often looked upon as mere diversions, and some people considered musical activities to be trivial and time-wasting. John Locke's decision to give 'last place' to music in his list of accomplishments (*Some Thoughts concerning Education*, 1693) illustrates the changing attitude of many British academics. Even Burney, nearly 100 years later, was describing music as nothing more than 'an innocent luxury, unnecessary indeed to our existence' ('Definitions', *A General History of Music*). Similarly, Cardinal Newman thought of musical activity as a pleasant recreation but not educational since it did not 'cultivate the intellect' (Discourse VI, *Discourses on the Scope and Nature of*

*University Education*, 1852). These attitudes have been remarkably influential, and it could be argued that, in spite of subsequent advances during the 19th and 20th centuries, such views continue to permeate modern educational thinking and contribute to music's relatively lowly status as a curriculum subject.

The Pilgrims and Puritans arriving in the New World during the first decades of the 17th century organized schools to provide basic instruction in reading and religion. They brought with them a tradition of worship that included singing, and they valued music as a secular pursuit. But education had to be practical and directed towards survival in a frequently hostile environment; consequently, there was no place for music as a school subject. By the beginning of the 18th century, however, a concern for better congregational singing, in a rapidly expanding society, led to the formation of singing schools in New England, New York and Pennsylvania. These consisted of occasional classes conducted by peripatetic instructors in churches, people's homes or whatever other accommodation might be available. As well as vocal training the teacher dealt with rudiments of music and sight-reading. The singing-school movement, which marked the beginnings of North American music education, appealed to large numbers of the population and continued in some places into the early years of the 20th century.

In spite of the popularity of amateur music-making throughout Europe the 18th century could not be described as a period of growth with regard to school music. Negative attitudes were by no means confined to England, and some of the previously flourishing European centres were fast declining. Music in the German Lateinschulen was often impoverished and marginalized as a result of an emphasis on languages and sciences. The content of educational programmes reflected growing business and commercial interests and the arts subjects suffered neglect. There were, of course, important schools that were well known for their musical traditions, one of the most notable being the Thomasschule in Leipzig. Even so, when Bach was appointed Kantor (1723) he found social, professional and financial conditions far from satisfactory. Schools for the poor in Italy and France that had previously concentrated on music now turned their attention to other matters.

Towards the end of the century the idea of universal education and the need for national systems was attracting support from an increasing number of politicians and social reformers. Such a policy had been widely advocated by several leading intellectuals for well over 100 years. The most significant figure was the religious leader and educational theorist Jan Ámos Komenský (1592–1670), who had outlined plans for universal primary and secondary education in which music would play a major part at all stages. Although Komenský's proposals had been well received and were influential in several countries, it was not until the 19th century that serious attempts were made, on a wider scale, to translate these educational theories into policy and practice.

### *III. From the 19th century: the growth of music in schools*

1. National systems of education. 2. 19th-century methods. 3. 20th-century innovations. 4. Postwar developments. 5. Theory, research and curriculum development. 6. Professional issues.

1. National systems of education. During the 19th century most European governments started to assume greater responsibility for educational policy and provision and subsequently established national systems. At a time of rapid industrial advancement, basic literacy and numeracy became a priority for the growing numbers of people engaged in new types of employment, but universal education was seldom conceived as a purely instrumental enterprise. Emerging theories and ideologies led to fundamental changes in attitudes towards children, the nature of teaching and the purposes of schooling. It was in a climate of social reform and educational expansion that music became established as a school subject and the foundations were laid for modern patterns of curriculum organization and teaching.

Links between religious and educational practices remained strong at the beginning of the century. In Russian elementary schools, for example, the reading of the scriptures and practice of liturgical chant were curriculum requirements after legislation of 1819. Church leaders, especially those in Britain, the USA, Denmark, Norway and Sweden, regularly referred to the need for school singing classes as a way of improving congregational participation at divine worship. Certainly, contemporary accounts portray standards of singing as being depressingly low, and no doubt many people of a musical disposition would have agreed with Thomas de Quincey's cynical observation that 'the psalmody in most [English] parish churches is a howling wilderness'. There is evidence to support the view that the teaching of music did have some positive effects on the quality of congregational singing in Britain and America, but to what extent the reformers achieved their goals is debatable. Nevertheless, the almost unquestioned acceptance of a correlation between class singing in schools and enhanced church worship continued to influence the choice of lesson repertory for at least the next 150 years.

For many 19th-century European reformers, musical studies were associated with the strengthening of moral values and the improvement of social behaviour. In his *Manual of Instruction in Vocal Music* (1833) the Englishman John Turner set out to clarify the rudiments of music as a way of assisting people to understand and perform church music, but he also saw the study of music and engagement in musical activities as healthy leisure pursuits for the working classes which could provide much needed alternatives to the 'vicious indulgences' of the day. Music was thus conceived as a useful agent of social change and control and as such warranted a place in elementary education. Related to moral development was the notion of transfer of learning. Goethe, proposing a type of education suited to the 'new' times in *Wilhelm Meisters Wanderjahre* (1821–9), argued that the study of music could be a way of cultivating not only moral awareness but also ability in writing and number. Similarly, the French music teacher Guillaume Louis Bocquillon Wilhem held that children who have learnt music exhibit 'greater powers of application' as well as the agreeable personal qualities of courtesy and good conduct (*Manuel musical*, ?1836). That the study of music is of benefit to general academic performance is a theme that appears frequently in 19th-century educational writings. It is a compelling 'theory', and one that continues to receive support from musicians and educationists. Music was also valued as a way of preserving the cultural heritage and promoting a

sense of national identity. This was particularly so in east European states, although the practice of singing nationalistic and patriotic songs appealed to many politicians of the period.

Ideas about the importance of musical experience as part of a general education received endorsement from Jean-Jacques Rousseau, Johann Heinrich Pestalozzi (1746–1827) and F.W.A. Froebel (1782–1852), all of whom had a strong impact on educational thought and policies. Music, in their schemes of 'child-centred' education, was valued not so much for its possible contribution to moral development, but as a form of experience and self-expression in an education designed to extend children's intellectual potential, imaginative powers and sense of the aesthetic.

2. 19TH-CENTURY METHODS. Many of the group teaching methods of the 19th century were informed by three basic principles derived from the theories and practices of Rousseau and Pestalozzi. First, the acquisition of musical literacy skills was regarded as prerequisite to the growth of musical understanding. Secondly, sounds were to be introduced before symbols. Thirdly, children needed a form of instruction suited to their age and stage of intellectual maturity; this usually involved the use of an 'interpreting' notation such as Rousseau's figure system. These various ideas influenced the methods of the Swiss teachers Michael Traugott Pfeiffer and Hans Georg Nägeli and also Carl August Zeller (1774–1846) in some of the German states. The American educator Lowell Mason, inspired by Pestalozzian principles, played a prominent role in establishing music in public schools between 1830 and 1860. As a result of Mason's determined advocacy the Boston School Committee (1838) included music as a regular elementary-school subject on the grounds of its intellectual, moral, physical and recreational benefits; other major American cities gradually adopted a similar policy.

French methods for teaching sight-singing were often based on the rather more formal and traditional approach of Wilhem, who employed monitors to instruct groups using carefully graded songs and exercises. He achieved much success in popularizing sight-singing throughout France; British administrators and educationists, impressed by the methods of continental teachers, invited John Hullah to introduce programmes of musical instruction in schools and teacher-training institutions. Hullah modified the fixed-*doh* system of music reading used by Wilhem and organized classes for teachers and pupils across the country; his stylish demonstration lessons proved highly successful and generated considerable public interest. As a teacher and school inspector Hullah made a notable contribution to the founding of class music teaching, and his ideas were also taken up by the Australian educators William Wilkens and George Allan. However, Hullah's much publicized method was eventually superseded by those that made use of the seemingly more manageable movable *doh*. The French challenge to the fixed *doh* came from the pedagogy devised by Pierre Galin and further developed and promoted by Aimé Paris with his sister Nanine and her husband, Emile Chevé. Galin employed a figure notation similar to that of Rousseau, and the GALIN-PARIS-CHEVÉ METHOD was adopted throughout Europe for over 50 years. It found particular approval with teachers in Scandinavian countries, where hymnbooks were often published in figure notation. One of the lasting innovations of the method was the LANGUE DES DURÉES, or 'French time names' as they are now known, which have been incorporated into several other teaching systems. The best-known literacy methodologist of the 19th century, and probably the most influential, was John Curwen. A 'progressive' educator of great insight but without specialist musical expertise, Curwen drew on and adapted a number of teaching techniques, especially those concerned with pitch discrimination evolved by the Norwich schoolmistress SARAH ANNA GLOVER and published in her *Scheme for Rendering Psalmody Congregational* (1835). TONIC SOL-FA became the standard method not only throughout Britain, but also in many Australian, Canadian, American and South African schools; at a later stage teachers in Switzerland, Germany and Denmark used it in a revised form. The method has been supported by amateur and professional musicians throughout the world, although like all systems which rely on an 'interpreting' notation it is not without its opponents and critics. Advocates of Tonic Sol-fa usually maintain that criticisms arise out of misunderstandings over the aims of the method and the purpose of the alternative notation. The publication of the *New Curwen Method* by the Curwen Institute in 1980 suggests that, for those who subscribe to an approach to music teaching which emphasizes the cultivation of aural and literacy skills as central to the furthering of musical understanding, Curwen's principles are still relevant and practicable. Internationally, opinion is divided over the use of fixed and movable *doh*; where the latter is not accepted, the Curwen system and others like it have no place in the schools.

By the end of the 19th century class singing and music reading were 'officially' established elementary-school activities throughout Europe, Australia, New Zealand, Canada and the USA. Repertory had become more inclusive and less dominated by church music. However, the inconsistency of provision is clearly shown in reports by Hullah (*Time and Tune in the Elementary School*, 1874) and John Spencer Curwen (*School Music Abroad*, 1901), who travelled widely to investigate the state of music teaching. In England, Belgium, Switzerland and Bohemia they found that the teaching of sight-singing skills, using a variety of methods, received much attention. German schools were giving less time to music as a curriculum subject: although compulsory at the primary level, lessons were often little more than the singing of chorales and folksongs learnt by rote. Among reformist and innovatory educationists there appeared to be a growing realization that music curricula required an injection of new ideas; there was also a need for clearer aims, as well as improved content and methods and better forms of organization.

3. 20TH-CENTURY INNOVATIONS. The Swiss musician and educator EMILE JAQUES-DALCROZE provided a different approach and attitude to group music teaching through his system of 'gymnastique rythmique' (eurhythmics). Finding traditional conservatory forms of training mechanical and uninspiring, he devised exercises that would help students to respond physically and aesthetically to music and thereby gain a genuine 'feeling' for the discipline as well as conventional skills. Jaques-Dalcroze's ideas were adopted by his followers for school use in several countries and continue to be employed, often in modified forms such as music and movement and creative

dance. A thriving Dalcroze Society with branches in several countries ensures that the original principles and methods are still widely disseminated.

In the USA a broadening of music programmes followed the rise of the appreciation movement. Listening to music, in addition to singing and the learning of music reading skills, became more practicable with the invention of the gramophone. In 1911 the Victor Gramophone Company invited Frances E. Clarke, a practising school music teacher, to prepare special recordings and teaching materials for use in elementary- and high-school classrooms; thus began a new era of school music teaching. In Britain the distinguished educator Stewart Macpherson, who was committed to what he called discriminating listening, argued in favour of teaching music as a 'language and a literature'. His seminal publication *Music and its Appreciation* (1910) sets out detailed principles of 'true listening' and how it may be achieved through structural analysis of works and a knowledge of their historical and social contexts. While the appreciation movement undoubtedly added a new dimension to music curricula, it has also been regarded as one of the causes of those disparaged lessons which focus on facts and information rather than direct musical experience. That, of course, was never the intention of Macpherson and his colleagues. The turning of class music lessons into a form of silent 'musicological studies' is probably due to a number of factors, one of which may be an attempt by some members of the teaching profession to improve the academic status of the subject. Listening to music was further advanced by the advent of broadcasting. The BBC, founded in 1922, soon established music programmes for schools, as did its Australian counterpart. Broadcast music lessons on radio and television remain an important resource for many teachers. In Japan, for example, educational broadcasts are nowadays closely linked to the National Course of Study and planned to complement class programmes. The percussion band, introduced into English schools by Marie Salt in 1909, was also associated with the appreciation movement; this popular form of class music-making, warmly commended by several eminent members of the musical establishment, again increased the scope of the subject.

During the 1920s in Britain Margaret James encouraged the making and playing of bamboo pipes; these activities were taken up with much enthusiasm especially by elementary-school teachers. At the same time, the revival and reconstruction of the recorder by Arnold Dolmetsch and its introduction into schools by Carl Dolmetsch and Edgar Hunt heralded an innovation that was to have a permanent effect on music teaching worldwide. In the USA Satis Coleman (1878–1961) related the making of instruments to activities which would enable children to participate creatively in music. The notion of creativity also featured in the teaching methods formulated by the British educators Thomas Henry Yorke Trotter and Walford Davies, both of whom maintained that by making their 'own' music within a structured framework pupils would gain in apprehension of the musical language and its expressive qualities.

The expansion of school choirs, bands, orchestras and instrumental tuition during the early part of the 20th century constituted another important stage in the growth of musical education. Instrumental tuition had been offered in Austrian schools since the beginning of the 19th century, and even earlier in those of Bohemia, as Burney noted on his travels during the 1770s. So impressed was he by the number of students receiving instruction on a range of orchestral instruments that he referred admiringly to that country as the 'conservatoire of Europe'. School bands and orchestras became widespread in American high schools and part of the regular school programme with students eventually gaining high-school graduation credit for choral and instrumental activities. British 'public' (independent, private) schools started to make provision for instrumental teaching during the latter part of the 19th century, and many formed choirs and orchestras. Music was rarely taught as a class subject. Musical activities were strictly extra-curricular and conducted out of school hours, thereby reinforcing the view of music as a desirable social accomplishment but not a serious part of education. Opportunities for children to learn keyboard and orchestral instruments have been gradually extended throughout the British state system, with tuition being provided by visiting, or peripatetic, teachers employed by local education authorities, the schools themselves or an agency offering an instrumental teaching service. Many countries adopted a similar policy in the second half of the 20th century; this has led to the formation of local and national youth orchestras and bands, some of which perform to a near professional standard. Such musical achievements have received recognition and acclaim well beyond the educational community. However, some music educators express concern that because high-level performance groups are the public image of school music there may be a tendency to invest time and resources in these areas and neglect other equally important components of the subject programme.

4. Postwar developments. In the years following World War II the teaching of music in many countries has been much influenced by two composer educators, Orff in Germany and Kodály in Hungary. The *Orff-Schulwerk* system brings together choral singing, aural training, movement, improvisation and activities that use specially designed pitched and non-pitched percussion instruments. Orff himself described *Schulwerk* as a 'wild flower', meaning that it was never part of any preconceived plan but a series of teaching ideas that prospered in advantageous circumstances. Five books of teaching materials, *Musik für Kinder* (1950–54), exemplify ways of making what is called 'elementary music'; this is not 'easy' music but a style which utilizes 'basic elements' and is practicable and challenging for children. The various arrangements of folksongs and traditional melodies are intended as models or suggestions for teachers rather than a comprehensive scheme. Staff at the Orff Institute in Salzburg continue to offer courses publicizing the composer's ideals and pedagogical strategies. Kodály's principles of music teaching are in many ways similiar to those of Orff, but the Hungarian's approach is more fundamentally choral. Concerned with the development of inner hearing and musical literacy, and determined to improve the musical life of the nation, Kodály drew on his country's folksong tradition, which he combined with art music using the pitch teaching principles of Curwen, hand signs and the rhythmic language of the Galin-Paris-Chevé movement. The books of songs and exercises known collectively as the 'Kodály choral method' (although Kodály, like Orff, never fashioned any method) have transformed music teaching in Hungarian schools and made their mark on

the country's musical and educational institutions at all levels. Worthy of comment in the present Hungarian system are the music schools, which provide a specialized training for selected children at both primary and secondary levels within the context of a general education. Standards of singing and aural training are outstandingly high, and the schools have earned their reputation as centres of excellence in music pedagogy. Another educator who has had a worldwide influence is the American Justine Ward (1879–1977). Her system combines vocal, pitch and rhythm training with creative work and incorporates a distinctive use of bodily gesture and movement. The method is intended primarily for use by non-specialist class teachers of young children and is used widely throughout Europe, East Asia, Africa and Latin America. These three systems of class music teaching are underpinned by the strong conviction that musical education should be available to all pupils and not merely the specially talented. This viewpoint has been constantly emphasized by most modern music educators, who have been anxious to dispel the mistaken yet commonly held belief that musical activity can be profitably undertaken only by those with a particular aptitude.

During the 1960s and 70s a number of educators introduced styles of music teaching that concentrated on creativity and composition as integral parts of general music programmes. It was suggested that children should be given the opportunity to explore the basic materials of music and express their musical ideas; this often involved types of music-making that did not depend on pupils having acquired notational and technical skills. George Self (*New Sounds in Class*, 1967) and Brian Dennis (*Experimental Music in Schools*, 1970), both teachers and composers, designed materials and activities, often using graphic notation, which could be related to contemporary music and especially the styles of the avant garde. A similar rationale informed other initiatives such as the American Contemporary Music Project (1971) and the Composer-in-Schools scheme in New Zealand. The Canadian composer R. Murray Schafer, in his publications *The Composer in the Classroom* (1965) and *Ear Cleaning* (1967), encouraged teachers and pupils to ask searching questions about the nature of music and musical experience and investigate the 'sound environment' as ways of identifying material for use in composition. One of the most celebrated and original publications of this period was *Sound and Silence* (1970) by the composers John Paynter and Peter Aston, who were members of the music staff at the University of York. They outlined a number of creative projects, covering a variety of musical styles and traditions, and recommended group and individual composition activities. Teachers responded positively to these various innovations, and 'creative music-making' became an international movement. As with all new forms of pedagogy there was often misinterpretation and misunderstanding of underlying principles. Innovators were frequently accused of being unclear about their aims; some teachers felt unsure of contemporary musical trends, while others found it difficult to change role from instructor to facilitator. Although creativity in music education remains a contentious issue, the idea that all children should have experience of composition as part of their musical education has gained universal approval and owes much to the highly imaginative curriculum developers of the 1960s and 70s.

Sociological theories of music and musical meaning have had some bearing on the choice of curriculum content and methods of teaching. Among others, John Charles Shepherd, Graham Vulliamy, Phil Virden and Trevor Wishart (*Whose Music? a Sociology of Musical Languages*, 1977), drawing on the 'new' sociology and the sociology of knowledge, challenged long-held assumptions regarding the supremacy of the 'classical' traditions. They attempted to demonstrate that what is considered to be worthwhile music is determined largely by those in positions of control or power, and proceeded to argue that many types of popular music deserved much more serious attention from members of the musical and educational establishments. Ethnomusicologists with an interest in music education have pointed to the wide diversity of styles and genres that constitute the world of music and contributed to thinking about the content of school programmes; their views have been particularly welcomed in those countries where there is a variety of cultures and ethnic groupings and a strong commitment to the ideal of education in, and for, a pluralist society. Recognition of indigenous traditions and new ideas regarding what 'counts' as music have also highlighted the dominance of Western conceptions of music education and the realization that these do not necessarily have a universal applicability.

Another factor determining curriculum content has been the move towards teaching music as part of a combined arts programme. Various strands of thinking inform this type of curriculum organization. It is frequently suggested that teachers of music become isolated and have much to learn from the more adventurous pedagogical strategies adopted by their colleagues in other arts disciplines. Some educators emphasize the arts as a realm of meaning or form of knowledge and point to the procedural and conceptual connections between music, visual art, dance, film studies and literature. Such a view is promoted by the British writers Malcolm Ross (*Arts and the Adolescent*, 1975) and Peter Abbs (*Living Powers*, 1987), who argue (though in different ways) that the arts constitute a unity, with each discipline representing a form of aesthetic understanding. One consequence of this position is that in some schools music teachers are members of subject teams and work collaboratively with staff in 'expressive' or 'creative' arts departments. The principles and practices of combined arts teaching raise aesthetic, pedagogical, professional and managerial issues that generate wide-ranging discussion and much disagreement within the music teaching profession (see §5 below).

Music teaching in schools reflects not only changing theoretical perspectives and methodological innovations but also the growth and availability of new resources. Sound and video recordings provide access to an ever widening repertory; new electronic instruments enable pupils to engage in a greater variety of performance and compositional activities. Remarkable technological developments have led to great changes in organization and practice. Personal computers with MIDI connections to electronic keyboards provide facilities for sequencing, editing and notating, and offer radically different forms of music presentation, instruction and learning. Opportunities for musical studies through networks and computer conferences are relatively unexplored at the school

level but will probably lead eventually to completely new styles of teaching. The technological revolution appears to be generally welcomed by music teachers, although some express the concern that traditional yet valuable types of musical experience may be overlooked or simply discarded; this could lead, it is argued, to the neglect of conventional skills, so inhibiting and even stifling creativity and imagination.

At the end of the 20th century there were many more initiatives designed to enable children to be in more direct contact with professional musicians. Orchestral and choral concerts for young people were successfully introduced in Britain, the USA and Australia during the 1920s by Robert Mayer, Frederick Stock and Bernard Heinze, and there are now greater opportunities for children to experience high-level professional performances at first hand. Over a long period many composers have taken an interest in music for schools and contributed to what is now a large and popular repertory of works for young performers. More recently professional orchestras and opera companies have developed educational departments and outreach programmes that allow their members to work regularly with children and teachers. School and community projects that draw on the expertise of those in the fields of jazz, pop, rock and non-Western musics provide experiences that further enrich the normal curriculum programme. On the whole these various initiatives are having beneficial effects and augur well for the future of music in schools.

5. Theory, research and curriculum development. During the second half of the 20th century a number of music educationists developed new theoretical perspectives, often as bases for school practices, and concentrated on conducting research into various aspects of music teaching. Earlier studies had been largely in the field of psychology, with investigators showing a particular interest in the nature of musical aptitude. The pioneer figure was the American Carl Seashore, whose *Seashore Measures of Musical Talent* (1919) was used widely for many years. Tests of musical ability devised by the British educationist Arnold Bentley (1966) have often been employed by teachers, mostly for the purposes of diagnosis and selection. The writings of James Mursell (1893–1963) were rooted in psychology but represented a broader view and influenced music teaching throughout the USA and Europe over a long period. Mursell stressed the importance of fostering the growth of musicality and musical values and recommended programmes that would include a range of musical experiences with less concern for the acquisition of skills and factual knowledge. Psychological theories of learning and instruction have also been applied to the teaching of music. J.S. Bruner's famous instructional theory (1966) underpinned the Manhattanville Curriculum Program (1970) and is an example of how some music educators have constructed curricula based on more general theories of teaching, learning and cognitive operations. The curriculum theory of 'behavioural objectives' has had a certain impact on the teaching of music, although the original model is usually regarded as being unsuitable for the design and implementation of arts curricula. An interest in the study of aesthetics as a basis for more ordered and coherent practice was stimulated by the publication of Bennett Reimer's *A Philosophy of Music Education* (1970) and has contributed to the conception of music education as aesthetic education. In a series of books the British music educationist Keith Swanwick has advocated general music programmes that combine performing, composing and 'audition' (listening in audience) and has constructed a well-known curriculum model based on aesthetic theories and psychological findings relating to children's musical development. Research, academic and professional studies of music education were greatly facilitated by the formation in 1953 of the ISME, which makes provision for international exchange and dialogue. The society, now representing over 70 countries, has promoted and reported on a wide range of research studies through its numerous publications, especially the yearbooks and the *International Journal of Music Education*. Writers on music teaching in schools frequently make a plea for more research, but, while research and theoretical studies carried out by members of the academic community undoubtedly may have beneficial effects on practice, some observers comment that there can be a considerable gap between theory and practice. It is argued that the improvement of practice is also dependent on teachers adopting a research orientation to their professional work, although the 'teacher as researcher' movement has not attracted the attention of music educators to a significant degree.

During the 19th and 20th centuries music teachers encountered a plethora of theories, methodologies and innovations resulting in the present wide diversity of practices both within and across educational systems. This situation is seen by some as damaging to the development of music in schools and society. Many governments are moving towards the institution of national frameworks for curricula as a way of providing for more structured and consistent programmes. Specifications vary considerably in their detail. In Britain, the National Curriculum for Music, introduced in 1992, has a legal status and sets out attainment targets and programmes of study for all state school pupils between the ages of five and 14. National schemes in the USA, Australia, Japan and Denmark, while outwardly prescriptive, allow for more flexibility. In general, centralized curricula are regarded as a useful means of ensuring that all pupils receive some musical instruction as an entitlement during their school years. However, the introduction of national specifications coincides with calls for greater teacher and school accountability at a time when cost-effectiveness is demanded of educational services. There is a growing expectation that pupils should be able to demonstrate certain standards of achievement in all curriculum subjects. Consequently, while prescribed curricula are seen as serving a worthwhile educational function they are also sometimes viewed as instruments of bureaucratic evaluation and control.

6. Professional issues. At the beginning of the 21st century teachers of music are required to be increasingly versatile, to acquire new forms of musical expertise and to further their professional knowledge of curriculum design, evaluation, assessment, organization, management and administration. Teacher education and training has, in consequence, become a matter for concern among members of the music education community. Whereas the training of music teachers for secondary schools has become more advanced, it is often the case that primary-school teachers do not receive substantive music tuition during their pre-service education and training. Research

findings indicate that generalist primary-school teachers sometimes lack the necessary knowledge and skills to teach music competently and that the quality of learning in the early years is therefore uneven. Some teacher educators maintain that, provided generalist teachers have adequate in-service training and can draw on curriculum support services, they are able to apply their generic pedagogical skills and techniques to the teaching of music in an effective manner. Debates about the most suitable forms of teacher education continue to reflect a variety of opinions.

Many arts educationists express the view that at a time when there is a strong tendency to relate education to economic growth and advancement their subjects are not sufficiently valued and are in danger of becoming marginalized. This is by no means a new concern; the educational status of music has often been insecure, and in some countries provision is still limited. The future development of school music is obviously dependent on adequate resources; some observers fear that the advances made during the postwar years cannot be sustained without more financial and professional support. With demands for more qualified teachers, specialist accommodation and new types of sophisticated equipment, music has become an expensive school subject. In a number of countries opportunities for children to receive instrumental tuition in school are reported to have declined owing to financial constraints.

It is to be expected that music education, like every other area of the curriculum, will have its own inherent problems and areas of controversy. In spite of these difficulties there is now far more publicity for music and the arts, and a greater acknowledgment that these subjects provide for special types of experience which are a necessary and valuable part of a contemporary liberal education.

### *IV. Contemporary issues*

1. Education and training. 2. Music and liberal education. 3. Teaching and learning. 4. Music and the school community.

1. Education and training. The term 'music education' is nowadays widely used in both musical and educational contexts, but it is an ambiguous one, open to different interpretations. In the most comprehensive sense it describes an enterprise that encompasses all those types of musical instruction which take place in schools, colleges, universities, conservatories and other institutions. Music education, broadly conceived, will also be provided by private studio teachers, and furthered through membership of any number of organizations that have no formal links with educational establishments. In a large and increasing number of countries, school programmes include general class lessons which children will experience for at least part of their period of compulsory education; it is often the case that there will be additional opportunities for pupils to learn a variety of instruments and participate as members of choirs, orchestras, bands and other ensembles. These performance activities may be available as curriculum options or electives for those pupils with a particular talent or interest; in some educational systems such activities will be classed as extra-curricular, since they are organized and taught at times beyond the regular school schedule.

Traditionally, the word 'training' has been used with reference to certain kinds of musical tuition, and it would not sound out of place to say that a performer had received his or her training (rather than education) at a conservatory or college of music. Although differences between training and education can be difficult to define, it is generally accepted that the former is related to the development of some specified competence or skill whereas education implies a process concerned with growth of knowledge and understanding, a broadening of experience and a commitment to certain values. There is also the expectation that the educated person will view things with a critical eye; he or she will not simply acquire different kinds of knowledge but will develop an approach to knowledge involving reasoning, questioning, debating and reflecting in the course of gaining a depth and breadth of understanding together with a degree of intellectual autonomy.

When singers or instrumentalists are spoken of as being trained, the implication is that they are mastering certain musical techniques and aiming to achieve recognized standards of performance. However, there appears to be a growing tendency to include this type of study under the heading of education for at least two reasons. First, high-level performance is a multi-dimensional accomplishment and demands far more than simply the acquisition of an advanced technique; it is a complex decision-making process. Secondly, courses for performing musicians are by no means as narrow as is suggested by reference to training, for as well as following a specialist route, students experience a range of related activities that contribute to their sense of taste, imaginative style, critical faculties and a deepening understanding of music in its many forms. A shift from 'training' to 'education' is to be found in many fields. It is commonplace now to talk of teacher education, whereas at one time preparation for a schoolteaching career was undertaken at a teachers' training college. Teachers nowadays are expected to have extensive professional knowledge and a greater understanding of their educational function; their training in pedagogical techniques is only one of several areas of study. The adoption of such terms as vocational education, physical education and driver education suggests in each case a move from a concern with specified ends to an appreciation of wider issues. In the light of current thinking and practice it is becoming more appropriate to talk of the education of singers and instrumentalists. One might continue to differentiate between musical education and training when the latter term is used to denote a limited (but not necessarily simple) objective such as skill acquisition. The obvious example would be aural training; indeed, in many societies it would still sound slightly strange to speak of 'aural education'.

In making the concept of music education more inclusive it becomes necessary to distinguish between specialist and general forms; the main difference is essentially one of intention. There are schools in some countries that have been set up for the express purpose of preparing talented young people for a career in the music profession. These institutions provide for intensive instrumental and vocal instruction with the aim of promoting pupils' performing capabilities to an advanced level. Although it may no longer be acceptable to refer to this type of schooling for musicians as training, it is nevertheless geared to specific ends, and for that reason can be regarded as a specialist type of music education.

Mainstream school pupils might occasionally acquire equally high standards of musical expertise, but there is no direct intention on the part of school staff to equip pupils for a musical career. Whatever might be achieved by the individual is, first and foremost, part of his or her general education. Of course, teachers of both specialist and general music education programmes share some common aims. Although their ultimate intentions may differ, all teachers attempt to use strategies which enable pupils to internalize and value the rules, methods and procedures that constitute the discipline of music. General class lessons are never specialist pursuits, but they are required to be musical. Class lessons which did not focus on the proper methods of the discipline and the development of pupils' musical behaviour, or musicianship, might be types of relaxation or entertainment; but they could not be classed as legitimate forms of education. Specialist music education may be seen, at least to some extent, as a means to a particular end: pupils are being educated for the music profession. Musical activities that are part of a liberal or general education require a different justification since they have to be accommodated within a wider educational framework.

2. Music and liberal education. Because of music's often uncertain and marginal status a number of rather lofty and ambitious statements have been made, and continue to be made, to justify its inclusion in the curriculum. It is frequently suggested that music makes children more imaginative, improves overall academic performance, instils transferable life skills, increases self-esteem and helps them to become better people. Concrete evidence to support such claims is rarely forthcoming, but even if music does engender all these positive qualities there is no reason to assume that the same would not apply to other curriculum subjects; the claims are, in fact, simply general educational aims. The selection of curriculum content cannot be satisfactorily justified in these terms; the choice of content is dependent on many factors and, most significantly, the particular view of education which provides a background to the curriculum. Ideas as to what is important in education and how music might be of value in educational programmes differ widely, and there is also a variety of opinions about the place of choirs, orchestras and bands in schools.

As a result of much theoretical input and numerous practical innovations over the past 150 years, the contents and methods of present-day class music programmes are extremely diverse. International research studies reveal wide-ranging practices in almost all countries. In addition to the well-established activities of choral singing, music reading and aural training, children might compose their own music using acoustic and electronic instruments, listen to and evaluate music of different styles and genres, learn about composers, study music theory and explore music through information technology. Although it may never be formally stated (in school or other official documentation), the importance attached to any one, or combination, of these different pursuits will be related to how music is seen as fitting into the whole curriculum. It is readily apparent that there are alternative and often conflicting ideas about the aims, contents and methods of music education at the school level.

Programmes of study that focus on performance activities, the learning of aural and literacy skills, and acquaintance with compositions of the great masters, have come to be regarded as representing a traditional approach to music teaching. It is an approach that is closely tied to the commonly held view, often expressed by national governments, that the purpose of education is to prepare young people for a life consisting of work and leisure by equipping them with certain skills and knowledge. Language, mathematics, science and technology are 'work' subjects; music and the arts are seen as future 'cultural' leisure pursuits. It is probably true, and highly commendable, that many pupils do acquire some musical expertise during their school years which they then develop further at a later stage. While it would seem likely that participation in community activities will be more directly related to previous experience of choirs, orchestras and the like, it can be argued that through general class programmes children develop knowledge and musical skills that enrich their lives. They should, at least, become informed and intelligent listeners, conscious of their cultural heritage, and maybe even keen concert-goers. The notions of education as preparation and education for leisure are, of course, notoriously troublesome; both give rise to a number of distinct and curious problems. First, if the purpose of musical studies is to prepare children for the future, then it could be quite reasonably concluded that for those who were actively involved in school but did not continue in later life, musical education had somehow been wasted; that would be an odd way of looking at any educational activity. Secondly, although much talk of leisure education centres on the arts and crafts it is impossible, and perhaps morally objectionable, to prescribe how people should use their time. A wide range of interests may be acquired as a result of a general education; there is no reason to assume that adult leisure time will necessarily be confined to, or even include, artistic activity. Thirdly, the very meaning of leisure has changed greatly over the years: the Aristotelian tradition of intrinsically worthwhile pursuits has been replaced in modern times by thoughts of relaxation and freedom from pressure. Leisure 'parks' and 'centres' are places of fun and entertainment, and nobody needs to be 'educated' in their use. Advocates of leisure education often appear to overlook the fact that those who engage in music-making do so because they see their activities as having some point and meaning. They commit themselves to demanding responsibilities; the pursuits are leisure only in so far as they are separate from employment. In terms of curriculum content and practice, the ideal of preparation for work and leisure leads to the old conflict between core studies that are of vocational importance and peripheral studies that might occupy time at some future date. Musical studies are likely to be consigned to the latter category, particularly in an age when emphasis is placed on the direct links between education, the economy and personal vocational advancement. It might be held that this view of music and arts education is yet another manifestation of powerful and deeply embedded Enlightenment attitudes.

The 'progressive' style of music education is associated with those theorists and practitioners who maintain that the arts provide a medium through which children are able to express themselves and develop their finer feelings. Although this rationale is formulated in several different ways, one central theme, derived in part from Dewey's aesthetic and educational theories, is that the creative arts have an essential function as that part of an education

which nurtures the growth of feeling and knowing. Education is a form of adaptation that depends on the affective and cognitive modes being in a state of equilibrium. Proponents of this position favour the exploration of expressive media through creative or compositional activities. Performance and listening are not ruled out, but 'creating' is taken to be central to the educational process. Many progressive music educators support combined arts programmes, arguing that since all the arts are concerned with the expression of human feeling, to teach them as separate and isolated disciplines inevitably restricts children's artistic growth and aesthetic awareness. Such a view represents one version of what is known as 'aesthetic' education.

Progressive arts educators come under fire from many quarters and are frequently accused (usually unjustly) of ignoring the past and placing too much faith in creativity, self-expression, experiment, freedom and individuality. A particular criticism relates to the dualistic theory of mind, which separates knowing and feeling. Although artistic endeavour is strongly associated with the expressive life, certain philosophers and aestheticians maintain that it is misguided to think of mathematics and science as 'cold' intellectual forms of inquiry which can be contrasted with the 'warmth' of the expressive arts subjects. All knowledge and experience has something of the affective about it, all artistic pursuits are highly cognitive.

For some educationists, traditional and progressive ideologies represent irreconcilable positions. Both are, of course, 'ideal' types and are unlikely to exist in a pure form; indeed, most practising teachers would probably regard them as complementary. In recent years there have been moves by members of the music education community to unite different teaching methods and practices within a new theoretical framework. This 'eclectic' view of music education is informed by an underlying conception of education central to which is the development of mind through the acquisition of different types of knowledge and experience. In post-Renaissance times music and the arts have usually been regarded not as ways of knowing but rather as pleasurable forms of activity which rely on different types of experience and sensation but do not have a genuine semantic content. Theory of knowledge has been dominated by positivist schools of thought; knowledge is either practical 'know-how' or, more important, that which can be stated as a logically or empirically verifiable proposition. New directions in epistemology and aesthetics, often much influenced by the writings of philosophers and curriculum theorists, including John Dewey, Susanne K. Langer, Louis Arnaud Reid, Philip Phenix and Elliot Eisner, have led to broader views. The arts have come to be regarded as unique 'languages', 'realms of meaning' or 'forms of knowledge'. Complementing these changes in theory of knowledge are newly emerging theories of intelligence and societal structures in which it is acknowledged that cognitive operations are not confined to linguistic and logico-mathematical modes of thought. Through the process of evolution, men and women have acquired a capacity, or cognitive apparatus, not only for discursive language but for a whole range of symbolic modes or intelligences. All societies have artistic systems, since the artistic mode of thinking is basic to the human condition. Such theories provide a justification for music that is in keeping with the traditions of liberal education and leads to a form of practice which focusses on the development of musical intelligence, to be achieved by 'initiating' pupils into the techniques and methods of music through the experiential modes of performing, composing and listening. Musical thinking and understanding depend on awareness of those traditions that provide the background to innovation and experiment. There is no one 'world' of music, and programmes will therefore be designed to expose pupils to a range of musical styles so that they become acquainted with the deep structures of the discipline. Many who subscribe to this position, which in some countries has become an official basis for general music education, point to the close connections between the arts disciplines and the need to recognize these connections when constructing and implementing school curricula.

That the arts constitute a realm of meaning or a way of knowing and thinking provides the basis for another version of music education as aesthetic education. Music, drama, literature, poetry, dance and visual art are seen as bringing together cognitive and affective operations in a unique manner. Peter Abbs (*The Educational Imperative*, 1994) is one exponent of aesthetic education who describes the arts as a 'generic community'. The different disciplines have their own methods and techniques but are united by a form of 'sensuous' knowing and also by procedural factors: making, presenting, responding, evaluating. Consequently, the teaching and learning of music contribute to a broader aesthetic education. Supporters of this position are inclined to favour various types of combined arts programmes which enable children to make connections between the different subject areas, thus enhancing their learning and aesthetic intelligence. The principle of aesthetic education does not receive universal approval. While not wishing to deny the obvious links between the various arts, some educators, particularly in Europe and the USA, have cast doubt on whether the knowledge gained in painting pictures, writing poetry or composing songs is of the same kind. The British philosopher David Best (1992), for example, refers to the idea of the generic community of the arts as nothing more than an 'expedient myth' and goes on to argue that there is no rational basis for the claim that there exists a unifying factor in these different activities; furthermore, curriculum planning based on a misconceived philosophical position is likely to be contrived and of dubious educational value. A similar view has been expounded by David Elliott (1995) in North America. Nevertheless, the conception of music education as aesthetic education has become a popular orthodoxy and is likely to remain so for the foreseeable future. The sceptic might be moved to observe that acceptance of the aesthetic mode of understanding could mean that there would be no need to teach music at all, since education in any one art form would suffice. Presumably, few music educators would accept this seemingly logical conclusion no matter how committed they were to the principle of aesthetic education. In practice, views about aesthetic education and combined arts programmes will be determined just as much by organizational, managerial and professional considerations. The apparent 'merging' of subjects changes their curriculum status and the position of those who teach them; being a member of an arts team may carry less prestige than having sole charge of a subject area. The combining of the disciplines might also be interpreted as a convenient way to give each individual discipline less

time on the curriculum and thus to undermine their educational importance.

3. Teaching and learning. Whatever type of organizational framework might be adopted for music education, the implementation of curricula is dependent on the teaching force. Critical observers of educational systems and services often point out that the success or failure of a school is largely determined by the quality of its teachers. Few professional educationists would disagree; there has always been a lively debate about the roles, duties, responsibilities and training of teachers, and the conditions under which they carry out their many functions.

In the most fundamental sense, teaching may be described as a series of intentional activities whose aim is to bring about learning. The central purpose of music teaching is to engage pupils in practical activities through which they will come to learn and internalize the skills, techniques and procedures of the discipline and thereby develop musical thinking or musicianship. All these things have to be taught, but a distinctive feature of the musical realm is that people come to understand its rules and methods by working alongside others already inside the discipline. Much musical knowledge and understanding is 'caught' just as much as it is taught. This applies both to individual instrumental teaching and to corporate activities. The expert (teacher) assumes the role of a 'model' who demonstrates, often quite unconsciously, various aspects of musical behaviour in his or her actions which are gradually assimilated by the learner. In the classroom the onus is on the teacher to exhibit this behaviour in his or her pedagogy and thereby establish an appropriate musical environment for learning to take place. The teacher of music (like any other teacher) has to display authority within his or her specialist field. And it is the issue of authority which is the cause of so many disputes about music teaching at the primary stage in countries where class teachers are expected to cover the whole range of curriculum subjects. Generalists are often apprehensive about their ability to teach music because of what they see as their lack of musical authority. However much it is claimed that all general practitioners can teach music provided they have suitable in-service training and support materials, it remains an inescapable point of logic that, in order to effect learning, the teacher is required to be an authority, at least in relation to his or her pupils.

While bringing about learning is central to teaching it is also an educational requirement that what is being learnt is both worthwhile and appropriate to the ages and abilities of the pupils. It is a further requirement that any method of instruction be in accordance with accepted educational principles. Learning may result from conditioning or indoctrination, but such techniques are contrary to the spirit of education. These observations may seem obvious enough, but they need to be borne in mind in the attempt to determine what might be classed as effective teaching. There may be a measure of agreement among educationists as to what constitutes the basis of good practice, but there will always be differences of opinion, and even serious differences, over what is worthwhile content or desirable pedagogy. Disputes are likely to arise over many aspects of curriculum content. Even with a fairly tightly prescribed central or national curriculum there can be conflicting ideas about song repertory or what types or items of music are suitable for listening purposes. Methods of teaching may be still more contentious. Pedagogical techniques associated with traditional methods find favour with some educationists while others espouse progressive approaches. The existence of differences over content and methods suggests that the identification of effective music teaching will depend, to some extent, on who is making any judgment of practice. This factor of uncertainty has important implications for teacher appraisal, a process which has assumed considerable educational importance and may be used for a variety of purposes. Appraisal might be seen as a means of identifying incompetent teachers or as a way of helping practitioners further develop their pedagogy. Whatever its purpose there is an assumption that it is possible to recognize good teaching, but that is clearly not as straightforward as is sometimes supposed. It does not follow that all judgments of teaching are relative and that there can be no agreement about good and bad practice, but the common and often unquestioned belief that it is possible to establish a formula for the evaluation of teaching that can be neatly applied to every classroom is to misunderstand and oversimplify the complex nature of educational transactions.

In those countries where the school music teacher is responsible for general class programmes as well as choirs, orchestras and other extra-curricular activities he or she is required to assume a dual role. On the one hand a teacher is a classroom practitioner while being expected on the other to operate as a 'director of music'. There is no reason why the two roles should not be combined, but in such circumstances teachers have to respond to many different musical demands, not only within but often beyond the school. They are expected to be all-round musicians with a range of skills, broad expertise and a certain type of approach to music-making. Their style of musicianship is characterized by its versatility and an ability to adapt and modify practice in a variety of situations; it calls for a special type of creative or problem-solving attitude towards music and musical pedagogy. In many instances the modern music teacher assumes a multi-faceted role not unlike that of the Kapellmeister. How far teachers of music are adequately trained for these diverse musical, pedagogical and administrative duties remains a topic of some professional controversy.

4. Music and the school community. Music in schools is not only a pedagogical and intellectual system; like any other area of teaching and learning it is also a social system whose functioning is governed by a complicated network of forces and messages. One issue that occupies the minds of music educators the world over (as it did Plato and Aristotle) is the balance between high-level performance activities, which in mainstream schools do not cater for all pupils, and general or class programmes of music education that are available to everybody. It is frequently claimed that resources, both human and material, are too often concentrated on the former. There is a view that choirs, bands and orchestras 'represent' school music and therefore receive greater support from those who manage and exercise control within the institution. To what extent this view is justified is unknown. The main educational arguments in favour of extra-curricular or elective activities can only be that they provide for worthwhile musical experiences which are part of a broader programme of music education. A critical question is whether these activities are so perceived

within the school or the wider community. Musical and other artistic events can be effective public-relations exercises, and many schools enjoy a good reputation because of their pupils' achievements in choirs and orchestras. In an age of accountability, and competitiveness in some countries, musical activities may be valued as ways of advertising a school's accomplishments, and teachers themselves might be inclined to concentrate on those areas that will attract public recognition. If schools are presenting concerts and musical events for such extrinsic purposes then it could be claimed, with some justification, that pupils are in danger of being manipulated and exploited rather than educated. That view of performance activities would of course be rather cynical and suggestive of conspiracy, though perhaps not without some foundation. There are more positive interpretations of the ways in which public presentations function as part of a music programme. One of the most valuable outcomes of school concerts is that children's musical and social experiences fuse together. Pupils of different ages and abilities work as a group in a cooperative venture and share a commitment to a common set of values; they come to know music and understand it as a 'form of life' in ways that can never be fully appreciated through formal instruction.

It has long been recognized by politicians, school administrators, parents, pupils and members of the public that musical and other artistic pursuits add a special quality to the character and general ethos of educational institutions. Although a great deal of attention is given to the importance of academic achievement, it is very rarely the case in any country that schools are concerned solely with formalized instruction. Schools are communities, and they establish their identities through a whole range of corporate activities. Choirs, orchestras, bands and other performing groups together constitute one of the many forces that permeate the social life of institutions and thereby contribute to their cultural style and sense of cohesion. Without these musical activities schools would be very different places.

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CHARLES PLUMMERIDGE

**Schools Music Association.** British organization for the promotion of music in education. It was formed in 1938 as a result of the success of non-competitive schools' music festivals that had been held since 1927, initially in Shropshire but later through much of the country, mostly directed by Geoffrey Shaw. The first national festival was held in the Royal Albert Hall, London, in 1938, and its success led to the formation of the association to coordinate the festivals' activities. A leading member was Cyril Winn, inspector of schools for the Board of Education and a pioneer in the development of school music in the 1930s. The administrative decentralization that resulted from the 1944 Education Act resulted in a larger number of local music advisers who helped enlarge the association's activities. In 1946 the National Youth Orchestra was founded by Ruth Railton with the support of Shaw and other members of the association. In 1956 the association founded the British Schools Orchestra, later renamed the British Youth Symphony Orchestra in order to admit a higher age range. In 1968 the British (later National) Youth Wind Orchestra was founded.

In 1951 the association's second national festival was held in the Royal Albert Hall as the first musical event of the Festival of Britain; Vaughan Williams's *The Sons of Light* was written for the occasion. National festivals were also held in 1956 and 1959, and subsequently these gave way to regional festivals. Other activities of the association have included the foundation of an advisory and research sub-committee, which has produced numerous reports including, at the request of UNESCO, a survey of music in the United Kingdom; an annual conference on music in schools (1964–) to maintain links with other music education bodies; the publication of the journal *Music* (from 1966, later replaced by a termly bulletin); national conducting courses; and courses for primary school music teachers. In 1970 it introduced the Suzuki method to Britain by organizing a concert and workshop at the Royal College of Music, London. In the 1990s the establishment of regional committees ensured that its activities covered the entire country. Links with government departments enabled the association to take part in discussions concerning the music curriculum.

□

**Schop.** German family of musicians.

**(1) Johann Schop (i)** (*d* Hamburg, 1667). Composer and violinist. In 1614 Duke Friedrich Ulrich made him a probationary musician in the Hofkapelle at Wolfenbüttel. His performances as a lute, cornett and trombone player and in particular as an excellent violinist led to his being engaged permanently in 1615. Nevertheless, in the same year he responded to a summons to join the flourishing musical establishment of King Christian IV of Denmark in Copenhagen. Here he met the English viol player William Brade, who had earlier been in the service of the




*Frontispiece to 'Frommer und Gottseliger Christen Alltägliche Haussmusik' (Lüneburg: Stern, 1654), including settings by Johann Schop of sacred poems by Johann Rist*

city of Hamburg and may have taught him there (at this time there were close connections between English and German musicians). In 1619 Schop and Brade left Copenhagen to escape the plague. Schop had acquired such a high reputation that he soon obtained a post as Kapellmeister, although it cannot be established where this was. In 1621 he became the leading municipal violinist in Hamburg. The city offered him a substantial income for his participation in the church music and the festivities of the council and citizens, yet allowed him the freedom to undertake journeys to German and foreign courts. In 1634 he travelled to Copenhagen with Heinrich Schütz and Heinrich Albert for the wedding of Crown Prince Christian: during the splendid festivities he won a contest with the French violinist Jacques Foucart. He had by now become famous, and the Danish king attempted several times to lure him back to his musical establishment, but he stayed in Hamburg until his death.

Schop was a solid and versatile musician in a notable German tradition and showed himself to be a forward-looking player and composer. Through his close contact with the highly accomplished English string players and his encounter with early Italian violin masters, he became the leading exponent of the earliest German violin music: as late as 1740 Mattheson noted that one did not often find artists of his calibre in royal or princely establishments (*MatthesonG*). He contributed greatly to the flourishing cultivation of music in Hamburg in the mid-17th century. With his well-loved dance pieces he furthered the composition of suites in Germany between the time of Valentin Haussmann and that of Johann Rosenmüller. His sacred concertos occupy a special place alongside those of Schütz, particularly in their treatment of liturgical melodies. As a composer of solo songs, he was, together with Thomas Selle, the founder of a Hamburg school of songwriting. Many of his melodies to sacred texts by Johann Rist – e.g. *Lasset uns den Herren preisen*, *Werde munter, mein Gemüte* and *O Ewigkeit, du Donnerwort* (in Thomas, p.155) – for long remained in the Lutheran repertory (see illustration).

WORKS

13 wedding songs to sacred texts, 4–8vv, bc (Hamburg, 1627–52)
Erster Theil newer Paduanen, Galliarden, Allemanden, Balletten, Couranten, Canzonen, a 3–6, bc (Hamburg, 1633)
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**(2) Johann Schop (ii)** (*b* Hamburg, bap. 5 Oct 1626; *d* after 1670). Viol player and composer, son of (1) Johann Schop (i). About 1670 he was a viol player at the Schwerin court under Duke Christian Ludwig, in whose entourage he more than once visited Paris and took part in performances of operas. Later he may have gone to England. In addition to a three-part funeral song for his sister (Hamburg, 1654) he also wrote 13 songs published in two collections in Hamburg in 1655–6 (RISM 1655[3] and 1656[7]); they are modelled on those of his father.

**(3) Albert Schop** (*b* Hamburg, bap. 6 July 1632; *d* ?after 1667). Organist and composer, son of (1) Johann Schop (i). He studied with Scheidemann and about 1655 was court organist at Güstrow. Like his brother he wrote a number of songs not unlike those of his father: 29 appeared in collections in Hamburg in 1655–6, others were published at Rostock in 1666. Ten of his psalms for

solo voice and continuo appeared in *Exercitia vocis* (Hamburg, 1667); another for three voices and continuo survives in manuscript.

WORKS

Many songs in Morgen- und Abendlieder, ed. J.B. Schupp (Hamburg, 1655); Passion und Bues-Lieder, ed. J.B. Schupp (Hamburg, 1655); 1656[7]; Erster Theil musikalischer Andachten (Rostock, 1666)
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KURT STEPHENSON

**Schopenhauer, Arthur** (*b* Danzig, 22 Feb 1788; *d* Frankfurt, 21 Sept 1860). German philosopher. His masterpiece, *Die Welt als Wille und Vorstellung* ('The World as Will and Representation'), was written while he was in his twenties and published in 1818 (dated 1819). It was almost unsold, unreviewed and unread. But he remained convinced that it contained 'the real solution of the enigma of the world' and for the rest of his life continued to work on and develop the ideas contained in it without altering them in any essential. In his last decade he experienced the beginnings of fame. Since his death he has probably had greater influence on more creative artists of the front rank than any other philosopher.

Schopenhauer saw his philosophy as the correction and completion of Kant's. Kant had held that the entire world of experience is a world of appearances only: that objects as they are in themselves, unmediated by our sensory apparatus, are inaccessible to us, and must remain permanently unknown. Schopenhauer's point of departure was the assertion that there is one vital exception to this, one physical object in the world for each man which he has direct access to, and knowledge of, from inside: his own body. This gives him the key to the inner nature of the world. For what is experienced from the outside, like any other piece of matter, through the representations of sense, is experienced from the inside as a will to live. This leads to the insight that matter as such is the embodiment of blind, irrational will to exist, of mindless force. (Schopenhauer would have taken Einstein's demonstration of the equivalence of mass and energy as triumphant corroboration of this on the scientific level.) His whole system is devoted to a many-sided consideration of this one thought: that the world, which is experienced as representation, is, in itself, Will.

Schopenhauer took over Plato's doctrine of Ideas as the permanent forms of reality underlying phenomena, but saw them as standing between the one Will and its differentiated manifestations in the world of sense; so for him they were intermediaries, not ultimates. In his view Ideas (in Plato's sense) are manifested in works of art, which is how the arts, with one exception, come to express the unchanging realities below the surface of life. But Ideas are the permanent forms behind our representations, and there is one art which is inherently non-representational: music. This is, as it were, a super-art which, without the intermediacy of Ideas at all, directly articulates ultimate reality, which is Will.

> In a language intelligible with absolute directness, yet not capable of translation into that of our faculty of reason, it expresses the innermost nature of all life and existence ... the composer reveals the innermost nature of the world, and expresses the profoundest wisdom in a language that his reasoning faculty does not understand.

If, *per impossibile*, we could put what music expresses into concepts, this would be the final revelation in words of reality as it is in itself, independent of all representation, and would thus be the true philosophy.

The philosophers most notably influenced by Schopenhauer were Nietzsche and Wittgenstein; the novelists, Tolstoy, Turgenev, Proust, Mann and Hardy; the composer, above all others, Wagner, who described his having read *Die Welt als Wille und Vorstellung* in 1854 as the most important event of his life. Everything he did subsequently was influenced by it; from that point his practice as an opera composer departed from the notion of *Gesamtkunstwerk* in which the various arts were to combine on equal terms, and he accorded music a dominating position (see J. Stein: *Richard Wagner and the Synthesis of the Arts*, Detroit, 1960). For the rest of his life Wagner's prose works abounded in passages which were little more than paraphrases of Schopenhauer (usually unacknowledged). Most important of all, his next wholly new artistic venture after his reading of *Die Welt als Wille und Vorstellung*, *Tristan und Isolde*, is almost an attempt to create the operatic equivalent of that book; Schopenhauer's philosophy is assimilated at every level, not only in the role of the music and in the detailed verbal imagery of the text but in the drama itself, and the whole view of life and death which that presents.

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BRYAN MAGEE

**Schornburg, Heinrich** (*b* Echteld or Tiel, nr Utrecht, 1533; *d* Bad Schwalbach, 1596). German theorist, teacher and physician of Netherlandish birth. He studied at Kraków and Basle Universities from 1566 to 1569 and went to Cologne in 1570 where in 1575 he received the degree of bachelor of medicine. After several years spent elsewhere he returned to Cologne and in 1583 became professor of medicine at the university, a post he held for the rest of his life. There are indications that he visited France and Italy.

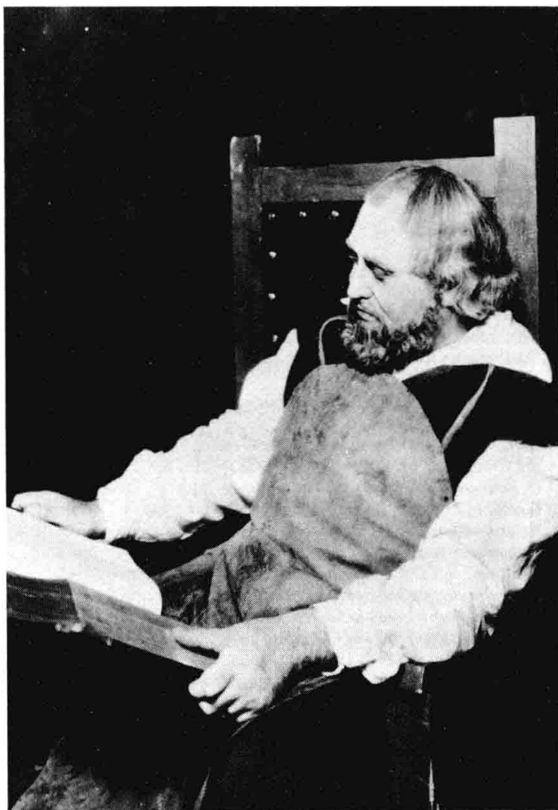
In addition to treatises on logic and astronomy, Schornburg produced a highly unconventional booklet on music, the *Elementa musica ... qualia nunquam antehac ordine, brevitate, perspicuitate, et firmitate visa, cum vera monochordi descriptione, hactenus desiderata, instrumenta musica fabricare volentibus ante omnia cognitu necessaria*, published in Cologne in 1582 (ed. A. Friedrich, Beiträge zur rheinischen Musikgeschichte, lxvii, Cologne, 1966). Although this didactic manual is essentially of the *musica practica* type, presenting the fundamentals of music (notation, solmization and mensuration), there are some important differences. First, topics such as the conventional definition, divisions, uses and inventors of music, normally discussed in treatises of this kind, are omitted; second, Schornburg employed his own formulations throughout, rather than borrowing from other treatises as was customary. Finally, and of great significance, about half the treatise is devoted to tuning and temperament, a subject usually reserved for a treatise on *musica theorica*; the presentation here is in terms of the monochord. Using as a basis the Pythagorean ratios for the different musical intervals, Schornburg, by an individual method of successively and alternately adding and subtracting lengths of the monochord's string in accordance with these ratios, arrived at a two-octave system of 44 notes that avoids the Pythagorean comma. The great variety of intervals involved, however, would have made the practical application of this system problematical.

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F.E. KIRBY

**Schorr, Friedrich** (*b* Nagyvarád, 2 Sept 1888; *d* Farmington, CT, 14 Aug 1953). Hungarian bass-baritone, naturalized American. He studied with Adolf Robinson, sang some small roles in Chicago in early 1912, and made his true début in Graz on 20 June 1912 as Wotan in *Die Walküre*. After brief engagements in Graz, Prague and Cologne, he came to wider prominence when engaged by the Berlin Staatsoper in 1923. During his seven Berlin years and thereafter, he was to tackle roles from a surprisingly wide repertory, including Strauss's Barak, Meyerbeer's Nélusko and Busoni's Doktor Faust; but it was above all in the great Wagnerian bass-baritone parts that he excelled, not only in Berlin, but at Bayreuth (1925–31), at Covent Garden (1925–33), and especially at the Metropolitan (every season from 1924 to 1943), where he also sang Pizarro, Strauss's Orestes and John the Baptist. His Wotan and Hans Sachs long dominated the international operatic scene; he was beyond question the leading exponent of these and of numerous other Wagnerian roles, especially the Dutchman. His voice had majesty and unfailing beauty; he never fell into the notorious 'Bayreuth bark', but maintained a steady legato flow of tone even in declamatory passages. The most important part of his recorded legacy consists of the extensive Wagnerian excerpts made in his prime, in which his impeccable enunciation plays an important part in the impression of authority that he conveys. One can believe in the grandeur of a Wotan whose utterances are so commandingly distinct, and in the poetic sensibility of a Hans Sachs to whom words are of such evident importance.



*Friedrich Schorr as Hans Sachs in Wagner's 'Die Meistersinger von Nürnberg'*

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DESMOND SHAWE-TAYLOR/R

**Schott.** German firm of music publishers. It was founded by Bernhard Schott (*b* Eltville, 10 Aug 1748; *d* Sandhof, nr Heidesheim, 26 April 1809) in Mainz. Eitner gave 1770 as the year of foundation, and the firm celebrated its bicentenary in 1970, but the publishing house was probably not founded until 1780, when Schott was granted a *privilegium exclusivum* and the title of music engraver to the court of the elector at Mainz. Schott had studied from 1768 to 1771 at the University of Mainz (graduating as *magister artium*), was clarinettist in a

Strasbourg regiment from 1771 to 1773 and travelled in the Netherlands and England; in addition to his musical education, he gained a knowledge of copperplate engraving and particularly of music engraving. He was thus more thoroughly trained for the profession of music publishing than many of his contemporaries. He began his publishing venture with editions of the works of Abbé Vogler and his circle and with the composers for the Hofkapelle at Mainz, especially the works of G.A. Kreusser and J.F.X. Sterkel. Above all he brought out music for which there was a popular demand, such as piano scores and arrangements of popular operas; he published the first piano scores of Mozart's *Die Entführung aus dem Serail* (1785) and *Don Giovanni* (1791). He frequently reprinted the works of popular composers, especially Pleyel, and boasted that his own editions were of superior quality. The numerous flute duets and other pieces published in the 1790s are evidence of a marked leaning towards salon music.

Bernhard's sons Johann Andreas (1781–1840) and Johann Joseph (1782–1855), who gave the name 'B. Schott's Söhne' to the firm, enlarged the enterprise both by increasing the scope of the publishing programme and by taking over other publishers. By 1818 they had absorbed partly or completely the firms of Amon of Heilbronn, Falter of Munich and Kreitner of Worms (together with a part interest in Götz of Mannheim and Worms), as well as the firms of Karl Zulehner of Mainz and Georg Zulehner of Eltville. Subsequently the firm established branches in Antwerp (1824, transferred to Brussels in 1843 by Peter Schott, a son of Johann Andreas, where it has been independent from 1889 under the name of Schott Frères), Paris (1826), London (1835; managed by Bernhard's third son Adam Joseph Schott, 1794–1864) and Leipzig (*c*1840). The firm first achieved eminence through the connection it formed with Beethoven in 1824 and through its first publication of such late works as the *Missa solemnis*, the Ninth Symphony (see illustration) and the string quartets opp.127 and 131. The firm continued its tradition of publishing popular works by issuing the compositions of Italian and French opera composers, including Bellini, Donizetti, Rossini, Adam, Auber, Gounod and Halévy. In addition it brought out many works for piano by Leo Ascher, Henri Herz, Franz Hünten, Sydney Smith and Thalberg, and works for violin by C.-A. de Bériot, Charles Dancla and Paganini. From 1824 to 1848 it published the music periodical *Cäcilia*, which was continued until 1869 as the *Süddeutsche Musikzeitung*. From 1835 it published, together with the Brussels firm of Leroux, Fétis's *Biographie universelle des musiciens et bibliographie générale de la musique*.

From 1855 until his death Franz Philipp Schott (1811–74), the son of Johann Andreas, carried on the publishing house as sole proprietor. Under him a connection with Wagner was formed in 1859, after which the firm published the latter's music dramas *Der Ring des Nibelungen*, *Die Meistersinger von Nürnberg* and *Parsifal*. Other composers of Wagner's circle turned to Schott, including Liszt, with whom there had already been a slight connection since 1837, as well as Cornelius, Wolf and Humperdinck.

After the death of Franz Philipp Schott the publishing house was bequeathed to Ludwig Strecker (1853–1943), who came from an old Hessian civil service family not related to the Schotts. From 1920 he made his sons




*Title-page of the first edition of the score of Beethoven's Ninth Symphony, published by Schott in 1826*

Ludwig (1883–1978) and Willi (1884–1958) partners in the publishing house. With the publication of Stravinsky's *Fireworks* (1908) it began to encourage modern music, and this is still an important part of the firm's policy. 20th-century composers whose works have been published by Schott include Hindemith, Orff, Fortner, Egk, Françaix, Henze, Schoenberg, Zimmermann, Weill, Ligeti and Penderecki, as well as Goehr and Tippett in association with the English branch of the firm.

In 1907 Willi Strecker assisted Max Eschig in the foundation of his publishing house in Paris, and in 1910 he took over the London firm of Augener; both were expropriated during World War I. Heinz Schneider-Schott (1906-88), Ludwig Strecker's son-in-law, became a director of the firm in 1952, and Arno Volk (the founder of the publishing firm Volk), who had held a leading position in the firm since 1957, was chairman of the board of directors from 1974 to 1977. In 2000 the directors of the firm (known as Schott Musik International GmbH & Co. KG since 1995) were Peter Hanser-Strecker (president), Ludolf Freiherr von Canstein and Rolf Reisinger.

The more important works of musicology published by Schott since World War II include the 12th edition of the *Riemann Musik Lexikon* and the Haydn thematic catalogue edited by Anthony van Hoboken. In addition Schott has undertaken critical editions of the complete works of Wagner, Hindemith and Schoenberg.

The firm has also been much involved in music education. It publishes a number of periodicals including *Neue Zeitschrift für Musik*, *Musik & Bildung* (formerly *Musik im Unterricht*), *Das Orchester* and *Darmstädter Beiträge zur neuen Musik*, and formerly published *Melos*, *Forschung in der Musikerziehung* (originally a supplement to *Musik & Bildung*, though it continued for a while as an independent yearbook) and *The World of Music*. In 1946 Schott bought the publishing house of Ars Viva, in 1957 the firm of Ernst Eulenburg, and in 1971 the

gramophone record company of Wergo. It cooperates with Universal Edition, Vienna, with which the joint publishing house of Wiener Urtext Edition was formed in 1972, and has continued to revise and expand its list. Musifactory, a subsidiary firm which publishes light music, was founded in 1975, and in 1977 Schott and Universal Edition established a joint agency in the USA, the firm European American. In 1981 Schott bought the firm of Fürstner (London), for whose Richard Strauss edition it had been the German agent; it took over the firm of Cranz of Wiesbaden in 1992 and both Panton International and Hohner in 1998.

The firm survived World War II almost unscathed and is still in possession of its largely complete archives. Some 600 letters of Beethoven and other 19th-century composers were donated by Franz Philipp Schott to the Mainz Stadtbibliothek (now *D-MZs*).

The London branch of the firm was managed, after the departure in 1840 of A.J. Schott, by Johann Baptist Wolf, to be followed by Charles G.J. Volkert (1854–1929), who had joined the staff in 1873 and who took over the management in 1887. Under his direction the firm began to develop independently. In 1914 Volkert acquired the firm, and it became a limited company in 1924. After his death in 1929 his son-in-law Max R.B. Steffens took over as joint director with Willi Strecker; Strecker was succeeded on his death by Heinz Schneider-Schott. During the early 1960s the firm entered on a period of expansion; additional premises were built at Ashford, Kent, in 1965, to house a new printing works, warehouse and distribution centre, and the Great Marlborough Street premises, purchased in 1909, were redesigned in 1966 to include a retail showroom. Though autonomous from 1914 until 1980, when Schott of Mainz resumed control, Schott & Co. Ltd kept close links with the parent firm while maintaining a publishing policy of its own, which it continues to pursue. Contemporary music is strongly represented (Banks, Bryars, Casken, Maxwell Davies, Fricker, Gilbert, Goehr, Hamilton, Martland, Sackman, Searle, Seiber, Tippett and Turnage), and educational and school music are an important feature, with an extensive list of recorder music. The firm has taken a special interest in the recorder and early music revival.

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HANS-CHRISTIAN MÜLLER, FRANK DAUNTON, CLIFFORD CAESAR

**Schott, Georg Balthasar** (*b* Schönau, nr Eisenach, 22 Oct 1686; *d* Gotha, 25 March 1736). German organist and composer. After attending the Gotha Gymnasium, he studied at the Universities of Jena (1709–14) and Leipzig. On 9 August 1720 he succeeded J.G. Vogler as organist at the Neukirche in Leipzig and director of the city's collegium musicum. Following the death of Johann Kuhnau (5 June 1722), Schott applied for Kuhnau's position as Kantor at the Thomaskirche in Leipzig. As part of the application process he performed cantatas on 29 November 1722 (at the Neukirche) and 2 February 1723. The position, though, went to J.S. Bach, who began his duties on 16 May 1723. During the next several years Schott deputized for Bach, possibly for four consecutive weeks in the summer of 1725. Schott's collegium may also have taken part in performances of secular cantatas by Bach during these years. Schott's position at the Neukirche was hardly ideal: his salary was only 50 thaler (Bach earned over ten times this amount) and when in July 1723 he requested a raise, the city council merely admonished him to pay closer attention to the church's organ, which had recently been renovated. But, as Bach wrote, 'the dear Lord provided for the honest Mr Schott', and in March 1729 he returned to his native Thuringia to become Kantor in Gotha, a position he held until his death. As a token of its appreciation, the Leipzig city council granted him 24 thaler as a leaving present. Upon Schott's departure, Bach 'willingly' assumed directorship of the collegium and had C.G. Gerlach appointed as organist at the Neukirche.

Schott must have composed numerous works, but none has survived. In Gotha and Leipzig he performed pieces (all presumably of his own composition) in honour of the Saxon royal family. One such work was the 'drama' *Der richtende Paris*, which the Leipzig collegium performed in 1722 in recognition of Maria Josepha's first visit to Leipzig. Another was the ode *Landesvater! Held August!*, to words by the Leipzig professor J.C. Gottsched, performed by the ensemble in 1728 to celebrate the birthday of August the Strong. Of Schott's music for the Neukirche, there is documentation only of two Pentecost cantatas, *Du unbegreiflich höchstes Gut* and *Komm heiliger Geist, heiliger Gott*.

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RUSSELL STINSON

**Schott, Johann Georg** (*b* Niederkleen, nr Butzbach, *c*1548; *d* Butzbach, 9 Jan 1614). German composer. He studied at Marburg, and from 1594 in Heidelberg, probably at the instigation of Nicolaus Rosthius, with whom he had lodged for three months late in 1590 and early in 1591. Later he entered the service of the Count of Nassau in Ottweiler (Saar), and rose to the position of an imperial notary and town clerk in Butzbach. In 1610 he described himself as 'Director musices' in charge of the collegium musicum there. Schott's last years coincided with a period when the city was at its most prosperous: in 1609 it

became the seat of a branch of the Hessian line, the sole regent of which was Landgrave Philipp (1609–93), an extremely cultured prince.

Schott's only printed work, *Psalmen und Gesangbuch darinn die geistlichen Lieder D.M. Lutheri und anderer Christen begrieffen, zu 4 Stimmen. Contrapunkts weiss ... gesetzet* (Frankfurt, 1603 [RISM, B/VIII 1603[06]]) belongs, as its title indicates, to the Lutheran chorale-book tradition established by Lucas Osiander; with its 196 four-voice settings it is one of the largest extant collections. Among the versions of the psalms of Middle and High German origin in the first part, there are 20 rhyming paraphrases from Johannes Magdeburg's *Psalter Davids gesangsweis* (Frankfurt, 1565, lost). Nearly all Schott's settings are based on existing tunes.

Three works by Schott in manuscript are no longer extant: two, for eight voices, were written 'in honorem Ludovici Hassiae Landgraf' – *Paraphrasis brevis et perspicua super psalmum xlv* (a wedding motet), and *Acclamatio musicalis* (cited in J. Steuber: *Catalogi und Nachrichten von der Marburger und Giessener Bibliothek, D-GI*); the third, *Das neugeborne Kindelein*, is known from an old Butzbach music list.

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WALTER BLANKENBURG/CLYTUS GOTTWALD

**Schottische** (from Ger. *schottisch*: 'Scottish'). A round dance, like a polka, but slower. Any connection with the écossaise has been denied by some writers, but according to Sachs the schottische arose from the incorporation of waltz-like turns into the écossaise, and after the disappearance of the latter lived on as a waltz in 2/4 time. It was known in Bavaria as the 'Rheinländer' and introduced into England in 1848 as the 'German Polka'. In the USA the 'military' schottische was a popular variant, and through the popularity of Tom Turner's *Dancing in the Barn Schottisch* (1878) became known in Britain as the 'barn dance'. It involved the couple first advancing along the line of the dance and then doing a complete waltz turn. During the 20th century this further evolved into the progressive barn dance, which included changes of partners. The *Schottische bohème*, or *Polka tremblante*, was a particular kind of polka introduced in Paris in the 1840s.

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MICHAEL TILMOUTH/ANDREW LAMB

**Schousboe, Torben** (*b* Copenhagen, 6 Oct 1937). Danish musicologist. He studied the organ with Peter Thomsen and took the organists' examination at the Royal Danish Conservatory of Music in 1960. His début took place with a recital in Odense Cathedral in 1961, after which he became organist at Emdrup Church in Copenhagen (1961–96). He studied musicology at the University of Copenhagen (MA 1966) and then held a lecturership there in the history and theory of music from 1966 to 1996, when he was obliged to retire for reasons of health. He was also a lecturer in church music at the Pastoral Seminary in Copenhagen (1986–93). His research has been mainly concerned with church music, both pre- and post-Reformation, and with Danish musical history. He has done valuable archival studies of 19th-century concert life in Copenhagen and in particular established himself as an authority on the music of Carl Nielsen, which his scientific studies, editions, revisions (especially of the operas) and award-winning record productions have done much to promote. He was one of the founders of the Danish Carl Nielsen Society in 1966, and its secretary until 1982, and has also served on the executive committees of Samfundet Dansk Kirkesang (1962–93), Selskabet Dansk Tidegaerd (1966–92) and Selskabet for Dansk Teaterhistorie, of which he was chairman (1984–90).

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JOHN BERGSAGEL

**Schrade, Leo** (*b* Allenstein, 13 Dec 1903; *d* Spéracèdes, 21 Sept 1964). American musicologist of German birth. From 1923 he studied musicology at the universities of Heidelberg with Halbig (while also taking courses at the Mannheim Conservatory), Munich with Sandberger and Leipzig with Kroyer; he also studied art history, philosophy, literary history, history and economics. He took the doctorate at Leipzig in 1927 with a dissertation on early organ music and then taught in the musicology seminar at Königsberg University, where he completed the *Habilitation* in 1929 with a work on the notation of early instrumental music. From 1932 he taught at Bonn University, being appointed lecturer in the history of medieval music in 1935. After leaving Germany for the USA he taught at Yale University, as assistant professor (1938), associate professor (1943) and professor of music history (1948), and as director of graduate studies in music (1939–58) instituted a course noted for its comprehensive coverage of music history. In 1958 he succeeded Handschin as professor and director of the musicology institute at Basle University; he held these posts until his death. In 1962–3 he was Charles Eliot Norton Professor of Poetry at Harvard, lecturing on 'Tragedy in the Art of Music'. He founded and edited (1947–58) the Yale Studies

in the History of Music and the Yale Collegium Musicum series of performing editions; he was also co-editor of the *Journal of Renaissance and Baroque Music* (1946–7), of *Annales musicologiques* (from 1953) and of *Archiv für Musikwissenschaft* (from 1958).

The most prominent characteristic of Schrade's work, manifest equally in his publications and his teaching, was his striving for universality, and in this, rather than in work in any one area, lay his chief importance as a musicologist. While he valued the precision of a specialist, he felt it both a responsibility and an opportunity to be involved in the whole history of music. He was always ready to undertake an important study, irrespective of its period; while refusing to be limited to merely technical issues, he invariably brought specialist attitudes to bear. Concern with the ideas of history and art is evident in such articles as 'Renaissance: the Historical Conception of an Epoch', and in less obvious ways throughout his work. His interest in method and philosophy permeates even the studies in which his specialist involvement was strongest – medieval polyphony (e.g. in 'Political Compositions in French Music of the 12th and 13th Centuries'). And humanist values motivated and illuminated his important critical editions, the series Polyphonic Music of the Fourteenth Century. In his teaching Schrade always complemented awareness of philosophic issues with a clear sense of musical style. He required that a perception of cultural and historical contexts be balanced against a sensitivity to the uniqueness of the individual composer, whether Philippe de Vitry, Monteverdi, Mozart or Stravinsky. His lively enthusiasm for musical performance was particularly evident in the collegium musicum which he fostered and in which he took part.

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RICHARD L. CROCKER

**Schrader, Barry** (*b* Johnstown, PA, 26 June 1945). American composer of electro-acoustic music. He studied English literature (BA 1967) and musicology (MA 1970) at the University of Pittsburgh where he also served as an organist at Heinz Chapel; while in Pittsburgh, he studied composition with Robert Griswold (1965–7) and Subotnick (1969–70). In 1970 he moved to Los Angeles to attend the California Institute of the Arts (MFA in composition, 1971), where he became a member of the composition faculty. He has also taught at California State University (1975–8) and at the University of California, Santa Barbara (1996). Schrader founded and directed Currents, a series of international electro-acoustic music programmes held in Los Angeles (1973–9), was director of the CalArts Electro-Acoustic Music Marathon (1983–7) and has participated in various festivals overseas. He has received awards from the Groupe de Musique Expérimentale de Bourges, ASCAP and other organizations, and in 1982 was elected to the board of directors of the American New Music Consortium. He was made president of the Society for Electro-Acoustic Music in the United States on its founding in 1984, and continues as a member of the board of directors and as an associate editor of *Journal SEAMUS*. In 1985 he founded the Southern California Resource for Electro-Acoustic Music, a consortium of colleges and universities that presented concerts and broadcasts of electro-acoustic music up to 1997. In 1988 he was invited by the Chinese Ministry of Culture to present concerts and lectures at Beijing and Shanghai conservatories.

Most of Schrader's music is electro-acoustic, much of it purely electronic. Beginning with *Bestiary* (1972–4), he

has concentrated on the systematic development of new timbres and timbral transformations. The latter take on a structural significance in *Trinity* (1976), a work which also marks the beginning of a more sophisticated exploration of timbre. His compositional approach is a personal one derived more from an understanding of the human perception of sound and music as a kinetic phenomenon than from any abstract theory. Several of his larger works, such as *Lost Atlantis*, are based on literary or other extramusical themes.

While Schrader's early works were composed with analog synthesizers, his later music, beginning with *Bachahama* (1986), has been composed using computers and digital equipment. This has influenced his musical style, particularly those works which include live interaction such as *Dance Suite for Harp and Computer* (1987) and *Excavations* (1992), which exhibits greater use of tonality and event-based compositional thinking. Many of his electro-acoustic works of the 1990s, such as *Beyond* and *816*, still exhibit the concerns for timbre and musical gestalts found in his earlier compositions.

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STEPHEN MOSKO

**Schradieck, (Carl Franz) Henry** [Heinrich] (*b* Hamburg, 29 April 1846; *d* Brooklyn, NY, 25 March 1918). German violinist and teacher. After less than two years' study with his father he appeared in public at the age of five. In 1854 Teresa Milanollo took an interest in him and placed him under Léonard at the Brussels Conservatory, where he gained a *premier prix* in 1858. He then studied with David at Leipzig (1859–61), obtaining his first important solo engagement in the Privatkonzerte in Bremen in 1864. The next year he was appointed violin professor at the Moscow Conservatory but returned in 1868 to lead the Hamburg Philharmonic Society orchestra, as Auer's successor. From 1874 to 1882 he worked in Leipzig, leading the Gewandhaus concerts and teaching at the conservatory. He then went to the Cincinnati College of Music as conductor and teacher until 1889, but returned to his former position in Hamburg for the next eight years. In 1898 he moved permanently to the USA, first for a year as principal violin professor at the National Conservatory in New York, then at the South Broad Street Conservatory in Philadelphia from 1899 to 1912, when he returned to New York, to the American Institute of Applied Music.

Schradieck's systematic stress on fingering technique ensured his importance in the founding of modern violin teaching methods. His pedagogical works include 25 Studies op.1 (Leipzig, 1877), *Der junge Violine-Spieler* op.2 (Leipzig, 1882), *The First Position* (New York, 1897) and *Chord Studies* (New York, n.d.); he also edited concertos by Mendelssohn, Spohr, Viotti and Molique, as well as studies by Campagnoli, Polledro and Kreutzer. Among his pupils was the violinist Maud Powell.

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W.W. COBBETT/ DAVID CHARLTON

**Schramm, Johann Jacob** (*b* Mülsen St Jacob, 18 Jan 1724; *d* Mülsen St Niclas, 7 June 1808). German organ builder. He lived as a wealthy houseowner in Mülsen St Niclas, and there carried on the tradition of the carpenter Georg Eger (*d* 10 March 1750), who had built small organs at Stenn (1726) and Mülsen St Niclas (1736). According to Kretschmar he first worked as a miller (like his father), but also made all kinds of mechanical devices, including positive organs and other keyboard instruments. Eventually he received proper training with Johann Jacob Donati of Zwickau. He is also said to have studied with Gottfried Silbermann, and was artistically close to him; his instruments, however, possess an individuality of timbre. He favoured narrower pipe-scaling (thereby securing a new type of sound) and tended, like J.C.G. Donati, to tune in equal temperament. A characteristic of his specifications is the inclusion of a 1′ Flageolet on the manual. He was a famed craftsman, whom the Duke of Altenburg wished to appoint court organ builder. The quality of his work shows in solid construction, the use of choice materials, lightness of touch, ease of maintenance, keen voicing, and fresh, silvery tone with tasteful nuances, well balanced between manuals. His organs in Stangengrün (1766–9)

and Wechselburg (St Otto, 1774–81; two manuals and pedal, 26 speaking stops, manual and pedal couplers) survive; only the impressive case remains of the organ built in Mülsen St Niclas (1796–1800).

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WALTER HÜTTEL

**Schramm, Melchior** (*b* Münsterberg, Silesia [now Ziębice, Poland], *c*1553; *d* Offenburg, Baden, 6 Sept 1619). German composer and organist. He is first heard of in 1565 as a chorister in the Hofkapelle of Archduke Ferdinand of the Tyrol. He left in 1569 with a three-year scholarship and became a student of the Innsbruck court organist, Servatius Rorif. In 1571 and 1572 he was organist of a convent at Halle. In 1574 he became Kapellmeister and organist of the court at Sigmaringen; from 1594 he was organist only. From 1605 until his death he was civic organist of Offenburg, at the Heilig Kreuz Kirche. Inventories of the period show that his works were widely known, and the appearance of individual pieces in anthologies is a measure of their popularity. As a composer of German madrigals he ranks with Jacob Meiland as one of the most important forerunners of Hans Leo Hassler.

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THEODOR WOHNHAAS

**Schrammel, Johann** (*b* Neulerchenfeld, nr Vienna, 22 May 1850; *d* Vienna, 17 June 1893). Austrian violinist and composer. He studied the violin with Ernst Melzer (first violin at the Carltheater in Vienna) and then with Heissler and Hellmesberger at the Vienna Conservatory (1862–6). He played in the Harmonie and Josephstadt theatre orchestras and, after military service (1866–70), in the salon orchestra of K. Margold. His brother Joseph Schrammel (*b* Ottakring, nr Vienna, 3 March 1852; *d* Vienna, 24 Nov 1895), a violinist and composer, was also a pupil of Hellmesberger (1865–7) and became the leader and manager of the Schrammel Trio (later a quartet), founded in 1878 with his brother and the bass guitarist Anton Strohmayer to play at inns and private gatherings. Both brothers composed songs and dances for the ensemble, Joseph's being less successful than those of Johann, whose *Wien bleibt Wien* (1887) remains one of the most popular Austrian marches.

After the occasional addition from 1879 of a G clarinet played by Georg Dänzer the ensemble was formalized as a quartet (1886) and gained wide popularity in Vienna, not least with musicians such as Brahms, Johann Strauss and Hans Richter. Guest appearances in Berlin (1888) and elsewhere in Germany (1889) were followed by a visit to the Chicago World's Fair (1893), where the Schrammel brothers were replaced because of illness. Dänzer died on the return journey and the G clarinet was replaced by an accordion; in this form 'Schrammel quartets' have survived and flourished. In 1964 the Klassische Wiener Schrammelquartett was formed by soloists from the Vienna SO, using the original instrumental combination and arrangements.

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ANDREW LAMB

**Schrammel quartet.** *See* SCHRAMMEL, JOHANN.

**Schratt, Hans Rauch von.** *See* RAUCH VON SCHRAAT.

**Schreiarien** (pl.). *See* SCHREYERPFEIFE.

**Schreiber, Johann Evangelist** [Johannes Evangelista] (*b* Arth, bap. 4 April 1716; *d* St Urban, 18 April 1800). Swiss composer. After studying rhetoric and logic in Lucerne (1733–5), he entered the Cistercian monastery of St Urban in 1737, took his vows in 1738 and was ordained priest in 1741; he was Kapellmeister there in 1750–53 and Kantor in 1753–5. Between 1748 and 1755 he composed music for three stage productions. He then went to other Cistercian monasteries: until about 1770 he served at Lützel in the Jura, initially as an instructor, and he was briefly in charge of the parish of Oberlarg (1758–60), where his German sacred songs were sung before their publication; he also worked at Stürtzelbronn in Lorraine, as organist (1762), at Salem and Kaisheim (1772) and in Tennenbach (1773–5). He died in St Urban after years of mental illness.

With F.J.L. Meyer von Schauensee, Schreiber was the only 18th-century Swiss composer of sacred music whose works found their way into print. His arias, masses and offertories are in the south German tradition that later reached its height with Haydn and Mozart and employ clear, straightforward harmonies, agreeable, pleasing melodies, concise forms and occasional parlando. Schreiber's profession of adherence to the Italian style probably referred to his extensive cantabile arias, which offer scope to virtuoso singers. He uses alternating tutti and solos in the manner of a concerto grosso; polyphonic writing is chiefly confined to the impressive choral fugatos. The straightforward German sacred songs of 1761 already display the spirit of the Enlightenment. In old age Schreiber concentrated on choral theory and practice; his treatise *Fundamenta pro cantu plano seu chorali cisterciens* survives in manuscript (*CH-E*, *Lz*).

WORKS

Sacred: Fasciculus ariarum 24 gloriosae virgini Mariae (12 duets, 12 arias), vv, 2 vn, va, bc, op.1 (Fribourg, 1747); Missale cisterciense musicum (6 masses, 2 requiem settings), solo vv, 4vv, orch, bc, op.2 (Fribourg, 1749); Adoratio Dei per 15 offertoria solennia, 4vv, orch, bc, op.3 (St Gall, 1754); Neue und annehmliche

Arietten (32 sacred arias and duets), vv, org (Fribourg, 1761); 15 Mag, 4 Regina coeli, 6 Salve regina, vv, str, org, *CH-SGs* (inc.)
Stage: Pseudo-propheta (comoedia), Lucerne, 1748, lib *Lz*; Sigeric (Trauer-Spiel), Zug, 1751, lib Zug, Stadt- und Kantonsbibliothek; melodrama [untitled], Neu St Johann, 25 Sept 1755, lib *SGs*

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D. Ruckstuhl: 'P. Johann Evangelist Schreiber (1716–1800): ein Schweizer Klostermusiker im Zeitalter der Aufklärung', *Der Geschichtsfreund*, cxlv (1992), 115–71 [incl. detailed list of works]

DIETER RUCKSTUHL

**Schreiber, Ottmar** (*b* St Goarshausen am Rhein, 16 Feb 1906; *d* Bad Soden am Taunus, 7 Oct 1984). German musicologist. He studied organ with Heinrich Boell at the Cologne Staatliche Hochschule für Musik (1926–9), and after working as an organist, he moved to Munich, where he studied composition and music theory with Gustav Geierhaas at the academy (1929–31). He then studied musicology at Berlin, where his lecturers included Schering, Erich Schumann, Sachs and Hornbostel. He took the doctorate at Berlin in 1938 with a dissertation on the German orchestra between 1780 and 1850. From 1931 until his military service in 1941 he taught at various musical institutions in Berlin. In 1947 he was entrusted by Reger's widow Elsa with running and expanding the Max-Reger-Institut, which she had set up in Bonn. The institute moved from Bonn to Karlsruhe in 1996 and a catalogue of its Reger autographs was published in Schreiber's Festschrift (*Festschrift für Ottmar Schreiber*, ed. G. Massenkeil and S. Popp, Wiesbaden, 1978) on the occasion of Schreiber's 50th birthday. As director of the institute (1948–81) he edited its *Mitteilungen* (1954–74) and a number of publications, including sketches, letters and the hitherto unpublished original manuscript of the Violin Sonata op.139 and that of the Responsories, originally published in 1914 in Philadelphia. He played a crucial part in Breitkopf & Härtel's complete edition of Reger's works (1950–84). Schreiber was also a lecturer at the Musikhochschule in Frankfurt (1960–71). He was awarded the Bundesverdienstkreuz in 1984 for his contributions to Reger scholarship.

WRITINGS

*Orchester und Orchesterpraxis in Deutschland zwischen 1780 und 1850* (diss., Humboldt U., Berlin, 1938; Berlin, 1938/*R*)
'Elsa Reger zum Gedächtnis', *Mitteilungsblatt der Joseph-Haas-Gesellschaft*, no.7 (1952), 12–13
ed.: *Max Reger: Briefe zwischen der Arbeit* (Bonn, 1956, 1973)
'Max Regers musikalischer Nachlass', *Musikwissenschaftlicher Kongress: Vienna 1956*, 563–70
'Unbekannte geistliche Reger-Chöre', *Mitteilungen des Max-Reger-Instituts*, no.5 (1957), 8–26
'Zum Werdegang von Regers Mozart-Variationen', *Mitteilungen des Max-Reger-Instituts*, no.6 (1957), 2–17
'"Freier Jenaischer Stil": Regers Violinsonate op.139 und ihre erste Form', *Mitteilungen des Max-Reger-Instituts*, no.13 (1962), 30–55
ed., with G. Sievers: *Max Reger zum 50. Todestag ... eine Gedenkschrift* (Bonn, 1966)
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ed.: *Sonderheft 1973 zu Max Regers Werk* (Wiesbaden, 1973)
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EDITIONS

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HELMUT WIRTH/SUSANNE SHIGIHARA

**Schreider, Christopher.** *See* SHRIDER, CHRISTOPHER.

**Schreier, Peter** (*b* Meissen, 29 July 1935). German tenor and conductor. After training in the Dresden Kreuzchor and private study, he joined the Dresden Staatsoper school in 1959, making his début as the First Prisoner in *Fidelio* in 1961. His operatic career soon took him to La Scala and the Metropolitan (Tamino, 1967) in addition to the leading houses in Germany and Austria. After the untimely death of Wunderlich in 1966, Schreier was acclaimed as the leading Mozart tenor of the day, his singing notable for its keen line and diction, allied to a suitably ardent manner. His Belmonte, Idamantes, Ferrando and Titus, all stylish, characterful interpretations, are preserved on recordings under Böhm, his Tamino on Colin Davis's *Zauberflöte*. Among his other notable roles were Nicolai's and Verdi's Fenton, Rossini's Almaviva, Massenet's Des Grieux, Strauss's Leukippos (*Daphne*) and Dancing-Master (*Ariadne auf Naxos*), both of which he recorded, and, in Wagner, Loge (an interpretation confirming the character as the *Ring*'s sole intellectual), Mime and David: all three, captured on disc, evince his ability to characterize through an acute treatment of tone and text.

At the same time Schreier developed a distinguished career in oratorio and lieder. He was among the most affecting Evangelists of his day in the Bach Passions, a superbly accomplished soloist in the cantatas and an exemplary soloist in the choral works of Haydn, Mozart, Beethoven and Mendelssohn. He was the most significant tenor lieder interpreter of his age, probably of any age, his readings noted for his distinctive, slightly reedy tone, fine legato and expressive phrasing drawn from subtle enunciation of the text; yet he never lost a certain simplicity of approach. His finest recordings include Mozart and Beethoven songs, the three cycles of Schubert (shattering versions of *Winterreise* with both Richter and András Schiff among them), Schumann's *Dichterliebe* and Eichendorff *Liederkreis*, and Wolf's *Italienisches Liederbuch*. Since the 1980s Schreier has appeared frequently as a conductor, especially in Bach, and in the dual capacity of soloist and conductor has recorded the *St Matthew Passion*, B minor Mass and several cantatas. He announced his retirement from singing in 1999, but has continued to appear occasionally as the Evangelist in his own performances of the Bach Passions.

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ALAN BLYTH

**Schreierpfeife.** *See* SCHREYERPFEIFE.

**Schreker, Franz (August Julius)** (*b* Monaco, 23 March 1878; *d* Berlin, 21 March 1934). Austrian composer, teacher, conductor and administrator. He is a central figure in that remarkable flowering of opera in Austria that included the works of Zemlinsky, Berg and Korngold. Integrating his aesthetic plurality (a mixture of Romanticism, naturalism, symbolism, Impressionism, Expressionism and Neue Sachlichkeit), timbral experimentation, strategies of extended tonality and conception of total music theatre into the narrative of 20th-century music has contributed to a more differentiated understanding of central European modernism.

1. LIFE. Schreker was the oldest of four surviving children born to Ignaz Schrecker, a court photographer

of Jewish birth, and Eleonore von Clossmann, a member of the Catholic aristocracy of eastern Styria. Ignaz Schrecker's restless travels took him and his family from Vienna to Monaco, Spa, Brussels, Paris, Trieste and Pola before he settled at last in Linz in 1882. After his death in 1888 the family moved to Vienna, where in 1892, with the help of a scholarship, Schreker entered the Conservatory. There he graduated as a violinist (under Ernst Bachrich and Arnold Rosé) in 1897 and as a composer (under Robert Fuchs) in 1900. His first public performance took place in London in July 1896, when the Budapest Opera orchestra performed his *Love Song* for strings and harp, a work now lost. In 1900 the Andante from a symphony in A minor and a setting of Psalm cxvi (his graduation exercise) were performed by the conservatory orchestra, and during the following two seasons he achieved notable performances with the Gesellschaft der Musikfreunde (Psalm cxvi under Loewe), the Konzertverein (Intermesso under Loewe), the Vienna PO (*Ekkehard* under Hellmesberger) and the Singakademie (*Schwanensang* under his own direction), as well as the concert première with piano of his first opera, *Flammen*, in the Bösendorfer-Saal on 24 April 1902. Several of his early works and most of his songs were published (by this time he had dropped the second 'c' in his surname), and his Intermezzo won first prize in a competition sponsored by the *Neue musikalische Presse*. Probably in the midst of this flurry of early success, though possibly as late as 1904, he began *Der ferne Klang*, for which, as with all his subsequent operas, he wrote his own libretto.

He had begun conducting in 1895, when he had founded the Verein der Musikfreunde Döbling, whose orchestra and chorus he had led until 1899. After graduating from the conservatory he had applied unsuccessfully for a number of theatre positions until a year spent as a rehearsal coach and assistant conductor at the Vienna Volksoper (March 1907 to March 1908) cured




*Franz Schreker: drawing by Emil Orlik*

him of any lingering illusions about a career in the opera house. In 1907 he formed the Philharmonic Chorus, which became a leading forum for new music in Vienna. He conducted the group until 1920, and among its many premières were Zemlinsky's Psalm xxiii and Schoenberg's *Friede auf Erden* and *Gurrelieder*.

The success of his pantomime *Der Geburtstag der Infantin*, commissioned by Grete Wiesenthal for the opening of the 1908 Kunstschau, called attention to his development as a composer. In 1909 he signed a general contract with Universal Edition and resumed work on *Der ferne Klang*, whose Act 3 interlude, 'Nachtstück', was first performed on 25 November that year by Oskar Nedbal and the Vienna Tonkünstlerorchester. The opera was completed at the end of 1910 and given its première on 18 August 1912 in Frankfurt under Ludwig Rottenberg, an event that overnight established Schreker's fame. This auspicious première coincided with his appointment as a professor of counterpoint, harmony and composition at the Music Academy in Vienna. His next opera, *Das Spielwerk und die Prinzessin*, which was given simultaneous premières in Frankfurt and Vienna on 15 March 1913, was less well received, and the outbreak of World War I the following year interrupted the continuing success of *Der ferne Klang*, which had been performed in Leipzig, Hamburg and Munich, and accepted for production in Prague and Paris.

With the première of *Die Gezeichneten* (Frankfurt, 25 April 1918) Schreker moved to the front ranks of contemporary opera composers. A monograph on his work by the influential Frankfurt critic Paul Bekker unleashed a firestorm of controversy when Bekker compared his talent with that of Wagner. The première of *Der Schatzgräber* (Frankfurt, 21 January 1920) was the highpoint of his career, and in March that year he was appointed director of the Hochschule für Musik in Berlin, where he took up his duties the following autumn. Together with his vice-director Schünemann, he transformed a distinguished but tradition-bound institution into the pre-eminent conservatory of its day, with a renowned faculty that included Schnabel, Flesch, Feuermann, Edwin Fischer and Hindemith. As a teacher Schreker was remarkably undogmatic. His emphasis on technical fluency and creative individuality produced an exceptionally diverse school of students, among them Victor Babin, Max Brand, Paul Breisach, Jerzy Fitelberg, Walther Gmeindl, Berthold Goldschmidt, Wilhelm Grosz, Alois Hába, Paul Höffer, Horenstein, Krenek, Alois Melichar, Petyrek, Paul A. Pisk, Karol Rathaus, Artur Rodzinski, Joseph Rosenstock, Hans Schmidt-Isserstedt, Ignace Strasfogel, Herbert Windt and Grete von Zieritz.

Schreker's fame and influence were at their peak during the politically and economically unstable early years of the Weimar Republic. He toured widely to supervise and conduct productions of his operas, often with his wife, the soprano Maria Schreker, whom he had married in 1909. During the later 1920s he developed expertise in both recording and broadcasting technologies and followed with interest developments in the Hochschule's electronic music laboratory, the Rundfunkversuchstelle. His *Kleine Suite* was the first work commissioned specifically for German radio, and his *Vier kleine Stücke* for film were part of the same project as Schoenberg's op.34. In 1932 he supervised the development of the first

concert films, featuring performances conducted by Blech, Busch, Kleiber, von Schillings, Stiedry and Walter.

The decline of Schreker's artistic fortunes began with the lukewarm reception of his sixth opera, *Irrelohe* (Cologne, 1924), and the failure of *Der singende Teufel* (Berlin, 1928). The process was accelerated by the economic turmoil of the late 1920s, which threw German opera houses into crisis. Right-wing demonstrations marred the première of *Der Schmied von Gent* (Berlin, 1932), and National Socialist pressure forced the cancellation of the scheduled Freiburg première of *Christophorus*. In June 1932 Schreker was forced to resign his position at the Hochschule. He took up a masterclass at the Prussian Academy of the Arts, but was placed on leave in May 1933 and officially dismissed in September that year. In December 1933 he suffered a stroke, to which he succumbed two days before his 56th birthday.

2. WORKS. By nature Schreker was drawn to dramatic music, and even as a child he was fascinated by the associative properties of harmony and timbre. His earliest works display a propensity for modal ambiguities and non-chordal tones, but this predisposition for colouristic effect was balanced by the strict conservatory education that imbued him with the aesthetic and technical precepts of the Viennese classical tradition. Most of his student works, such as the Violin Sonata (1898) and Psalm cxvi (1900), are Brahmsian in their formal balance, motivic interrelationships, bass-led harmonies, and rhythmic and contrapuntal refinements. His songs, most of which were written before 1902, and his first opera, *Flammen*, add to this mixture an increasing chromaticism and such devices of harmonic dislocation as chordal elision. Schreker's early works won praise for their craftmanship but were thought to lack originality, a criticism with which the composer himself concurred. His struggles to find his own style preoccupied him for most of the first decade after his graduation and bore their first fruit in the pantomime *Der Geburtstag der Infantin*, one of a series of dance-related instrumental works that reveal a freer harmonic language of rapidly shifting tonal centres and polytonal chordal constructions, long-breathed melodies of irregular phrase lengths, and a new assurance in timbral combinations. Significant, too, is the use of neo-classical forms and a contrapuntal texture of twisting, angular lines. Still more harmonically daring are the *Fünf Gesänge* (1909, orchestrated 1922), which were written after he had become personally acquainted with Schoenberg.

The principal document of Schreker's self-discovery is *Der ferne Klang*, whose social and ethical concerns, including a critique of art-for-art's-sake idealism and a frank exploration of the enigmas of sexuality and eroticism, would remain central to his output for the stage. As in most of his subsequent operas, the plot springs from and is encapsulated by a musical-dramatic symbol. His bold heterogeneity of dramatic devices and musical means, in addition to the sheer fecundity of his timbral imagination, make *Der ferne Klang* one of the seminal works of 20th-century opera. The collage of onstage and offstage vocal and instrumental ensembles, polyrhythmic juxtapositions, layering of styles and improvised sounds in the second act bears comparison with contemporaneous experiments by Ives and with the emerging visual vocabulary of the cinema. The mix is also a prime example of Schreker's lifelong preoccupation with 'Raumwirkung', the interaction of timbral effect and acoustic space. Schoenberg cited the opera's nonfunctional chord progressions in his *Harmonielehre*, and in its formal structure, orchestration, declamation and dramatic characterization *Der ferne Klang* had a profound influence on Berg, who prepared the vocal score in 1911. The poor reception of Schreker's next opera, *Das Spielwerk und die Prinzessin*, had more to do with the obscure symbolism of its libretto than with any musical weakness. The opera's succession of contrasting atmospheric scenes, meticulously differentiated lighting directions and heightened sensitivity to timbral subtleties suggest a proximity to the stage works of Dukas, Delius and Debussy. In turn, the work influenced Szymanowski, who heard the Vienna première. The one-act revision, *Das Spielwerk* (Munich, 1920), clarified and tightened the libretto and resulted in significant changes in the closing scene.

Schreker's mature style is most closely associated with a trio of works completed during World War I: *Die Gezeichneten*, the *Kammersymphonie* and *Der Schatzgräber*. All three employ an orchestra whose colours are defracted and reconstituted through divided strings, delicate use of percussion and subtle doublings that tend to obscure the identity of individual instruments. In his harmonic language Schreker continued to juxtapose tonal with chromatic and polytonal passages, often heightening his effects by omitting the roots of chords in the bass. At the same time the vocal lines in these works have greater focus and, as Schreker's sketches suggest, serve as the central inspiration for his fundamentally linear style, a quality that is brought out in his own recordings of his music, as well as in radio performances from the 1950s and 1960s by a generation of conductors such as Heger, Rosbaud, Scherchen and Zillig who were still familiar with the style. In this middle period Schreker's works have an undeniable element of Wagnerian harmony and dramaturgy. This is particularly true of *Der Schatzgräber*, his most popular opera, in which he achieved a balance of harmonic languages resembling that achieved by Strauss in *Der Rosenkavalier*.

His next opera, *Irrelohe*, is in many ways a turning point. The libretto is dramatically taut, and in keeping with the menacing subject matter the orchestra is harder edged and more opaque. The score's writhing linear counterpoint and chordal juxtapositions, which are close to late Mahler and the Strauss of *Elektra*, produce a high level of dissonance, without, however, undermining overall tonal structure. Particularly striking is a second-act love duet in the form of a canon. In the years of crisis following *Irrelohe* Schreker's style was transformed by a number of influences, including the aesthetic climate of Neue Sachlichkeit and his interest in technology. The orchestral *Kleine Suite* and *Vier kleine Stücke* employ the sparse textures and contrapuntal style – an angular linearity that had been present in his music since *Der Geburtstag der Infantin* – so ideally suited to the limitations of the contemporary microphone. Among his other non-operatic works of the 1920s, his settings of Whitman texts (*Zwei lyrische Gesänge*, 1923, orchestrated as *Vom ewigen Leben* in 1927) must be counted his supreme masterpiece, characterized by an assured synthesis of pliant vocal lyricism, supple and sinewy accompaniment, and a harmonic language suspended between functional and non-functional tonality.

These same elements are present in the later operas. *Christophorus, oder die Vision einer Oper* is a Zeitoper

that parodies contemporary styles, including jazz, the popular chanson, Neue Sachlichkeit and the radical avant garde. It is at the same time a deeply felt document of Schreker's own struggles with his times. Dedicated to Schoenberg, the score contains Schreker's most advanced harmonic language alongside passages of diatonic and modal harmony, broad cantilenas alongside spoken dialogue and Sprechgesang. The complexity of the work's dramaturgy, in which vision and reality intertwine, invites comparison with the most advanced constructions of contemporary film and theatre. The dramaturgy of *Der singende Teufel*, by contrast, is far more traditional, but its brooding, medieval setting inspired an austerely archaic musical language that ranges from simple modal counterpoint and sharp timbral detail to massed, clustered effects for the full orchestra.

Superficially *Der Schmied von Gent*, based on a folktale by Charles de Coster, belongs to that genre of comic Zauberoper made popular by Weinberger's *Schwanda der Dudelsackpfeifer* (1927), but the underlying themes of individual destiny and social responsibility cause it to resonate profoundly with other works of the period, such as Hindemith's *Mathis der Maler*, Schoenberg's *Moses und Aron* and Krenek's *Karl V*. It is a vibrant piece, whose occasionally raw tone and grim satire helped provoke the politically inspired demonstrations at its première. Musically it combines the lush harmonic and timbral palette of Schreker's earlier operas with folk material and the more dissonant, neo-baroque contrapuntal forms of the later works.

The rise of National Socialism brought an end to performances of Schreker's works and began the systematic corruption of secondary sources that haunts Schreker reception to this day. Performances in the postwar period were sporadic, and a genuine revival of interest in the composer did not begin until the 1970s.

## WORKS

### STAGE

Flammen (op, 1, D. Leen), op.10, 1901–2, concert perf., Vienna, Bösendorfer-Saal, 24 April 1902
Der ferne Klang (op, 3, Schreker), *c*1903–1910, Frankfurt, 18 Aug 1912
Der Geburtstag der Infantin (pantomime, Schreker, after O. Wilde), chbr orch, 1908, Vienna, 27 June 1908; rev. as Spanisches Fest, 1926, Berlin Staatsoper, 22 Jan 1927
Der Wind (Tanzallegorie, G. Wiesenthal), cl, hn, pf, vn, vc, 1908, Vienna, 2 March 1910
Rokoko (ballet, Schreker: *Ein Tanzspiel*), 1908
Das Spielwerk und die Prinzessin (op, prol, 2, Schreker), 1908–12, Frankfurt and Vienna, Hofoper, 15 March 1913; rev. in 1 act as Das Spielwerk (Mysterium, 1, Schreker), 1915, Munich, National, 30 Oct 1920
Die Gezeichneten (op, 3, Schreker), 1913–15, Frankfurt, 25 April 1918
Der Schatzgräber (op, prol, 4, epilogue, Schreker), 1915–18, Frankfurt, 21 Jan 1920
Irrelohe (op, 3, Schreker), 1919–22, Cologne, 27 March 1924
Der singende Teufel (op, 4, Schreker), 1924, 1927–8, Berlin, Staatsoper, 10 Dec 1928
Christophorus, oder Die Vision einer Oper (op, prol, 2, epilogue, Schreker), 1925–9, Freiburg, 1 Oct 1978
Der Schmied von Gent (Grosse Zauberoper, 3, Schreker, after C. de Coster: Smetse Smee, from the Flemish folktale), 1929–32, Berlin, Städtische Oper, 29 Oct 1932

### ORCHESTRAL

Love Song, str, hp, *c*1896, lost; Scherzo, 1899; Sym., a, op.1, 1899; Scherzo, str, *c*1900; Intermezzo, op.8, str, 1900, incl. in Romantische Suite; Ekkehard, sym. ov., after V. von Scheffel, op.12, orch, org, 1902–3; Romantische Suite, op.14, 1903; Phantastische Ouvertüre, op.15, 1904; Festwalzer und Walzerintermezzo, *c*1908; Valse lente, *c*1908; Vorspiel zu einem Drama, 1913, abridged as prelude to Die Gezeichneten; Kammersymphonie, 23 insts, 1916; Der Geburtstag der Infantin, suite, 1923; Kleine Suite, chbr orch, 1928; 4 kleine Stücke, 1929–30; Das Weib des Intaphernes (E. Stucken), spkr, orch, 1932–3; Vorspiel zu einer grossen Oper, 1933 [for uncomposed Memnon]

### CHORAL

Der Holdestein (R. Baumbach), S, B, SATB, orch, before 1898; Versunken (Baumbach), male vv, pf, *c*1898; Schlehenblüte (Baumbach), male vv, *c*1898; Auf dem Gottesacker, SATB, *c*1898; Meereswogen (E. Scherenberg), male vv, *c*1898, inc.; König Tejas Begräbnis (F. Dahn), male vv, orch, 1899; Ps cxvi, op.6, female vv, orch, org, 1900; Schwanensang, op.11 (D. Leen), SATB, orch, 1902; Gesang der Armen im Winter (F. von Saar), SATB, 1902; Vergangenheit (N. Lenau), SATB, 1906

### SONGS

*for 1 voice, piano unless otherwise stated*

Die Rosen und der Flieder (O. Gruppe), 1894; Des Meeres und der Liebe Wellen (R. Weitbrecht), 1894; Allegro-Lied der Fiorina, 1896; Waldeinsamkeit (J.P. Jacobsen), 1897; Überwunden (anon.), 1897
Fünf Lieder (M. Holm), before 1898: O Glocken, böse Glocken [op.5/1], Kennt Ihr den Sturm, Heute Nacht, als ich so bange, Ich hab' in Sorgen, Durch die Fenster zitternd sacht
Zwei Lieder auf dem Tod eines Kindes (M. Holm), op.5, before 1898: O Glocken, böse Glocken, Dass er ganz ein Engel werde
Drei Lieder (V. Zusner), 1899: Ein Rosenblatt, Noch dasselbe Keimen, Vernichtet ist mein Lebensglück
Das hungernde Kind (Des Knaben Wunderhorn), before 1900
Auf die Nacht (P. Heyse), before 1900, inc.
Fünf Gedichte (Heyse), op.3, before 1900: In alten Tagen, Im Lenz, Das Glück, Es kommen Blätter, Umsonst
Fünf Lieder, op.4, before 1900: Frühling (K. v. Lemayer), Unendliche Liebe (L. Tolstoy), Wohl fühl ich wie das Leben rinnt (T. Storm), Die Liebe als Recensentin (J. Sturm), Lenzzauber (Scherenberg)
Acht Lieder, [op.7], 1898–1900: Wiegenliedchen (Sturm), Zu späte Reue (Sturm), Traum (Leen), Spuk (Leen), Rosentod (Leen), Ach, noch so jung (Scherenberg), Rosengruss (Scherenberg), Lied des Harfenmädchens (Storm)
Zwei Lieder, op.2, after 1901: Sommerfäden (Leen), Stimmen des Tages (F. von Saar)
Ave Maria, 1v, org/hmn/pf, 1902; Ave Maria, 1v, org/pf, 1909
Entführung (S. George), 1909
Fünf Gesänge, A, pf, 1909: Ich frag' nach dir jedwede Morgensonne (*The Thousand and One Nights*), Dies aber kann mein Sehnen nimmer fassen (E. Ronsperger), Die Dunkelheit sinkt schwer wie Blei (Ronsperger), Sie sind so schön, die milden sonnenreichen (Ronsperger), Einst gibt ein Tag mir alles Glück zu eigen (Ronsperger); version for A, orch, 1922
Das feurige Männlein (A. Petzold), 1915
Und wie mag die Liebe (R.M. Rilke), 1919
Zwei lyrische Gesänge (W. Whitman), S, pf, 1923: Wurzeln und Halme sind dies nur, Ein Kind sagte: 'Was ist das Gras?'; version for S, orch, Vom ewigen Leben, 1927

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Chbr: Sonata, vn, pf, 1898
Pf: Melodie, *c*1895; Apassionata, 1896; Adagio, F, before 1900; 2 Walzerimpromptus, *c*1901
Orch arrs.: Wolf: *Heimweh*, *Verschwiegene Liebe*, 1916; Liszt: Hungarian Rhapsody no.2, 1933
MSS in *A-Wn*, *US-NH*, *D-Bsb*

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CHRISTOPHER HAILEY

**Schreyber, Heinrich.** *See* GRAMMATEUS, HENRICUS.

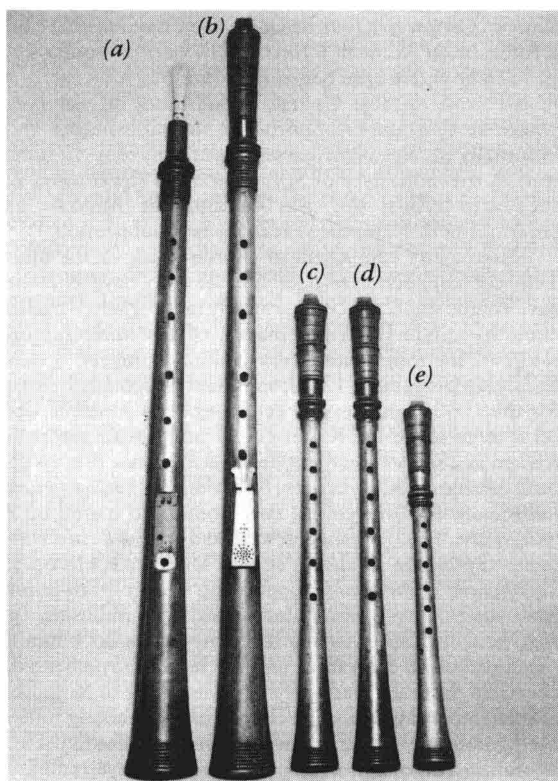
**Schreyer, Gregor** (*b* Kirchenpingarten, nr Bayreuth, *c*1720; *d* Andechs, nr Munich, 6 June 1768). German composer. In 1740 he entered the Benedictine house at Andechs, one of the most musical German monasteries at the time, where he had ample opportunity to study music, and eventually became choirmaster. He may have spent some time at the monastery of St Emmeram in Regensburg in the early 1750s, but was certainly at Andechs as choirmaster in 1756, the year of his first publication.

Unlike many composers of church music in the mid-18th century, Schreyer does not seem to have had the needs of the small and comparatively inexperienced parish choir in mind. The eight masses of his op.1, *Jubilus musicus*, for four voices, two violins, trumpets, drums and organ (Augsburg, 1756), apparently originally written for the 1000th anniversary celebrations at Andechs, are on a large scale; the Kyrie, Gloria and Credo are each treated as a succession of separate movements, often with difficult solo arias. Moreover, the six masses of *Sacrificium matutinum* for four voices, two violins and organ, op.2 (Augsburg, 1763), though described as 'breves', are with one exception on an almost equally large scale. His op.3, *Sacrificium vespertinum*, containing vesper psalms for four voices, two violins and organ, was published at Augsburg in 1766. Almost all Schreyer's arias contain much elaborate coloratura and are heavily ornamented; his violin parts are among the most complex to be found in contemporary published church music, making much use of multiple stopping and recurrent demisemiquaver figurations. For the most part, however, Schreyer's ability to devise elaborate vocal and instrumental figuration is not matched by his powers of musical invention, especially in contrapuntal choral movements; but he occasionally shows himself capable of expressive word-painting at appropriate points. (E. Kraus: *Weltenburg und die Musik des Bayerischen Barock*, Weltenburg, 1971)

ELIZABETH ROCHE

**Schreyerpfeife** [Schreierpfeife, Srayffaiff, Schreiarien (plural), Schryari (plural)] (Ger.: 'shouting pipe'). A loud wind-cap shawm (*see* WIND-CAP INSTRUMENTS) of the 16th and 17th centuries, with expanding conical bore, but without a markedly flared bell, and having seven finger-holes and a thumb-hole. Ten such instruments survive in Berlin (Musikinstrumenten-Museum; see illustration) and Prague (Národní Muzeum). The Berlin instruments came from St Wenzel, Naumburg, where they were listed in inventories dating from 1658, *c*1720 and 1728 as 'Schreiarien' (also 'Schrey-Arien', 'Schreyarien'); the Prague instruments came from the castle at Rožmberk (Rosenberg) in Bohemia, in whose inventories of 1599 and 1610 they appear as 'Srayffaiff'. These instruments represent four sizes pitched a 4th or 5th apart, each with a range of a 9th; the highest sounds *f'* as its lowest note. On the largest two sizes the lowest sound hole is fitted with a key, and all sizes have two vent-holes on opposite sides (left and right) of the bell. Two instruments of uncertain date and origin survive in the Musikinstrumenten-Museum, University of Leipzig; they are equivalent in size to the soprano and alto instruments of the other group and are similar except that they have no thumb-holes.

The earliest occurrence of the name, in 1523, shows that *Schreyerpfeifen* were made in Nuremberg, probably by Sigmund Schnitzer the elder; and Arsazius Schnitzer of Munich, who died in 1557, is also recorded as a maker.




*Schreyerpfeifen: (a) and (b) tenor – (a) with wind cap missing; (c) and (d) alto; (e) soprano (Musikinstrumenten-Museum, Berlin)*

A number of German town and court inventories list *Schreyerpfeifen*, usually in sets of three or four sizes. They went out of general use during the later 17th century though they are still listed in the Naumburg inventories in the 1720s, and Fuhrmann mentioned them, together with contemporary instruments, in 1706. 'Schryari' suggests an Italian form of the German *Schreyerpfeifen*, but the name is not documented outside Germany, though wind-cap shawms are (e.g. the French *cléron pastoral*, mentioned by Trichet). Considerable confusion has been caused by Praetorius's use of the plural forms 'Schryari' and 'Schreyerpfeifen' for a group of loud wind-cap instruments of quite different type (*see* SCHRYARI).

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BARRA R. BOYDELL

**Schrider, Christopher.** *See* SHRIDER, CHRISTOPHER.

**Schritt** (Ger.). *See* STEP.

**Schröder.** German family of musicians.

(1) **Karl Schröder** (i) (*b* Oberbosa, Thuringia, 17 March 1816; *d* Berlin, 21 April 1890). Violinist and viola player. He studied at the Eisleben training college with G. Siebeck and A.B. Marx, becoming first a town musician at Quedlinburg and then the music director at Neuhaldensleben. He played the viola until 1866 in the family quartet which included (2) Hermann Schröder, Franz and (3) Karl Schröder (ii).

(2) **Hermann Schröder** (*b* Quedlinburg, 28 July 1843; *d* Berlin, 30 or 31 Jan 1909). Violinist and teacher, son of (1) Karl Schröder (i). He studied music first with his father, then at Magdeburg with W. Sommer and A.G. Ritter. In 1873 he opened a music school in Berlin which he continued to direct after his appointment as violin and harmony teacher at the Institut für Kirchenmusik (1885), of which he later became assistant director. He wrote chamber music for didactic purposes and small works for orchestra; he also published several essays on the physics and aesthetics of sound and a *Kunst des Violin-Spiels* (Leipzig, 1887).

(3) **Karl Schröder** (ii) [Carl Schroeder] (*b* Quedlinburg, 18 Dec 1848; *d* Bremen, 22 Sept 1935). Cellist, composer and conductor, son of (1) Karl Schröder (i). He studied with his father, with Karl Drechsler in Dessau and later with Friedrich Kiel and was only 14 when he was appointed to the Sondershausen Hofkapelle. With the family quartet he toured Europe, from Paris to St Petersburg, acquiring a high reputation. In 1872 he was Kapellmeister of the Kroll Oper in Berlin; late that year, the quartet was disbanded on his appointment to the Brunswick Hofkapelle commencing in 1873. A year later he became solo cellist of the Leipzig Gewandhaus Orchestra and professor at the conservatory. He returned to Sondershausen in 1881, replacing Max Erdmannsdörffer as Hofkapellmeister and founding a music school; this he sold to A. Schultze in 1886 when he was appointed conductor of the Duitse Opera in Rotterdam. He held similar posts in Berlin (1887) and in Hamburg (1888), where he succeeded Joseph Sucher at the Neues Stadt Theater. His former music school having become a state conservatory, he returned to Sondershausen in 1890 as its director, remaining until 1909. In 1911 he took up his last post, as professor at the Stern Conservatory in Berlin, where he remained for more than a decade before retiring to Bremen. In addition to his compositions and educational works he produced careful editions of Classical cello pieces.

WORKS

Stage and inst: 2 ops, 3 syms., 6 vc concs., 2 str qts, Str Trio; numerous didactic works, incl. 2 sets of vc studies
Pedagogical: Führer durch den Violoncell-Unterricht (Leipzig, 1880), Katechismus des Dirigierens (Leipzig, 1889), Katechismus des Violoncell-Spiels (Leipzig, 1890), Katechismus des Violin-Spiels (Leipzig, 1899)

(4) **Alwin Schröder** [Schroeder] (*b* Neuhaldensleben, Saxony, 15 June 1855; *d* Boston, 17 Oct 1928). Viola player and cellist, son of (1) Karl Schröder (i). He studied the piano with his father and the violin with his brother (2) Hermann Schröder from the age of seven; later he studied at the Berlin Hochschule für Musik with Heinrich de Ahna and Wilhelm Tappert; he was only 11 when he replaced his father as viola player in the family quartet. On its dissolution he joined Karl Liebig's orchestra. Encouraged by his brother (3) Karl Schröder (ii) he began teaching himself the cello, and when Liebig offered to renew his orchestral contract in 1875 Schröder accepted – with the proviso that it should be as a cellist. Liebig suspected a joke, but an audition immediately convinced him and Schröder was appointed principal cellist. After several years in Hamburg he went to Leipzig in 1880 as

(3) Karl Schröder (ii)'s deputy, becoming joint principal with Julius Klengel at the Gewandhaus and teacher at the conservatory when his brother left the next year. Ten years later Alwin Schröder settled in Boston where he remained for the rest of his life (apart from short visits to Frankfurt and Geneva), becoming an American citizen. He joined the Boston SO, became a member of the Kneisel (1891–1907) and Hess (1904–10) quartets, and acquired a distinguished reputation as both performer and teacher. He edited Classical works for the cello and published some study material.

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LYNDA MACGREGOR

**Schröder, Friedrich** (*b* Näfels, 6 Aug 1910; *d* Berlin, 25 Sept 1972). Swiss composer. He was educated at the universities of Münster and Berlin and at the Berlin Hochschule für Musik. From 1934 he was a conductor and arranger at the Metropoltheater in Berlin, and began to make a name with popular songs, dances and film music. He wrote songs for some 50 films, including *Ich tanze mit dir in den Himmel heinen* (*Sieben Ohrfeigen*, 1937) and *Gnädige Frau, wo war'n Sie gestern?* (*Fortsetzung folgt*, 1939). He then achieved particular success with the operetta *Hochzeitsnacht in Paradies* (Berlin, 24 September 1942), which has remained a standard work in the German repertory. His later operettas include *Nächte in Schanghai* (Berlin, 1947), *Chanel Nr. 5* (1947), *Lucrezia in Stockholm* (Berlin, 1949), *Isabella* (Nuremberg, 1949) and *Das Bad auf der Tenne* (Nuremberg, 1955). Schröder was one of the most successful and inventive of the composers of dance-band flavoured German songs of the late 1930s and early 40s, combining melodic fluency with rhythmic piquancy.

ANDREW LAMB

**Schröder, Hanning** [Hans] (*b* Rostock, 4 July 1896; *d* Berlin, 16 Oct 1987). German composer and viola player. He studied composition and musicology in Freiburg, where his teachers included Julius Weismann and Willibald Gurlitt. After serving as solo viola player at the Düsseldorf Schauspielhaus (1924–5), he played in a number of orchestras in Berlin. He attracted considerable attention during the early 1930s as a member of the Harlan-Trio (other members included his wife, the musicologist Cornelia Schröder (née Auerbach), and instrument maker Peter Harlan), an ensemble that performed medieval and Renaissance music on historical instruments. In 1935, because of his wife's Jewish heritage and his connections with the workers' music movement, Schröder was excluded from the Reichsmusikkammer. Although special permission allowed him to work as a violist at a Berlin theatre, his political difficulties continued after 1945, as he worked in East and lived in West Berlin. In 1965 he became adviser to the Gruppe Neue Musik Berlin. His honours include the Johann-Wenzel-Stamitz prize (1983).

Schröder's compositions of the 1920s and 30s are stylistically close to the Neue Sachlichkeit; after 1949 he freely integrated 12-note techniques into his compositional style. Linear part-writing, supported by unresolved dissonances and chromaticism, plays a central role in his works. His later compositions are characterized by rougher melodic lines and an economic use of material.

WORKS

(*selective list*)

Dramatic: Der Vogel Phönix (H. Much), fl, ob, cl, bn, tpt, hp, 2va, 2vc, perc, 1926; Marizzebill (H.W. Hillers), A, Bar, chbr orch, 1933; Hänsel und Gretel (F. Enke and L. Foellbach), S, A, 6vv, 4 vn, perc, 1951; film scores

Inst: Sonata, vn, pf, 1922; Qt, vn, 2va, vc, 1925; Qt, fl, vn, va, bn, 1926; Suite, pf, 1927; Schlürf Trio, 3 va, 1928, rev. 1959; Musik, 3 vn, rec, drums, 1947; Sonata, fl, va, 1947; Klaviermusik, pf, 1950; Divertimento, fl, ob, cl, bn, hn, 1956; Musik, bn, orch, *c*1959; Serenade pastorale, ob, bn, hpd, *c*1959; Varianten, fl, orch, *c*1968; Nonet, fl, ob, cl, bn, hn, vn, va, vc, db, 1970; Trio, 2 vn, perc, 1970; Sinfonia, tam-tam, str orch, 1972; Musik, a fl, vn, vc, hpd, 1977; Musik, org, 1982; Trio, fl, va, gui, 1983–4; Musik, ob, perc, *c*1984; many duets, 3 str trios, 5 str qts, works for rec, works for solo insts, solo pf works

Vocal: Advenisti desiderabilis (lat.), SATB, 1922; 5 Lieder (E. Fuhrmann), S, va, 1922; Mond und Menschen (H. Bethge), Mez, fl, pf, 1922, rev. 1958; Magnificarit Dominus (Ps cxxv), 3 male vv, 1923; Rilke-Kantate (R.M. Rilke), S, fl, cl, va, vc, 1925; Pflanzenkantate (Much), S, fl, va, 1926, rev. 1946; Briefe (C. Morgenstern), S, str qt, 1931; Reigen (T. Storm, O.J. Birnbaum, Rilke), SAB, 1945; Eine kleine Winterkantate (H. von Veldeke), S, SAB, rec/ob, str orch, 1946; Weihnachtskyrie (J. Klepper), 2vv, 1946; Ein geistlich Bittlied um den Frieden (C. Querhammer), SAB, 1951; Drachensteigen (W. Layh), 2vv, 1953; 3 Lieder (E.L. Hähne), Mez, fl, va, vib, hp, pf, 1966; Völker der Erde (N. Sachs), A, fl, cl, 1966–7; workers' songs, many other works

MSS in *D-Bsb*

Principal publishers: Breitkopf & Härtel, Friedrich Hofmeister, Lienau, Peters, Ries & Erler, Strube Verlag, Walter Wollenweber

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NICO SCHÜLER

**Schröder, Johannes** (*d* Copenhagen, bur. 25 Sept 1677). Danish organist and composer, possibly a son of Lorentz Schröder. He became organist of St Petri, the German church at Copenhagen, in 1647, and he was also court organist to King Frederik III. In 1664 he was made deputy director of court music and in about 1667 he took over the post (though apparently not the title) of director abandoned by Kaspar Förster. Among his pupils was Johann Philipp Krieger. Schröder was greatly admired as both a performer and composer, but *Adesto virtutum*, for four-part chorus, two violins and bass (at *S-Uu*), is the only piece by him known to survive.

JOHN BERGSAGEL

**Schröder, Lorentz** (*d* Copenhagen, before 1647). Danish maker of keyboard instruments, writer on music and organist, of German origin. He was organist of Helligaandskirke, Copenhagen, but is more interesting for his work in other areas. He established himself as a maker of keyboard instruments, for which in 1632 he received a royal privilege affording him the protection of King Christian IV against possible interference from the guild of master joiners. When this protection was reaffirmed in 1636 it was made clear that his privilege was limited to the making of keyboard instruments and that he was not to undertake other kinds of joinery: hence the making of keyboard instruments was recognized, apparently for the first time in Denmark, as an independent industry. Schröder's *Ein nützliches Tractätlein vom Lobe Gottes, oder Der hertzerfrewenden Musica* (Copenhagen, 1639)

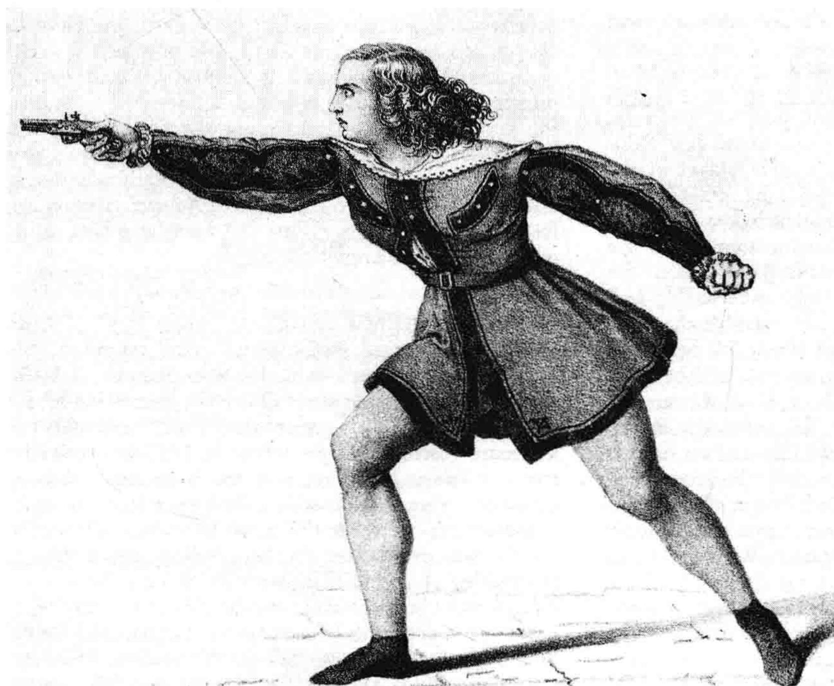
is a defence of music, which, of the seven liberal arts, was the one that he considered was held in the lowest esteem by the general public in his day. A notable exception, however, was provided by Christian IV, to whom Schröder dedicated his book and of whose musical interests and accomplishments he gave some interesting details, for example that the king was competent personally to audition musicians seeking positions in his employ. He also praised his generosity as a patron of music: he described the lavish musical productions under the direction of Schütz that celebrated the marriage of Prince Christian of Denmark to Princess Magdalena Sibylla of Saxony in 1634. He observed that the lot of church musicians was better in Denmark than in Germany.

JOHN BERGSAGEL

**Schröder-Devrient** [née Schröder], **Wilhelmine** (*b* Hamburg, 6 Dec 1804; *d* Coburg, 26 Jan 1860). German soprano. She was the eldest of four children of the baritone Friedrich Schröder (1744–1816), the first German Don Giovanni, and the actress Sophie Schröder, née Bürger (1781–1868). As a child she appeared in ballet in Hamburg, and in Vienna (15 March 1816). In Vienna she further appeared as Aricida in Schiller's *Phädra* (13 October 1819) and as Ophelia in *Hamlet* at the Hoftheater, being carefully schooled in movement and diction by her mother. She also studied singing with Giuseppe Mozatti. Her first operatic appearance was at the Kärntnertortheater as Pamina (20 January 1821), when the freshness and confidence of her singing made a great impression. She followed this with Emmeline (Weigl's *Schweizerfamilie*) and Marie (Grétry's *Raoul Barbe-Bleue*, in German); she also sang Agathe in *Der Freischütz* on 7 March 1822 with Weber conducting. However, her greatest triumph, and the performance that laid the foundations of her international fame, was as Leonore in *Fidelio* on 3 November 1822 (see illustration). She first sang in Dresden that year, and in 1823 was given a two-year contract to sing at the Hoftheater: she remained associated with Dresden until 1847. There she also had further singing lessons with the chorus master Aloys Mieksch. She married the actor Carl Devrient (1797–1872); they had four children, but the marriage was dissolved in 1828.

Schröder-Devrient impressed audiences everywhere with the dramatic power of her performances, especially as Donna Anna, Euryanthe, Reiza, Norma, Romeo, Valentine and Desdemona (in Rossini's *Otello*). She had an outstanding success in Berlin in 1828, though she offended Spontini by refusing to sing the title role of *La vestale* (she sang it a year later in Dresden). In Weimar in 1830 she sang to Goethe, who wrote some lines in her praise. Travelling on to Paris, she triumphed in appearances with Joseph Röckel's German company (Agathe, 6 May; Leonore, 8 May). She returned to sing Italian opera in 1831 and 1832, appearing with Malibran in *Don Giovanni* and *Otello*. In 1832 she also appeared at the King's Theatre in London ten times monthly during May, June and July, in *Fidelio*, *Don Giovanni* and *Macbeth* (by the season's conductor, Chelard). In the following season she was heard in *Der Freischütz*, *Die Zauberflöte*, *Euryanthe* and *Otello*, less successfully owing to the rival attractions of Marie Taglioni and Fanny Elssler. When, on the death of Malibran in 1836, the English press hailed her as the only artist to take Malibran's place, she was encouraged to return to London in 1837, and sing in *Fidelio*, *La sonnambula* and *Norma*. But her English was poor, her health was failing, and she was paid nothing since the company was found to be bankrupt.

From that time a decline in Schröder-Devrient's vocal powers was noticeable. She seemed tired of the stage and prone to mannerisms, including a tendency to drag the tempo and to declaim rather than sing. Many passing love



*Wilhelmine Schröder-Devrient as Leonore in Beethoven's 'Fidelio': lithograph by Wilhelm Santer*

affairs further dispirited her (the *Memoiren einer Sängerin* (Altona, 1861) attributed to her are a pornographic fabrication). Nevertheless, she continued to have successes in Germany, creating Adriano (*Rienzi*), Senta and Venus, in Dresden, and singing Gluck's Iphigenia (*Aulide*). Her last appearance was at Riga on 17 December 1847. Her second marriage was to a Saxon officer, Von Döring, with whom she visited St Petersburg and Copenhagen, and who embezzled her earnings. The marriage was dissolved, and in 1850 she married a Livonian baron, Von Bock, who took her to his estate at Trikaten. Having returned to Dresden she was arrested for the sympathy she had publicly expressed with the 1848 revolution; she was banned by a Berlin court from returning to Saxony, and also from re-entering Russia. With difficulty her husband succeeded in overturning these sentences. Her last known concerts were in Germany in 1856.

All accounts agree on the dramatic powers of 'The Queen of Tears', as Schröder-Devrient was dubbed when observed actually to be weeping on stage. In an age when few singers matched their vocal prowess with equal dramatic skill, she impressed audiences especially with her interpretation of Leonore. In this role, Moscheles preferred her to Malibran, and many reports give details of the dramatic effect of her performance. Beethoven, who had rehearsed her, thanked her personally, and promised to write an opera for her. According to Eduard Genast, whose wife accompanied her, she persuaded Goethe of the merits of Schubert's setting of his *Erlkönig* when a poor performance had previously caused him to dismiss it. Weber thought her the best of all Agathes, and to have disclosed more in the part than he had believed was there; however, on hearing her sing Leonore in 1822 he discerned the deficiencies that later (1842) disturbed Berlioz, who deplored her exaggerated acting, her vehement declamation and her failures of style. According to Chorley, 'Her voice was a strong soprano ... with an inherent expressiveness of tone which made it more attractive on the stage than many a more faultless organ. ... Her tones were delivered without any care, save to give them due force. Her execution was bad and heavy'. However, he praised her acting, even though she exaggerated her characterization as time went on. It was Schröder-Devrient who roused the 16-year-old Wagner to his sense of vocation as a dramatic composer, as he recounted in *Mein Leben*. He dedicated *Über Schauspieler und Sänger* to her memory, and in it gave a moving and detailed critical evaluation of her art, observing that she sang 'more with the soul than with the voice'. Schumann wrote *Ich grolle nicht* for her; he called her singing of it 'nobly projected' and declared that she was the only singer who could survive with Liszt as an accompanist. Her vocal deficiencies were partly due to erratic training, initially under her mother and insufficiently pursued under other teachers; as a singing actress who brought new dramatic powers to the art of opera she was influential on the course of German Romantic opera.

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M. Gregor-Dellin, ed.: *Richard Wagner: Mein Leben* (Munich, 1963)

JOHN WARRACK

**Schroeder.** *See* SCHRÖTER family.

**Schroeder, Hermann** (*b* Bernkastel, 26 March 1904; *d* Bad Orb, 7 Oct 1984). German composer, teacher and organist. On his mother's side he had common ancestry with Beethoven (Hans Peter Schetter, *b* Traben on the Moselle, 1623, and his wife Eva, née Jonas, who was christened in Cologne in 1625). He studied at the Cologne Musikhochschule (1926–30); teachers who influenced him particularly were Heinrich Lemacher and Walter Braunfels (composition), Hermann Abendroth (conducting) and Hans Bachem (organ). He was a teacher of theory at the Rheinische Musikschule in Cologne (1930–38), was cathedral organist in Trier (1938–45) and from 1940 he was director of the Trier School of Music. In 1946 he started to teach theory at the Cologne Musikhochschule (he became a professor in 1948). Schroeder was also reader at Bonn University (1946–73) and a lecturer at the University of Cologne (1956–61). He was director of Cologne's Bach Society (1947–62) and deputy director of the Cologne Musikhochschule (1958–61). In 1952 he was awarded the Robert Schumann Prize of the City of Düsseldorf, and in 1956 he received an Arts Prize from the state of Rheinland-Pfalz.

Schroeder's importance as a composer is in the sphere of Catholic church music, which he did much to reform. By combining stylistic techniques from the Middle Ages (fauxbourdon, Gregorian modes etc.) and 20th-century polyphony, he attempted to break the monopoly of Romantic music in the Catholic Church. The linear, atonal writing of his chamber music has much in common with that of Hindemith. With Heinrich Lemacher, Schroeder wrote several textbooks which have gained wide currency in German-speaking countries.

WORKS
(*selective list*)

SACRED CHORAL
*mixed chorus except where otherwise stated*

Mass, 1927; Mass, 1930; Mass, c, male chorus, 1931; Missa dorica, 1932; Missa brevis, 1935; Missa simplex, male chorus, 1936, rev. mixed chorus, 1957; Pauliner Orgelmesse, 1945; Missa 'Regina caeli', chorus, org, 1950; Requiem, 1952; Marienmesse, female chorus, org ad lib, 1952; Missa psalmodica, 1953; Missa coloniensis, chorus, org, 1954; Missa ambrosiana, 3vv, 1957; Missa gregoriana, 1957

Missa 'Lux et origo', female chorus, 1958; Missa figuralis, chorus, insts, org, 1959; Missa eucharistica, 3vv, 1961; Missa melismatica, 1961; Missa syllabica, 1962; Ordinarium X, chorus, org, 1965; Deutsches Ordinarium, chorus, org, 1965; St Caecilia Mass, chorus, orch, org, 1966; Deutsches Ordinarium no.2, chorus, org, 1966; Lateinisches Ordinarium, 1967; Vinzenz Palotti-Messe, chorus, org, wind, 1983

TeD, 1933; Carmen mysticum (J.W. von Goethe), S, Bar, spkr, chorus, orch, 1949; Johannes-Passion, 1964; Matthäus-Passion,

1965; many Latin motets, incl. De Profundis, 1983; German motets and cants.

OTHER WORKS

Hero and Leander (op), 1950

Concs. for str orch, 1937; vc, 1937; org, 1938; ob, 1955; pf, 1955; vn (no.1), 1956; fl, 1958; 2 vn, 1965; va, 1970; cl, 1973; vn (no.2), 1975; tpt, 1977; Concertino, cl, str, 1978; Concertino, org, str, 1981

Sym., d, orch, 1942; Symphonische Hymnen, orch, 1945; Capriccio a due tempi, orch, 1972

Str Trio, e, 1933; Str Qt no.1, c, 1939; Str Trio, g, 1942; Str Qt no.2, 1952; Pf Trio no.1, 1954; Sextet, pf, wind qnt, 1957; Qt no.3, ob, vn, va, vc, 1959; Pf Trio no.2, hn, vn, pf, 1964; Pf Trio no.3, cl, va, pf, 1967; Concertino, vn, ob, 1968; Str Qt no.4, 1968, rev. 1976; Conc., ob, org, 1972; Cl Qnt, 1974; Intrada and Fugato, 2 tpt, 2 trbn, 1974; Wind Qnt, 1974, rev. 1981; Sextet, op.59, wind, 1975; Str Trio no.3, 1976; Str Qt no.5, 1978; Quartett-Sonate, 4 hn; several solo and duo sonatas

Kbd (org unless otherwise stated): Fantasy, 1930; Prelude and Fugue 'Christ lag in Todesbanden', 1930; Little Preludes and Intermezzi, 1932; 6 Org Chorales, 1934; 5 Ger. Christmas Carols, pf (4 hands), 1936; Minnelieder, pf, 1939; Pf Sonata no.1, pf, 1946; Susani, pf, 1948; Pf Sonata no.2, 1953; Die Marianische Antiphone, 1954; Praeambeln und Interludien, 1954; Org Sonata no.1, 1957; Partita 'Veni Creator Spiritus', 1959; Kleine Intraden, 1960; Orgel Ordinarium 'Cunctipotens genitor Deus', 1964; Orgelchoräle mit Kirchenjahr, 1964; Org Sonata no.2, 1966; Duplum, (hp, org)/2 pf, 1967; Org Sonata no.3, 1970; Variations on the 'Tonus Peregrinus', 1975; Conc. piccolo, 1977; 5 Skizzen, 1978

Many secular choral pieces and folksong arrs.

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RUDOLF LÜCK/ERIK LEVI

**Schroeter.** *See* SCHRÖTER family.

**Schroeter** [Schröter], **Leonhard** [Leonhart] (*b* Torgau, *c*1532; *d* Magdeburg, *c*1601). German composer. In about 1538 or 1539 he was at school in Torgau where Johannes Walter, a colleague of his father, was one of his teachers. Afterwards he attended school in Annaberg in Erzgebirge until 1545, and then, for at least two years, the ducal school in Meissen. From 1561 (at the latest) to 1576 he was town Kantor in Saalfeld (Thuringia) except for a period of two years between 1571 and 1573 when he was dismissed from his post on account of his sympathy with the Philippists (supporters of the doctrines of Melanchthon), who were not considered sufficiently strict Lutherans. During this period he was librarian at the Wolfenbüttel court. From his first years at Saalfeld he was associated in Mühlhausen with Ludwig Helmbold, probably the most important Protestant poet of his day. Schroeter was Kantor at the Altstadt Lateinschule in Magdeburg from 1576 to 1595, a highly regarded position in view of such eminent predecessors as Martin Agricola and Gallus Dressler.

Schroeter continued the Magdeburg academic tradition representative of mid-German Lutheranism. (This tradition came to an end with Heinrich Grimm in 1631 when Magdeburg was sacked in the Thirty Years War.) His works comprise mainly chorale settings, both of the traditional type reminiscent of the Reformation polyphonic style (especially in the *Hymni sacri*), and some of a more homophonic variety with closer alliance between music and text. The chorale settings for eight-voice double choir are exceptional in being almost entirely homophonic. His few psalm settings make an important contribution to the early Protestant motet; an example such as Psalm cxxvii for double choir is a fine example of the early German polychoral style.

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55 geistliche Lieder, 4vv (Wittenberg, 1562) [title-page missing]

Cantiones suavissimae, 4vv, tomus 1 (Erfurt, 1576[2])

Der schöne Lobgesang Te Deum laudamus durch D. Martin Luther verdeutscht, 8vv (Magdeburg, 1576); ed. O. Kade in A.W. Ambros: *Geschichte der Musik*, v (Leipzig, rev. 3/1911)

Der 12. und 124. Psalm Davids, 4vv (Magdeburg, 1576)

Cantiones suavissimae, 4vv, tomus 2 (Erfurt, 1576)

Ein Hochzeitgesang ... zu Ehren ... Galli Dressleri, 5vv (Magdeburg, 1577)

Canticum sanctorum Ambrosii et Augustini Te Deum laudamus, 8vv, inc. (Magdeburg, 1584)

Newe Weinachtliedlein, 4, 8vv (Helmstedt, 1586–7 [RISM, B/VIII 1587[14]]); ed. B. Engelke (Leipzig, 1914, 3/1953)

Epithalamion ... Joanni Schwanbergero (Magdeburg, 1587)

Epithalamii cantilena ... in honorem nuptiarum ... Melchioris Papae, 10vv (Magdeburg, 1587)

Hymni sacri, 4–6vv (Erfurt, 1587); 2 ed. Antiqua Chorbuch, i/2 (Mainz, 1951–2), ed. in Gissel, 3 ed. von Winterfeld

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WALTER BLANKENBURG

**Schröter** [Schroeter, Schroeder]. German family of musicians.

(1) **Johann Friedrich Schröter** (*b* Eilenburg, 1724; *d* Kassel, 1811). Oboist and teacher. He was an oboist in Count Brühl's regiment when he married at Guben in 1748. The family moved first to Warsaw (*c*1755) and then to Leipzig (*c*1763). His wife died shortly after the birth of their youngest daughter, (5) Marie Henriette Schröter, in 1766, but he spared no effort in the development and advancement of his musically gifted children. They all appeared in Leipzig concerts and from 1771 he took them on extended tours to Germany, the Netherlands and England, where the three eldest children performed in the Bach-Abel concerts on 2 May 1772. His only known publication, six duets for violin and cello, were printed in London about 1772. The family returned to Leipzig in 1773 or 1774. He was subsequently a court musician and teacher at Hanau (1779–86) and Kassel, where he remained as a pensioner.

(2) **Corona Elisabeth Wilhelmine Schröter** (*b* Guben, 14 Jan 1751; *d* Ilmenau, 23 Aug 1802). Singer, actress and composer, daughter of (1) Johann Friedrich Schröter. Her earliest instruction was from her father; she studied various instruments, including keyboard and guitar, but was most successful as a singer. When the family moved to Leipzig she continued her studies with J.A. Hiller (whose wife was probably her godmother) and from 1765 she appeared in Hiller's Grand Concerts. She became the darling of Leipzig musical audiences, although she shared the limelight with Gertrud Schmeling (later Mme Mara) until 1771. Schröter's voice lacked the strength and italianate agility of her rival but the purity of sound and her delivery gave her the advantage in the eyes of many admirers. After her family returned from London (1773/4) she became ever more prominent in Leipzig musical circles but also gained acclaim as an actress in amateur theatricals. She was the dedicatee of the 1775 *Chronologie des deutschen Theaters* (H. Schmid and J.G. Dyck), an acknowledgment of her growing reputation as an actress. In 1776 Goethe, who had earlier seen and admired her, met her again and arranged her appointment as chamber musician to the Duchess Anna Amalia at Saxe-Weimar, where she first performed on 23 November that year. While there she also created many of the leading roles of Goethe's early dramas (one of her most heralded being in *Iphigenica*, 1779), often playing opposite Goethe in the amateur court theatre. She not only created the title role in his Singspiel *Die Fischerin* (1782) but also composed music for it, including *Der Erlkönig*, which opened the play. This first setting of Goethe's famous ballad is simple, folklike and strophic, and (unlike Schubert's later setting) does not attempt to dramatize the poem's inherent dialogue. (In his eulogy *Auf Miedings Tod*, 1782, for the deceased theatre director, Goethe immortalized Schröter's contribution to the Weimar stage and implicitly acknowledged her impact on his own development in drama).

When the court theatre was replaced by a professional company in 1783, Schröter sang in more informal salons and taught singing, as well as acting, and also devoted herself to poetry, drawing and painting, for which she had a respectable talent. She had withdrawn from the court altogether by about 1788. During these years she formed a warm friendship with Schiller, some of whose poems she set. About 1801 she went to Ilmenau with her lifelong companion Wilhelmine Probst in the hope of alleviating a respiratory disease, but she died in the following year. Ten of her letters, 1774–1802, survive (in *D-WRgs*).

Schröter composed and published two collections of lieder, the first (including *Der Erlkönig*) in 1786, the second in 1794. The first reflects the strophic simplicity of the folksong revival, but was evidently more successful than the second, which contains more artistically elaborate works and includes French and Italian songs. Several other vocal works, among them her settings of Schiller, are lost.

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Other vocal: music for Die Fischerin (J.W. von Goethe), 1782, inc., *D-WRdn*, *WRtl*; further music for stage works, incl. Der Taucher and Die Würde der Frauen (F. von Schiller), lost; anthology of 360 It. arias and duets, cited in *GerberNL*, lost; single works in contemporary anthologies

(3) **Johann Samuel Schroeter** (*b* ?Guben, *c*1752; *d* London, 2 Nov 1788). Pianist and composer, brother of (2) Corona Schröter. He received his earliest musical instruction from his father, and studied with J.A. Hiller in Leipzig from about 1763. Early chroniclers suggested he studied with C.P.E. Bach, but there is no evidence to support this. He sang in Hiller's concerts until his voice broke, after which he appeared as a pianist (from 1767). When the rest of the family returned from London to Leipzig (1773/4), Johann Samuel remained behind and published several collections of chamber music in rapid succession, including his opp.1–2, which had already appeared in Amsterdam. He served for some time as organist at the German Chapel in London and found a patron in the musical dilettante Count Brühl (with whom both the Schröter family and Hiller had had previous connections). His sonatas op.1 are dedicated to Brühl and may have served as models for the count's own published sonatas.

Through the intervention of J.C. Bach, Schroeter gained the protection and interest of the English court, where he made a great impression. On Bach's death in 1782 he was promptly named music master to Queen Charlotte. His public career was cut short, however, when he eloped to Scotland with one of his students. Her wealthy family, apparently distraught by the marriage, settled a yearly allowance of £500 on Schroeter with the proviso that he abandon his career as a public performer. Nevertheless, he subsequently held an appointment with the Prince of Wales (later George IV), regularly performing in his semi-private concerts, as well as in occasional benefits or concerts of the nobility. Schroeter's health, apparently never robust, deteriorated rapidly so that he lost his voice altogether and died of a lung disease while still young. His widow, Rebecca Schroeter, later became a student and admirer of Haydn during his first London visit. Her affectionate letters were carefully kept by the composer, who dedicated to her his piano trios HXV:24–6.

Schroeter's importance lies, Burney wrote, in his being 'the first who brought into England the true art of treating [the piano]' (*Rees's Cyclopaedia*). His playing was not without bravura, and he astounded audiences by the graceful ease with which he performed rapid passage-work. Indeed the impression he made owed much to the delivery: 'His touch was extremely light and graceful so that just to watch him play became a pleasure in itself' (*Musikalisches Wochenblatt*). His compositions helped to popularize in England a natural 'singing-allegro' style and his concertos opp.3 and 5, which were among the earliest in England designed specifically for the piano, enjoyed particular success and influence. (Mozart was sufficiently impressed with op.3 to write cadenzas for three concertos.) They now seem to lack brilliance in their modest ensemble and chamber character, as opposed to the expanded symphonic and dramatic concept of Mozart's mature works. However, significant affinities with Mozart's concerto style, notably in the handling of keyboard passages, have been traced (see Wolff).

WORKS

*all printed works published in London unless otherwise stated*

Inst (with hpd/pf unless otherwise stated): 6 kbd sonatas, op.1 (Amsterdam, ?1772), 1 in *Five Eighteenth Century Piano Sonatas*, ed. S. Lincoln (London, 1975); 6 sonatas, kbd, vn, vc, op.2 (Amsterdam, ?1773); 12 kbd concs. with str, 6 as op.3 (1774), also as opp.4, 5 (Berlin and Amsterdam), 1 ed. K. Schultz-Hauser (Mainz, 1964), 6 as op.5 (*c*1777), also as op.6 (Paris), as opp.7, 8

(Berlin and Amsterdam); 6 sonatas, kbd, fl/vn, op.4 (*c*1775), as op.6 (The Hague); 6 sonatas, kbd, vn, vc, op.6 (*c*1786), as opp.8, 9 (Paris and Mainz); Sonata, B♭, kbd, vn, vc (1788), as op.11 (Paris); 2 sonatas, pf, vn, op.7 (Edinburgh, 1789); 2 qnts, kbd, ob/fl, str, in 3 Quintettos (*c*1778); La bataille fantasie, pf (Vienna, *c*1786), also as The Conquest of Belgrade (1789) and The Field of Battle (1797), doubtful

Vocal: 12 Favorite Scotch Songs, 1v, hpd, vn/fl (*c*1777), as Petits airs d'une exécution facile, arr. hpd, vn/fl ad lib, op.5 (Paris, 1777); Epithalamium, 1v, pf (*c*1785)

Kbd arrs.: L. Borghi: Vn Conc., 3 sonatas; J.C. Fischer: Ob Conc.; further arrs. of ovs., vocal qts etc.

**(4) (Johann) Heinrich Schröter** (*b* Warsaw, *c*1760; *d* after 1784). Violinist and composer, brother of (2) Corona Schröter. He played a violin concerto by Dittersdorf in Leipzig in 1770, when his birth year may have been misrepresented by his father to make the prodigy's talents seem more impressive. After the family's successful concert tours he did not remain in London with (3) Johann Samuel Schroeter, contrary to some accounts. He went to Hanau with his father in 1779, and performed with his sister (5) Marie Henriette in Frankfurt (1780) and Leipzig (1782). In the Leipzig concerts he also played the nail violin and is said to have toured France and Germany in the same year playing that instrument. He subsequently may have visited his brother in London, as publications by him appeared there and in Paris. In 1784 he went to Rotterdam, where he organized concerts with the flautist Zentgraff in the hall in the Bierstraat during the 1784–5 season. Little is known of his whereabouts after this and his disappearance is given poignancy by an 1805 letter of his aged father complaining that he still did not know what had become of Heinrich. His only known compositions are six violin duets (London, *c*1772), six *Duo concertans* op.1 for two violins (Paris, *c*1785) and six string trios op.3 (London and Paris, *c*1786).

**(5) Marie Henriette Schröter** (*b* Leipzig, 1766; *d* ?Karlsruhe, after 1804). Singer, sister of (2) Corona Schröter. Trained by her father and (probably) J.A. Hiller, she appeared in concerts in Leipzig and with her brother (4) Heinrich Schröter in a concert in Frankfurt (1780). Although only 13 years old, she was included as a music teacher in her father's appointment to the Hanau court. She became a chamber singer to the Darmstadt court, where she married the court official J.J. Rühl in 1788. A letter from her sister Corona in 1794 (see Stümcke) suggests that Marie led a life of quiet domestic tranquillity, but she remained on the court rolls as a singer until 1804.

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RONALD R. KIDD

**Schröter, Christoph Gottlieb** (*b* Hohnstein, Saxony, 10 Aug 1699; *d* Nordhausen, 20 May 1782). German organist, composer, keyboard instrument designer and music theorist.

1. Life. 2. Writings. 3. Piano manufacture.

1. LIFE. After early training in music from his father, he was sent in 1706 to nearby Dresden, where he joined the royal chapel as a soprano and took keyboard lessons from the Kapellmeister, J.C. Schmidt. In 1709 ill health forced him to live for a while with his godfather Hentschel in Bischofswerda. Returning to Dresden in 1710, on Schmidt's recommendation he was appointed, together with the slightly younger C.H. Graun, *Ratsdiskantist* (town discantist). With his change of voice he enrolled at the Kreuzschule, where according to his autobiography (see Marpurg) he studied, among other subjects, fugue with Schmidt. He did not say, however, with whom he studied the organ, but he reported practising on the instruments in the Kreuz- and Sophienkirchen as well as on an organ in the royal residence. In 1717 at his mother's wish he went to Leipzig to study theology, but after her death he returned in 1718 to Dresden, where Schmidt obtained for him the position of music copyist to Antonio Lotti. In 1719, as secretary and musical companion to an unidentified baron, he began five years of travel which took him to the Netherlands and England as well as to many German courts. In 1724 he went to Jena, where he gave lectures at the university on Mattheson's *Neu-eröffnete Orchestre* (Hamburg, 1713) and the mathematical basis of music theory, and formed a collegium musicum: he was one of the first in Germany to reintroduce music to the university curriculum. He became organist at the principal church in Minden in 1726, and in 1732 accepted a similar position in Nordhausen. For the next 50 years he remained in this post, composed sacred music and wrote a large number of theoretical essays and books. In 1739 he was accepted as the fourth member of Mizler's Societät der musikalischen Wissenschaften, a Leipzig corresponding society of music scholars and composers which later included J.S. Bach, Handel and Telemann. On

23 August 1761 the French army occupied Nordhausen, plundered Schröter's home and destroyed his library: among the losses incurred were manuscripts of unpublished works such as a *Historie der Harmonie und Melodie* and the second volume of his thoroughbass treatise. None of Schröter's compositions was published, and practically none seems to survive: a considerable loss since in his autobiography he listed a quantity of works including five cantata cycles (to poetry by Neumeister, Rambach and Scheibel), four Passions, a *Sieben Worte Jesu* and various instrumental works.

2. Writings. Schröter's most important work is the thoroughbass treatise *Deutliche Anweisung zum General-Bass* (1772), which had been completed as early as 1754. It remains a valuable mid-18th-century source of information on thoroughbass practice (see Arnold) and is also a manual for composers; Schröter considered the triad as the source of all harmony, an adaptation of Rameau's theory of fundamental harmonies, which had a decisive impact on German theoretical writing after 1730. Like many of his contemporaries, Schröter wrote with a sarcastic, frequently bitter critical tone, and he delighted in attacking those he considered personal enemies or misguided theorists, like G.A. Sorge, who earlier had criticized his theory of equal temperament (which Sorge proved was actually 'unequal'). Schröter also joined the battle over Scheibe's criticism of J.S. Bach's musical style, and his least successful published essays are those (in Mizler's *Musikalische Bibliothek*) attempting to diminish the value of Scheibe's work, *Der critische Musikus*.

As a member of Mizler's corresponding society he contributed a large number of papers on theory to the *Musikalische Bibliothek*. In 1749, at the request of J.S. Bach (who clearly respected his judgment), he agreed to review for publication, under Bach's supervision, Rector Biedermann of Freiburg's *Programma de vita musica*, which had attacked the use of music in church. Schröter's review appeared in a seriously altered form, and he condemned Bach for sanctioning the changes; but apparently they were made by the printer, not guided by the ailing Bach. Curiously, the Kantor and music director at Frankenhausen, G.F. Einike, who had been Bach's correspondent with Schröter, was credited by an unidentified Dresden reviewer as the author of the revised essay. Einike attempted to unravel this double embarrassment for himself and Bach in their relationship with Schröter by reporting the details of the entire affair in Mattheson's *Gespräche der Weisheit und Musik* (partly reprinted by David and Mendel).

3. Piano manufacture. Schröter's letter of 1738 in Mizler's *Bibliothek* (iii, 464ff) states that in 1717 he commissioned 'a model of a new keyboard instrument with hammers, partly with and partly without springs' to be built. In Marpurg's *Kritische Briefe* (iii, letters 139–41), he explained that this model of both an up-striking and a down-striking action was presented without result to the Dresden court in 1721 and never returned. This belated claim as the inventor of the piano has been negated by the earlier date of Cristofori's hammer action (of which he was apparently unaware), but he was possibly the first to arrive at the concept independently in Germany. One notable detail of Schröter's drawings in Marpurg, however, is the iron pressure bar serving as a top bridge across the strings, between the nut and the striking point, in both the up-striking action and the tangent action substituted for the less successful down-striking action. No instruments using Schröter's action survive; the illustrations in Harding are from working models in the Stuttgart Landesmuseum. Welcker von Gontershausen attributed to Schröter two actions that seem to have no relation to his drawings. Certain individual features of the up-striking model can be recognized in the pianos of Zumpe, Senft, J.M. Schmahl and Taskin, but evidence is lacking that these makers were directly influenced by Schröter, and there is no certain connection between his and Späth & Schmahl's tangent actions. Schröter himself attributed the difference between his actions and those of his 'second-rate imitators' to their imperfect understanding of his invention. He also invented a device that enabled organists to make sudden changes of dynamics, on manuals and pedals, without altering the registration.

WORKS

Choral-Buch [21 chorales with bc, 4 fugues, and 5 chorale preludes, org], *D-Bsb*

5 cant. cycles to texts by Neumeister, Rambach, Scheibel; 4 Passions; Sieben Worte Jesu; serenades, concs., sonatas, fugues etc.: all lost, all listed in Schröter's autobiography

WRITINGS

*Epistola gratulatoria de musica Davidica et Salomonica* (Dresden, 1716)

*Sendschreiben an Sr. Hoch Edlen, den Herrn Magister Lorenz Mizler, in welchem I. der bevorstehender Reformation der Musik; II. einer Aufgabe wegen der Temperatur; III. einiger nützlicher Erfindungen gedacht; und etliche nöthige Erinnerungen für die Tonkünstler so bescheiden als freymüthig eingeschaltet worden* (Nordhausen, 1738); repr. in L. Mizler: *Neu eröffnete musikalische Bibliothek*, iii (Leipzig, 1746–52/*R*), 464–77

Poem in praise of Mizler, ibid., i/4 (Leipzig, 1738/*R*), 87–8 [under anagram Reschtore]

'Die Nothwendigkeit der Mathematik bey gründlicher Erlernung der musikalischen Composition' [review of J.A. Scheibe: *Der critische Musikus*], ibid., iii (Leipzig, 1746–52/*R*), 201–76, 409–63

*Christliche Beurtheilung des Herrn M. Bidermann, Freybergischen Rectore, im Monat May des 1749sten Jahres edirten Programmatis De vita musica* (n.p., 1749); repr. in J. Mattheson: *Sieben Gespräche der Weisheit und Musik … als die dritte Dosis der Panacea* (Hamburg, 1751), 181–8

'Beurtheilung der zweyten Auflage des critischen Musici' [by Scheibe], in L. Mizler: *Neu eröffnete musikalische Bibliothek*, iii (Leipzig, 1746–52/*R*), 726–54

'Beurtheilung des neuen musikalischen Systems Herrn Telemanns, auf Verlangen aufgesetzet', ibid., 720–26

'Der musikalischen Intervallen Anzahl und Sitz', ibid., 685–713

'Sendschreiben an die Verfasser der kritischen Briefe', *Kritische Briefe über die Tonkunst*, ed. F.W. Marpurg, ii (Berlin, 1761–3/*R*), 417–18

'Herrn C.G. Schröters Bedenken über Herrn Sorges schmähend angefangenen Streit wider Herrn Marpurgs harmonischen Sätze', ibid., 448–50

'Christoph Gottlieb Schröter', ibid., 456–60 [autobiography and work-list]

'C.G. Schröters umständliche Beschreibung seines 1717 erfundenen Clavier-Instrumentes, auf welchem man stark und schwach spielen kann', ibid., iii (Berlin, 1763–4/*R*), 81–8

*Deutliche Anweisung zum General-Bass, in beständiger Veränderung des uns angebohrnen harmonischen Dreyklanges* (Halberstadt, 1772)

*Letzte Beschäftigung mit musicalischen Dingen, nebst sechs Temperatur-Plänen und einer Noten-Tafel* (Nordhausen, 1782)

LOST

*Historie der Harmonie und Melodie* [summary in preface to *Deutliche Anweisung zum General-Bass*]

*Vom vollstimmigen und unbezifferten General-Bass* [part ii of *Deutliche Anweisung zum General-Bass*]

*Euclides von der Harmonie aus dem Griechischen übersetzet und mit Beispielen erläutert*

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J. Adlung: *Anleitung zu der musikalischen Gelahrtheit* (Erfurt, 1758/R, 2/1783)
F.W. Marpurg, ed.: *Kritische Briefe über die Tonkunst* (Berlin, 1759–64)
H. Welcker von Gontershausen: *Der Flügel oder die Beschaffenheit des Piano's in allen Formen* (Frankfurt, 1856), 26–7
O. Paul: *Geschichte des Claviers* (Leipzig, 1868/R), 85ff
F.T. Arnold: *The Art of Accompaniment from a Thorough-Bass* (London, 1931/R)
R.E.M. Harding: *The Piano-forte: its History Traced to the Great Exhibition of 1851* (Cambridge, 1933/R, 2/1978), 17ff
P. Benary: *Die deutsche Kompositionslehre des 18. Jahrhunderts* (Leipzig, 1961)
R.N.: 'Schroeter's Piano Action', *MO*, lxxxvii (1963–4), 573–5
K. Restle: *Bartolomeo Cristofori und die Anfänge des Hammerclaviers: Quellen, Dokumente und Instrumente des 15. bis 18. Jahrhunderts* (Munich, 1991)

GEORGE J. BUELOW (1, 2), MARIBEL MEISEL, PHILIP R. BELT (3)

**Schröter, Johann Georg** (*b* Berlstedt, nr Weimar, 20 Aug 1683; *d c*1749). German organ builder. A citizen of Erfurt from 1712, he obtained a monopoly on organ building in the area. He was probably the first organ builder to issue a printed advertising pamphlet (1723). He built only small and medium organs, but these had 8′ Open Diapason, 16′ Quintadena and 8′ Trompete in the Great organ, 8′ Gedackt, 4′ Open Diapason and 8′ Vox humana in the second manual; and 16′ Sub-bass, 8′ Octave and 16′ Posaune in the pedal. He usually featured a Glockenspiel stop, and many wooden stops. The manuals had a wide selection of foundation stops and a complete diapason chorus, except that if mutations were included (an option normally available only on the second manual), the corresponding diapason chorus would be omitted; the pedal had few stops. Schröter's most important organ was in the Augustinerkirche in Erfurt, begun by J.F. Stertzing (1716; three manuals, 39 stops). It met the approval of J.S. Bach. Schröter's reliability was also recognized by Adlung, J.H. Buttstedt and Walther. Cases and some stops, from 11 of his many organs, including those at Andisleben (1737) and Wandersleben (1724, restored 1999), survive. Among Schröter's pupils were J.N. Ritter of Hof, J.P. Trampeli of Adorf and FRANCISCUS VOLCKLAND of Erfurt. The latter became Schröter's rival.

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G. Löbling: *Leben und Werk des Erfurter Orgelbauers Johann Georg Schröter* (Leipzig, 1986)
H. Fischer and T. Wohnhaas, eds.: *Lexikon süddeutscher Orgelbauer* (Wilhelmshaven, 1994)

HANS KLOTZ/FELIX FRIEDRICH

**Schroyens, Daniël** (*b* Mechelen, 4 May 1961). Belgian composer. After initial tuition in piano, harpsichord and chamber music at the Mechelen Conservatory and composition lessons with Westerlinck, he studied at Trinity College, London (1979–84; piano with Joseph Weingarten, composition with Tučapsky) and in 1984 attended the Berkshire Music Center, Tanglewood, where his tutors included Harbison, Antoniou and Schuller. This experience steered him towards a compositional career. After a brief spell back in Belgium he settled in London (1986). There he rounded off his compositional education with a postgraduate course at the Guildhall (1991–3). However, in spite of his formal training, he is to a large extent self-taught.

His youthful career first received media attention with the prize-winning *A Small Symphony of Variations* (1974) and further established itself through two radio commissions. The early compositions are indebted to Bartók and Britten, with elements of neo-Classicism and some traces of post-war serialism. They demonstrate an intuitive, non-systematic approach to music, and typically use 4th-based harmonies as a support for freely chromatic melody lines; while the harmonic vocabulary, though consistent and assured, remains within clear confines. *Suhail* (1987) reveals a more sustained development, wedded to greater exploration and a quest for harmonic expressiveness. Often a sense of improvisation prevails. In some of the more recent works a playfulness comes to the surface (e.g. *Tango* and *Collateral*), complementing the earlier introspectiveness and seriousness. The opposing forces in his slowly developing output – attention to detail and concern for aural logic, a desire to avoid harmonic norms and, recently, a rediscovery of triadic contexts – often express themselves most readily in single-movement works.

His works are frequently broadcast on Belgian Radio and he has received several awards, including the Yehudi Menuhin and Lutosławski prizes (UK) and the 'Tenuto' Prize (BRT).

WORKS
*(selective list)*

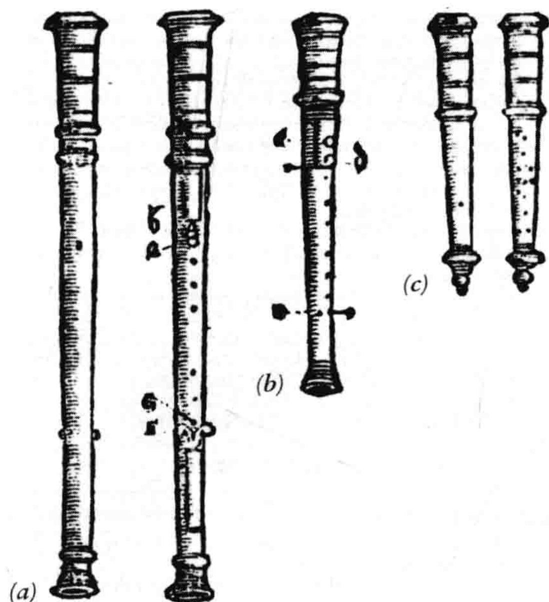
Orch: A Small Sym. of Variations, str, 1974; Tableaux, 1983; R coronae Variations, chbr orch, 1986; Fresco, 1990; On a Crest of Liquid Silence, 1997
Chbr: 5 pieces, pf, 1975; Rhapsody, 4 cl, 1976; Study in Transparent Colours, hpd 4 hands, cel, hp, 1976; Melofonie, 12 str, 1980; Chanson, vn, pf, 1982; Poema, 12 str, 1982; Dance Choreography, 1992; Collateral, 2 tpt, hn, tbn, tuba, 1993; pf Qnt 1993; Tango, 7 pfmrs, elecs, 1993; Berceuse, pf, 1997; Prélude non-mesuré, org, 1998
Vocal: Boeket, song cycle, Mez, fl, pf, 1979; The Life that I Have, chorus, 1984; Suhail, S, chbr orch, 1987; 2 songs, high v, pf, 1994–7
Principal publisher: CeBeDeM (Brussels)

DIANA VON VOLBORTH-DANYS

**Schryari** (from Ger. *Schreyerpfeifen*: 'shouting pipes'). (1) An alternative name for the SCHREYERPFEIFE, used in the 17th century and occurring only in the plural form.

(2) A group of WIND-CAP INSTRUMENTS described by Praetorius as similar to his CORNAMUSA (i); he illustrates three *Schryari*, which he also calls 'Schreyerpfeifen' (see illustration). The tenor (alto) and bass have bodies that taper towards the bottom. The bores may also taper, but this is unclear. Praetorius states that the alto and tenor are identical except that the alto has two closed keys which increase the range upwards. The bass has a key for the lowest soundhole. The compasses are: bass, *F–b♭*; tenor, *c–d′*; alto, *c–f′*. The soprano *Schryari* appears to have a bore doubled back within the body of the instrument. Praetorius states that 'although the soprano is closed at the bottom, it has many holes on the side through which the wind can come out', some of these being covered 'with the balls of the hands' as on the wind-cap KORTHOLT. He gives only the bottom note of the soprano's compass, which is *g*.

Praetorius characterizes the sound of *Schryari* as 'loud and fresh'. He must have been describing a rare group of instruments (they are known from no other source),




*Schryari as illustrated by Praetorius: woodcut from 'Theatrum instrumentorum' (1620): (a) bass; (b) tenor (alto); (c) soprano*

which may explain his evident confusion over both names and descriptions.

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B.R. Boydell: *The Crumhorn and Other Renaissance Windcap Instruments* (Buren, 1982)

BARRA R. BOYDELL

**Schuback, Jacob** (*b* Hamburg, 8 Feb 1726; *d* Hamburg, 15 May 1784). German lawyer and musician. The son of Hamburg's mayor, he attended the Johanneum Lateinschule, where Telemann was Kantor, and from 1743 to 1747 the classical school, obtaining at the same time a thorough training in music. He studied law in Göttingen and took up the legal profession on his return to Hamburg in 1750, becoming secretary-archivist of the senate within two years. By 1760 he was trustee of the senate, and from 1771 acted as representative of the Hanseatic Republic to the Reichstag in Regensburg.

Schuback's interest in music certainly exceeded the usual scope of musical amateurism. He composed several large-scale works, some of them to his own texts, and collaborated on an inauguration cantata with C.P.E. Bach, whom he befriended. His choral works are admirable for their text-declamation, while reflecting the conservative taste of their composer; his songs are sensitive and folklike but his symphonies more mediocre. His importance to music, however, lay primarily in his participation in Hamburg's musical life: he was a skilled choral conductor, directed one of the earliest performances in Hamburg of Handel's *Messiah*, organized public concerts and established a programme of choral music in a local charity school. He also played the keyboard, corresponded with Metastasio on the subject of text-setting, and published anonymously a treatise on musical declamation that gained some currency.

WORKS

*MSS mainly in Berlin and Schwerin*

Die Grossmuth des Scipio (drama, D. Schiebeler)
Orats (perf. Hamburg): Der für die Sünde der Welt sterbende Jesus (Passion orat, B.H. Brockes), *c*1750; La passione di Gesù Cristo (after P. Metastasio, trans. Schuback), 1763, *D-Bsb*, *ROu*; Betulia liberata (after Metastasio, trans. Schuback), 1773, *Bsb*; Gioas, ré di Giuda (after Metastasio, trans. Schuback), 1777, lost, formerly *DS*; Die Jünger zu Emaus (Schuback) (Hamburg, 1778–9)
Other vocal: Vierstimmige gesetzte Kirchenchoräle, biblische Sprüche, geistliche und moralische Lieder für die Rumbaumsche Armenschule (Hamburg, 1779–81); Versuch in Melodien, songs, 1v, kbd (Hamburg, 1779); *c*12 sacred cants., solo vv, chorus, orch; 2 secular It. cants. (Metastasio); inauguration cant., 1771, collab. C.P.E. Bach, *Bsb*; other ceremonial music; duets; 2 arias; 2 canons
Inst: 3 syms.

WRITINGS

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EUGENE HELM

**Schubart, Christian Friedrich Daniel** (*b* Obersontheim, Swabia, 24 March 1739; *d* Stuttgart, 10 Oct 1791). German poet, journalist, writer on music and composer. Although his literary and musical talents manifested themselves in early youth, his parents decided that he should study theology. He received his preparatory education in Nördlingen and Nuremberg, music instruction from his father and the Nuremberg composer G.W. Gruber, and entered Erlangen University in 1758. At Erlangen he was often in trouble with the university authorities, and in 1760 he returned to his parents' home in Aalen. From 1763 to 1769 he was organist and preceptor in Geisslingen. In 1769 he obtained an organist position in Ludwigsburg, the residence of the Duke of Württemberg, and he was also employed by the court as harpsichordist at the opera house and instructor in music. However, he led a dissolute life, and in 1773 was banished from Württemberg. In 1774 he moved to Augsburg, where he established his *Deutsche* (or *Teutsche*) *Chronik*, a periodical devoted to politics, literature and music. The next year he moved to Ulm, where he successfully continued the venture for three years. However, his criticisms of policies pursued by the Catholic Church and various courts aroused the wrath of the nobility. In 1777 Duke Carl Eugen of Württemberg ordered Schubart's imprisonment at the fortress Hohenasperg, apparently for insulting his mistress (Strauss, 1849, i, 344–5). Schubart's confinement lasted ten years, during which he wrote several of his most important works: in 1778 and 1779 he dictated his autobiography, *Leben und Gesinnungen, von ihm selbst im Kerker aufgesetzt* (Stuttgart, 1791–3/*R*), to a fellow prisoner; and his *Ideen zu einer Ästhetik der Tonkunst* (Vienna, 1806/*R*) dates from 1784–5. Most of his extant compositions were also written during his imprisonment; he published many in *Musicalische Rhapsodien* (Stuttgart, 1786; ed. P.A. Merbach, Leipzig, 1924) and in other collections. On his release in 1787 he was appointed court and theatre poet at Stuttgart. He resumed publishing his periodical (as *Vaterlandschronik*, 1787–9,

*Chronik*, 1790–?1793), but ill-health caused by his confinement forced him to abandon plans for a collected edition of his poetry and writings on music.

Schubart was a distinguished performer on the organ, harpsichord and clavichord, and many critics, including Burney, praised his virtuosity. He achieved considerable success as a lied composer, and several of his lieder remained popular well into the 19th century. Most are set to his own texts, and strophic form and a folklike melodic idiom predominate. In setting complex poems he occasionally utilized strophic variation techniques, rondo-like patterns and cantata-like structures. Though exhibiting a strong melodic gift, his songs are frequently marred by awkward harmonic progressions and inept part-writing. Similar characteristics are evident in the works that Schubart composed on a larger scale. Two church cantatas written to his own texts appear to be early works composed in Aalen and Geisslingen. He also wrote a significant amount of keyboard music while imprisoned at the Hohenasperg, including three sonatas for solo clavier and one for clavier, four hands.

Schubart's *Ideen zu einer Ästhetik der Tonkunst*, his essays on music in the *Chronik*, his prefaces to the *Musicalische Rhapsodien* and his autobiography present vivid accounts of German musical life during the second half of the 18th century and are of considerable value to the music historian. His aesthetic views reflect the proto-Romantic concepts then prevalent in Germany: he considered expression to be the 'golden axle around which the aesthetics of music turn', and emphasized the concept of musical genius. A well-known section in the *Ideen* subjectively describes the characteristics of individual tonalities, expressing the widely held belief that sharp keys portray strong passions and flat keys gentle feelings. Beethoven, Schubert and Schumann were interested in Schubart's opinions, though they disagreed with him in several respects. Schubart maintained that folksong represents the true musical expression of a people, and he devoted much attention to this subject. His comments on the works of individual composers show an exceptionally keen critical faculty. He praised the profoundly expressive compositions of C.P.E. Bach and his followers and denounced as superficial the *galant* idiom of Piccinni, Paisiello and most of their Italian contemporaries. He also expressed an appreciation of the works of composers of earlier periods and was one of the few writers of his generation to comprehend the true worth of J.S. Bach's works.

Schubart's poetry was frequently set by his contemporaries and by composers of the following generation. The most important of these settings are the four lieder composed by Schubert; two of these, *Die Forelle* and *An mein Klavier*, have achieved a permanent place in the lieder repertory.

WORKS

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Other vocal: Rondo für Freudenfeste (cant.), S, A, T, B, chorus, orch, *Bsb*; Psalm cxviii (cant.), S, A, T, B, orch, *MG*, Stadtkirche, Blaubeuren

Kbd: 2 minuets in Neue Blumenlese für Klavierliebhaber (Speyer, 1782–4); 3 solo sonatas, 1 sonata, kbd 4 hands, in Etwas für Klavier und Gesang von Schubart (Winterthur, 1783); Minuet, Rondo, in C.F.D. Schubart: Musicalische Rhapsodien (Stuttgart, 1786); 13 variations (Speyer, 1788); Chorale, Jesus meine Zuversicht, in *Musikalische Korrespondenz der Teutschen filharmonischen Gesellschaft* (1791), Notenblätter, 134; 3 chorale preludes, org, *B-Bc*; 14 pieces in Liedersammlung für Phillippina Freyinn, private collection, Ludwigsburg

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DAVID OSSENKOP

**Schubaur, Johann Lukas** (*b* Lechfeld, bap. 23 Dec 1749; *d* Munich, 15 Nov 1815). German composer. He attended the theological seminary in Neuburg an der Donau, where he also acquired a comprehensive musical education. He gave up the monastic life because of illness, and studied medicine in Vienna, making a living by giving piano lessons and writing short occasional compositions. From 1775 he practised in Neuburg an der Donau; soon afterwards he settled in Munich and held several important medical posts.

Schubaur's activities as a dilettante composer were linked with the efforts of the Palatine court in Munich to develop an independent German Singspiel alongside Italian and French comic opera. His first attempt, *Melide, oder Der Schiffer*, translated freely by Schubaur himself from a French model and performed in 1782 in Munich, failed utterly and aroused discussion only after the success of his next Singspiel, *Die Dorfdeputierten*. For this work Schubaur chose a lighter text which had already been set by E.W. Wolf and later appeared in a well-known setting by Dieter and Teyber. It was his greatest artistic and commercial success (largely because of the vocal score,

which he published himself) and is said to have received over 100 performances in Munich alone, as well as frequent stagings throughout Germany as late as 1813. After the resounding failure of *Das Lustlager* (1784) and the only moderate success of *Die treuen Köhler* (1786) Schubaur gave up writing for the theatre. Among his works only *Die Dorfdeputierten* and *Die treuen Köhler* are extant; additional works, mentioned by Eitner and Lipowsky, cannot be authenticated as Schubaur's.

WORKS

*first performed at Munich, Nationaltheater*

Melide, oder Der Schiffer (Spl, Schubaur, after F. de Falbaire), 24 Sept 1782

Die Dorfdeputierten (Spl, 3, G.E. Heermann, after C. Goldini: *Il feudatorio*), 8 May 1783, vs (Mannheim and Munich, *c*1783)

Das Lustlager (Spl, 2, F.M. Babo), 4 Aug 1784

Die treuen Köhler (Spl, 2, Heermann), 29 Sept 1786, vs (Munich, 1786)

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GERHARD ALLROGGEN

**Schubert.** German family of musicians active in Dresden in the 18th and 19th centuries. Many sources incorrectly give LOUIS SCHUBERT and JOSEPH SCHUBERT as members of this family.

(1) **Franz Anton Schubert** (*b* Dresden, 20 July 1768; *d* Dresden, 5 March 1827). Double bass player and composer. The younger brother of Anton Schubert (*b* Dresden, 28 June 1766; *d* Dresden, 12 Oct 1853), a double bass player in the Dresden orchestra from 1790 until his retirement in 1840, he became the director of the Italian Opera in 1808 and was appointed royal church composer in 1814. He gave some useful assistance to Weber. He is remembered chiefly for his contemptuous remarks when by mistake a copy of Franz Peter Schubert's *Erlkönig* was sent to him by Breitkopf & Härtel: he retorted, in a letter of 18 April 1817, that the 'cantata' was not his but that he would retain the copy 'so as to learn if possible who has so impertinently sent you that sort of rubbish and also to discover the fellow who has thus misused my name'. His own numerous works are chiefly liturgical settings.

(2) **Franz Schubert** (*b* Dresden, 22 July 1808; *d* Dresden, 12 April 1878). Violinist and composer, eldest son of (1) Franz Anton Schubert. He first studied music with his father, then with C.P. Lafont in Paris (where he became a friend of Chopin) before returning to Dresden in 1833. In 1861 he succeeded Karol Lipiński as leader of the Dresden orchestra. His music for violin includes some duos with cello, written in collaboration with F.A. Kummer, and a set of 12 bagatelles op.13, of which no.9, *Die Biene*, was once popular. His wife Maschinka (*b* Reval, 25 Aug 1815; *d* Dresden, 20 Sept 1882), the daughter of the Kapellmeister Georg Abraham Schneider (1770–1839) and the singer Caroline Portmann, was a coloratura soprano who studied with her mother and with Giulio Bordogni; she made her début in London in 1832 and was later a valuable, versatile member of the Dresden Opera, her range including soubrette and tragic roles.

(3) **Georgine Schubert** (*b* Dresden, 28 Oct 1840; *d* Strelitz, 26 Dec 1878). Soprano, daughter of (2) Franz Schubert. She studied first with her mother, then with Jenny Lind and Manuel Garcia. She made her début in *La sonnambula* in Hamburg in 1839, and had a successful international career, including performances at the Monday Popular Concerts in London.

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JOHN WARRACK

**Schubert, Ferdinand (Lukas)** (*b* Vienna, 18 Oct 1794; *d* Vienna, 26 Feb 1859). Austrian composer and teacher, brother of Franz Schubert. He received his first music lessons from his father, and after training in the Normalhauptschule in Vienna (1807–8) he became a teacher in his father's school. In 1810 he was appointed assistant teacher at the orphanage in the suburb of Alsergrund and made a full teacher in 1816. He was appointed headmaster at the Normalhauptschule in 1824. Admired in educational circles in Vienna for his efficient service as inspector of schools, he was appointed director of the Normalhauptschule in 1851. He was twice married, first to Anna Schüler (1816) and, after her death, to Therese Spazierer (1832).

A composer of small talent, he frequently drew on his brother's music for help in his daily work, passing it off as his own. The most famous instance of this appropriation is the *Deutsches Requiem* D621, which he submitted to the examiners of the Alt-Lerchenfeld school; on its strength he was appointed organist and choirmaster (1820). His brother also composed the antiphons for Palm Sunday, D696, for his installation in this post. He wrote vocal music almost exclusively, including two Singspiels, four masses and a requiem. As a custodian of his brother's manuscripts his record is mixed; he continued to appropriate the lesser, earlier works for school music books and choral test pieces (so that a list of his compositions must be suspect). But he also did all in his power to obtain the publication of Schubert's larger works, and in this task he was more or less successful.

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MAURICE J.E. BROWN

**Schubert, Franz (Peter)** (*b* Vienna, 31 Jan 1797; *d* Vienna, 19 Nov 1828). Austrian composer. The only canonic Viennese composer native to Vienna, he made seminal contributions in the areas of orchestral music, chamber music, piano music and, most especially, the German lied. The richness and subtlety of his melodic and harmonic language, the originality of his accompaniments, his elevation of marginal genres and the enigmatic nature of his uneventful life have invited a wide range of readings of both man and music that remain among the most hotly debated in musical circles.

1. LIFE.

*(i) Background and childhood.* Schubert's Vienna was a polyglot city, more than a fifth of whose population comprised Hungarians, Czechs, Italians, Croatians, Poles, Germans, Turks, Greeks and other nationalities. Most of Vienna's most celebrated musicians – Haydn, Mozart, Beethoven, Gluck, Salieri, Hummel – had been born in other parts of the Austro-Hungarian Empire or outside it. As a native Viennese, Schubert became the direct beneficiary of its musical offerings. He was born in the district of the Himmelpfortgrund just north-west of the Ring, the bustling, overcrowded centre of the capital of the empire. His paternal ancestors were Moravian farmers; his father, Franz Theodor Florian (1763–1830), moved when he was 20 to Vienna from Neudorf (Nová ves) in the Altstadt (Staré Město) district of Moravia (today part of the Czech Republic). He followed his oldest brother Karl, who had become the headmaster of the Carmelite School in the suburb of Leopoldstadt. He took up the position of schoolteacher, one that offered little social standing or financial reward; education was an enterprise supported only meagrely by the imperial government. Within a year Franz Theodor met Elisabeth Vietz (1756–1812) whose father, a locksmith and gunmaker, spent time in prison for embezzlement. Her family had also migrated to Vienna from the northern provinces. In January of 1785 Franz and Elisabeth married; one reason may have been the birth of their first child two months later. Of 14 births, nine children died in infancy – only slightly worse than the 50% infant mortality rate common in Europe before the discovery of germ theory. The survivors included Ignaz (*b* 1785), Ferdinand (*b* 1794), Karl (*b* 1795), Franz Peter (*b* 1797) and Maria Theresia (*b* 1801). All of the children were born in a one-room apartment in a house called 'Zum roten Krebsen', a surviving building now bearing the address 54 Nussdorferstrasse. Schubert's birth in the early afternoon of 31 January 1797 took place in a kitchen alcove whose fireplace provided the family's only source of heat. He was baptized the next day, with his uncle Karl Schubert named as godfather. Schubert thereby became the only one of the canonic quartet (with Haydn, Mozart and Beethoven) of Viennese Classical composers to be born in Vienna – although many natives of the city have been quick to point out that he was only first-generation Viennese.

Less than a year after Maria Theresia's birth, Franz Theodor moved his family to a house ('Zum schwarzen Rössel') in the nearby Säulengasse (today no.3) on which he had taken out a mortgage a few months earlier. The bottom floor of this two-storey structure with courtyard served as the school; the upstairs served as the family's living quarters. Here Franz Theodor, an industrious, devout Catholic, built his student population steadily until he had 40 students in 1804, peaking to 300 students in 1805. Most of the scant information we possess about Schubert's childhood comes from later reminiscences by his father and his brother Ferdinand. Six-year-old Franz became a pupil at the school in 1803 and by all accounts he was a high achiever, although in a system that, by imperial decree, depended almost entirely on rote learning. The Schubert family were great music lovers, and although musical training played no role in formal education, there was plenty of it after hours. Schubert received his first piano lessons from his older brother Ignaz, but soon left him behind, averring that he 'would continue on his own'.

When Schubert was seven he was sent for an audition to Antonio Salieri; presumably his father made the arrangements. Salieri's reputation as a composer had peaked years before, but in his 50s he still enjoyed the power and prestige of the court music director. He was sufficiently impressed with Schubert to include him as a mezzo-soprano on a list of nine singers fit to sing for services in the imperial Hofkapelle. At the age of eight Schubert received his first violin lessons from his father. He also took lessons in counterpoint, figured bass, singing and organ from Michael Holzer, the organist at the Schuberts' parish church in Lichtental. Schubert's brother Ferdinand reported that Holzer acknowledged, with tears in his eyes, that 'whenever I wished to impart something new to him, he always knew it already'. Ferdinand also noted that Schubert was already composing songs, string quartets and piano pieces. When vacancies in the Hofkapelle choir opened up in 1808, Schubert passed the highly competitive audition easily. Perhaps the biggest perk was his free tuition-and-board admission into the Kaiserlich-königliches Stadtkonvikt (Imperial and Royal City College), which as the principal Viennese boarding school for non-aristocrats offered Schubert his best possible opportunity for a quality education. The 130 all-male students ranged from 11 to university age and were tutored by Piarist monks whose order was founded in the 17th century to educate the poor. A few months after entering the college, Schubert cowered while Napoleon's bombardment of Vienna sent a shell through the roof of the Stadtkonvikt. Nonetheless, he was to stay at the college for five full years, receiving the kind of education usually reserved for titled Viennese.

Encouraged by its principal, Dr Innocenz Lang, music played a sizable role in the life of the college. Its student orchestra was first-rate, and Schubert was soon invited to join the second violins. Here he became acquainted at first hand with the orchestral works of Haydn, Mozart, early Beethoven and their lesser Viennese contemporaries. The orchestra's founder and leader of the second violins was a law student named Josef von Spaun. Eight years Schubert's senior, Spaun soon befriended the impressionable youth, and the friendship flourished, in spite of interruptions, until the composer's death. At the end of the school year Spaun graduated; he left Vienna in September 1809 to join the civil service at Linz. According to Spaun, Mozart's Symphony no.40 in G minor and Beethoven's Second Symphony made a particularly strong impression on Schubert. From these years come the earliest of his surviving compositions. During his first two years he received permission to take regular lessons with Salieri, who urged him to find his models in Italian opera, a directive that conflicted sharply with Schubert's enthusiasm for the music of Mozart, Haydn and Beethoven, as well as his growing interest in the poetry of Goethe and Schiller as material for songs. By the time he was 13 Schubert seems to have interrupted his regular lessons with Salieri. Yet by the end of 1813 he had, largely under

the tutelage of Spaun, seen half a dozen staged operas, including Mozart's *Die Zauberflöte*, Weigl's *Die Schweizerfamilie* and Cherubini's *Médée*. According to Spaun, upon attending a January 1813 performance of Gluck's *Iphigénie en Tauride*, with Johann Michael Vogl and Anna Milder-Hauptmann in the leading roles, Schubert 'was totally beside himself over the effects of this magnificent music and asserted that there could be nothing more beautiful in the world'. In spite of Schubert's heavy involvement with musical activities, his report cards from the first four years show him to have earned regular grades of 'good' or 'very good' in all his academic subjects.

*(ii) The adolescent composer.* We do not know whether Schubert began composing even earlier than brother Ferdinand reported. Although many of the dates assigned by scholars to his early works are speculative, Schubert's first surviving compositions appear to date from his 13th year. In the Fantasie in G for piano duet (D1; 8 April – 1 May 1810) and the song *Hagars Klage* (D5; 30 March 1811) Schubert seized on two marginal genres that over a lifetime he would transform into pillars of his output. A four-hand fantasy would have proved less intimidating to a precocious young composer than the more settled standards for a two-hand sonata. The Fantasie merits notice for its sheer length (more than 1000 bars) and modulatory brashness, averaging more than a new section per minute over its 20-minute duration. Its one-movement, multi-sectional plan was to spawn a chain of audacious experiments that extends over Schubert's entire career; and it is significant that both the Fantasie and *Hagars Klage* end in a key different from that in which they begin.

In the same month that Schubert completed what was probably his first song, his friend Spaun returned to Vienna, where he would remain in close contact with the composer for a decade. Partsongs and an overture round out the categories of finished works. The early years produced more than a dozen fragmentary works (including sketches for a symphony, several sacred vocal works, three string quartets and one complete act of a three-act Singspiel) – a pattern that was to accompany the composer throughout his career. These sketches rarely point to a compositional impasse; rather, Schubert seems either to have intended merely to dip his toe in the water or to have simply lost interest. During his school holidays from around 1811, Schubert took on the role of viola player in a family quartet that included brothers Ignaz and Ferdinand as violinists and his father on the cello. Shortly afterwards – following several earlier false starts – he composed his first string quartet (in D, D94), and then completed three more quartets (D32, 36 and 46) between September 1812 and early March 1813. The slow, chromatic opening of D46, in C major, suggests Schubert's acquaintance with Mozart's 'Dissonance' Quartet, K465, in the same key. Schubert was equally blessed with a symphonic laboratory at the Stadtkonvikt, and in October of 1813 he completed his first symphony (D82, in D), in which Schubert would have had the pleasure of both conducting and playing among the violins.

Yet the musical style of the early adolescent Schubert was largely an amalgam of the grammar of Haydn and Mozart sprinkled with flashes of Rossini and Bach (the latter expressed loosely in a series of student fugues and compositional exercises for piano or organ, some showing corrections in the hand of Antonio Salieri). The 16-year-old Schubert's style at the phrase level would have been scarcely distinguishable from scores of other turn-of-the-century Austrian composers. While occasional phrases are worthy of the best of Viennese Classicism, Schubert's style as it began to coalesce – especially in the instrumental works – conveyed a post-Classical looseness and freedom of structure that would set him permanently apart from his great predecessors. Indeed, one could argue that Schubert's very earliest works are less inventive, for example, than those of Mozart at a more tender age and less assured structurally than the early keyboard variations and sonatas of Beethoven.

In May 1812 Schubert's mother died at the age of 55, perhaps from a typhus infection. We have no evidence to help us gauge the impact of Elisabeth's death on the 15-year-old Schubert. Less than a year later (25 April 1813) Schubert's father married 30-year-old Anna Kleyenbock, who bore Franz Theodor five more children. Schubert seems to have enjoyed a cordial if not close relationship with his stepmother. In the summer of 1812, after a performance of a mass by Peter Winter, Schubert's voice broke, memorialized by the composer's entry on his part: 'Schubert, Franz, crowed for the last time, 26 July 1812'. Although he could no longer sing in the choir, Schubert remained at the Stadtkonvikt for a fifth year. His increasing preoccupation with composition precipitated an inevitable decline in his academic performance, and he received warnings in both Latin and mathematics. In October 1813 Schubert was offered a scholarship for further study on the condition that he bring his academic subjects up to standard, 'since singing and music are but a subsidiary matter . . . '. Perhaps sensing that he was at a crossroads, perhaps believing that five years of serious study was sufficient, Schubert declined. Whatever paternal input he received, the decision must have been largely his.

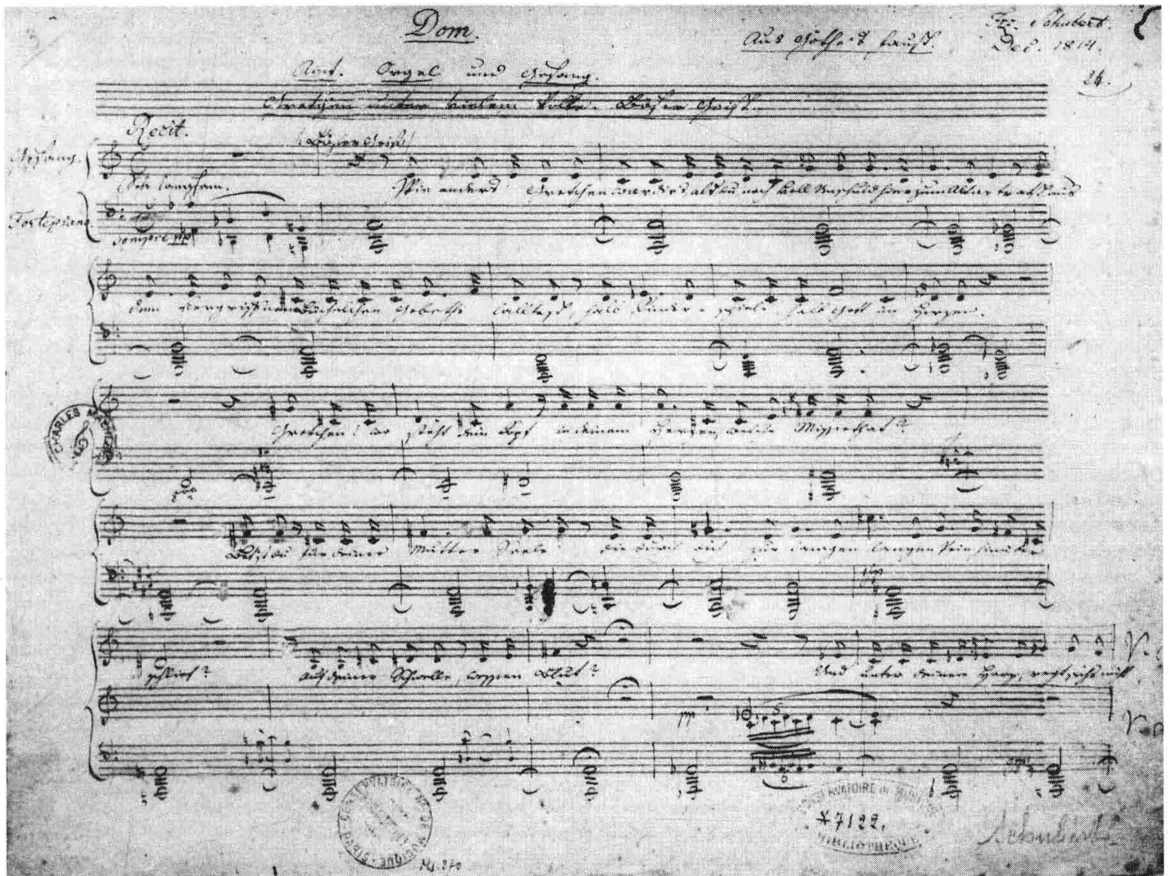
*(iii) Finding a career.* Schubert's decision to return the very next month to his father's home and take up a ten-month course of study at the St Anna Normalhauptschule that would certify him as a teacher seems in conflict with his decision to leave the Stadtkonvikt. Yet both his brothers were, like their father, teachers. At this stage Schubert could not expect to make a living pursuing the activity that engaged him most – composition. A teaching position might function as a 'day job' that would meet his modest overheads until he was sufficiently independent to strike out on his own. At all events, it is very unlikely that he saw his teacher training as leading to a lasting career. Six days a week he travelled from the Säulengasse house into the Ring district (the inner city) to receive instruction. The explosion in his compositional output suggests that the workload at the Normalhauptschule was not as great as that at the Stadtkonvikt. Schubert also found time to resume twice-weekly composition lessons with Salieri. In August 1814 he passed the final teaching examinations with strong marks in German and arithmetic but a poor grade in religion. His father had attempted to gain another position at the 'Scottish Monastery', but when that effort failed he engaged his son as his sixth assistant in the prosperous Säulengasse school that Schubert himself had attended. Schubert's responsibilities were apparently for the youngest students; Kreissle reports that he was strict, somewhat irascible and prepared to enforce discipline with a slap on the head. There is also evidence that Schubert the schoolteacher harboured sympathies for the student riots protesting against the oppressive Metternich regime that had became a regular part of the Viennese

landscape. One of his classmates at the Stadtkonvikt, Johann Senn, lost his scholarship after trying to free a fellow student from prison. Some six years later he and Schubert were picked up from Senn's lodgings and held for questioning. While Schubert got off with a warning, Senn was deported. In May 1814 Schubert also completed his first opera, a three-act Singspiel, *Des Teufels Lustschloss*. It received its première half a century after Schubert's death. Of Schubert's passionate and abiding interest in opera there can be no doubt. From 1811 until 1823 there is no year in which he was not involved in an operatic project.

By the middle of 1813 the 16-year-old Schubert already boasted an impressive compositional catalogue. Nonetheless, few of Vienna's musical elder statesmen would have predicted a major career. Beginning in the summer of 1814, Schubert's confidence and productivity took a quantum leap forward. Near the end of July he completed his first mass (in F, D105), written for the centenary of the Lichtental church he had attended since a child. Although Schubert's spirituality was never in doubt, his freedom with the text (including the omission of 'Et in unam sanctam catholicam et apostolicam ecclesiam') suggests that the church as an institution was not sacrosanct to him. Musically the mass displays a deep familiarity with the masses of Haydn and Mozart, and Beethoven's Mass in C, a particular favourite of the composer's. Schubert conducted the first performance himself in October. Ten days later the mass received another performance at the Augustinerkirche in the city. The first soprano soloist at the première was Therese Grob, another offspring of a schoolmaster (Schubert's brother Ignaz eventually married into her family) and presented by numerous biographers as the great love of Schubert's life. Two years Schubert's junior, she possessed a clear and pleasing high soprano voice. In a biographical note penned 26 years after Schubert's death, the composer's friend Anselm Hüttenbrenner recalled a conversation in which he had noted that the composer 'was so cold and unforthcoming towards the fair sex at parties'. According to Hüttenbrenner, Schubert responded by saying that 'I loved someone very dearly and she loved me too . . . . For three years she hoped I would marry her; but I could not find a position which would have provided for us both'. Only meagre corroborative evidence of a romantic relationship survives. Anton Holzapfel testified that Schubert had written of Therese in a long and enthusiastic letter to him that he unfortunately lost. Grob told Schubert's first biographer, Kreissle von Hellborn, that in her father's house Schubert 'was like an adopted son', but offered nothing about a more intimate relationship. Kreissle himself concluded that Schubert 'was somewhat indifferent to the charms of the fair sex'. The final Schubert song from Therese's album dates from 1816, the same year in which he wrote in a diary entry (8 September): 'To a free man matrimony is a terrifying thought these days; he exchanges it either for melancholy or for crude sensuality . . .'. Although not yet 20, Schubert never spoke of marriage again.

*(iv) The miracle years.* In the autumn of 1814, after a promising but unspectacular adolescence, Schubert exploded into a burst of creative activity that over the next 15 months was virtually unrivalled in the history of Western music. He also introduced patterns of composition that prevailed for the rest of his life. Until 1814 Schubert had drawn on almost ten different poets for the texts of some two dozen solo songs and fragments. Beginning in the spring/summer of 1814, he devoted 13 of his next 15 songs to texts by a single poet, Friedrich von Matthisson. Throughout 1815 he set groups of between two and more than a dozen songs dominated by a single poet – Goethe, Körner, Hölty, Kosegarten, Baumberg, Ossian, Klopstock, Mayrhofer and Stoll. This intense focus on one poet at a time may help explain the composition of almost 150 songs in Schubert's 18th year – an average of more than one every three days. Schubert had encountered Goethe's *Faust* in the second half of 1814, and it made an indelible impression (fig.1). His first Goethe song (the first of a group of four) produced the extraordinary *Gretchen am Spinnrade* (D118; 19 October 1814), remarkable not only for its conjuring up of a spinning wheel and its waves of crescendos but for Schubert's empathetic representation of a woman's feelings. Towards the end of the following year he returned to Goethe for *Erlkönig* (D328), bringing astonishingly vivid and frantic life to a father, his feverish son and the figure of Death. In the same period he made the acquaintance through Spaun of the civil servant and poet Johann Mayrhofer (1787–1836), whose *Am See* (D124, December 1814) Schubert may have already set at Spaun's suggestion. Schubert doubtless relished the chance to meet a German-language poet, a counterpoint to Salieri's narrow emphasis on Italian. He set another Mayrhofer poem in 1815, as many as ten more in 1816, and more than 40 over his career. Almost ten years Schubert's senior, Mayrhofer was a gifted poet, a disturbed eccentric, a misogynist and ultimately a suicide. He and Schubert enjoyed a close if intermittent relationship. Mayrhofer was a member of the Viennese branch of a Linz 'circle of friends' established in 1811, and his participation in this self-improvement group, or 'Bildung Circle', probably led to Schubert's subsequent joining. German literature and poetry were major themes of the group's meetings and doubtless helped to spur Schubert's song production. Between the autumn of 1814 and the end of 1815 Schubert also wrote two string quartets (D112 and D173, in nine and eight days respectively) and two symphonies (nos.2 and 3, D125 and D200), as well as his second and third masses (in G, D167; in B♭, D324). In addition, he completed no fewer than four Singspiele (*Der vierjährige Posten*, D190; *Fernando*, D220; *Claudine von Villa Bella*, D239, whose second and third acts were apparently burnt in 1848 by servants of Schubert's friend Josef Hüttenbrenner; and *Die Freunde von Salamanka*, D326). In the autumn the bassoonist, violinist and conductor Otto Hatwig took over the private concerts that had grown out of musical gatherings at the Schubert home and that had taken place briefly at the house of a merchant, Franz Frischling.

In all of his combined categories, Schubert averaged an almost superhuman rate of at least 65 bars of new music each day, roughly half of which included an orchestra. The average may indeed have been higher, for we cannot assume that all of Schubert's works from this period have been preserved. And such figures assume that he was a full-time composer, although in fact he was a full-time, year-round teacher at his father's school. He was also taking composition lessons twice weekly with Salieri, attending numerous concerts and operas, doing a modicum of private teaching, and socializing with his friends from the Stadtkonvikt. In 1815 Schubert entered into




*1. Autograph MS of version a of Schubert's 'Szene aus Goethe's Faust' ('Wie anders, Gretchen, war dirs')* D126, *composed December 1814 (F-Pn)*

long-term friendships with two very different kinds of men. He met the ever industrious Anselm Hüttenbrenner (1794–1868) while both were studying with Salieri. Though Hüttenbrenner was ostensibly a law student, their shared passion (fig.2) for music and composition soon brought them close.

Hüttenbrenner offered a memorable portrait of Schubert at 18:

> Schubert's outward appearance was anything but striking or prepossessing. He was short of stature, with a full, round face, and was rather stout. His forehead was very beautifully domed. Because of his short-sightedness he always wore spectacles, which he did not take off even during sleep. Dress was a thing in which he took no interest whatever . . . and listening to flattering talk about himself he found downright nauseating.

Schubert inscribed his *Trauerwalzer* (D365, 1818) with 'written down for my dear fellow coffee, wine and punch drinker Anselm Hüttenbrenner, the world-famous composer'. In 1821 Hüttenbrenner was forced to leave Vienna to take over his family's estate in Styria; in that same year he married and eventually fathered nine children. A respectable pianist, he also became a prolific composer who played an important, if not entirely understood, role in the saga of Schubert's 'Unfinished' Symphony (D759).

In the same year that he met Hüttenbrenner, Schubert was introduced by Josef von Spaun to a highly charismatic yet profligate dabbler in the arts, Franz von Schober (1797–1882). Although his father died when Schober was six, the family remained prosperous enough for him to attend private schools for the nobility (the family had been ennobled only in 1801) in both Germany and Austria. He began law studies in Vienna in 1816 but failed to complete the course. From his mother's spacious apartment in the Tuchlauben, Schober's warm hospitality cast its spell on members of a growing literary and musical circle, which soon included Schubert. In 1858 a friend from Schubert's youth, Josef Kenner, wrote unmistakably about Schober without naming him:

> Schubert's genius subsequently attracted . . . the heart of a seductively amiable and brilliant young man, endowed with the noblest talents, whose extraordinary gifts would have been so worthy of a moral foundation and would have richly repaid a stricter schooling than . . . the one he unfortunately had. But shunning so much effort as unworthy of genius and summarily rejecting such fetters as a form of prejudice and restriction, while at the same time arguing with brilliant and ingratiatingly persuasive power, this scintillating individuality . . . won a lasting and pernicious influence over Schubert's honest susceptibility.

The nature of this influence cast its shadow over the rest of Schubert's life. Although the unparalleled productivity of 1815 tapered off slightly the following year, 1816 was nonetheless a remarkable year in Schubert's creative life. He composed more than 110 songs, largely in clusters of poems by Salis-Seewis, Goethe, Ossian (in translation), Schiller, Hölty, Matthisson, Klopstock, Jacobi and Mayrhofer. For the meetings of the 'Bildung Circle', Schubert's friends would search through volumes of poetry and present their favourites to Schubert – some of which he



*2. Franz Schubert (right) with Anselm Hüttenbrenner and Johann Baptist Jenger: drawing by Josef Teltscher (private collection)*

would subsequently set. He also completed another mass (D452, in C), two acts of his first attempt at a three-act opera (*Die Bürgschaft*, D435), two symphonies (D417, in C minor, later given the somewhat misleading subtitle 'The Tragic' by Schubert; and in B♭, D485, the most popular of the youthful symphonies), a string quartet (D353, in E) and three sonatas (published as 'sonatinas') for violin and piano (D384, 385, 408). Still conspicuously missing are any significant works for solo piano. In mid-April Spaun sent a first volume of Schubert songs based on texts by Goethe to the ageing poet, hoping to secure his permission for dedications; Goethe returned the package unopened. In April Schubert applied for the post of music teacher at the teachers' training college in Laibach (now Ljubljana). The attractions probably included a higher salary and more time available for composition. Might he also have hoped to make himself appear more acceptable to Therese Grob's family? Not until September did Schubert learn that the post had gone to another applicant – about the same time that he made the diary entry appearing to renounce marriage. In mid-June Schubert participated in the celebrations marking the 50th anniversary of Salieri's arrival in Vienna, contributing both the text and the music of a vocal quartet, aria and three-part canon (D407). Although his lessons had been intermittent, the large number of instrumental and compositional exercises from his 11th to his 19th year attest to the thorough, if ultimately limited, training he received from Salieri. On 24 July Schubert conducted his (lost) cantata *Prometheus* (D451) at Heinrich Josef Watteroth's house; among the participants was the lawyer Leopold von Sonnleithner (probably in the title role), the son of a music-loving family and himself an accomplished musician, whose new-found enthusiasm led him to become one of Schubert's most ardent and influential supporters.

*(v) Independence.* In the autumn of 1816 Schubert would have been pondering his return for a third year of teaching at his father's school. His youthful resentment of major claims on his time would have been understandable, and his failure to attain the Laibach position may have further soured his attitude to teaching. Some time that autumn Schubert refused to return to his father's school, left home and moved to the lodgings of Franz von Schober, who lived with his sister and mother in the inner Ring. He could not have left his father's household because of its hostility to his music, for the Schuberts were among his most enthusiastic supporters; and the symbolism of leaving the modest, pious household of his father for the dandified Schober and the luxurious Persian décor of the inner city must have been painful for the elder Schubert. In 1876 Schober remarked somewhat self-servingly that 'I shall always retain the eternally uplifting feeling of having freed this immortal master from the constraint of school, and of having led him on his predestined path of independent, spiritual creation'. For the first few months after the move, Schober was himself in Sweden. He returned towards the end of the year and Schubert was to remain with him until the following August. Around the time of his move Schubert's Fifth Symphony (D485) received its first performance at one of Otto Hatwig's house concerts. It is ironic to note that the not quite 20-year-old composer of five symphonies, over 300 solo songs (more than half of the surviving total), several dozen partsongs, four Singspiele, four masses, seven string quartets and innumerable smaller works had not yet received a single public performance in Vienna, a single public notice in a newspaper, or enjoyed a single

*3. Page from Schubert's diary (10 June 1816) containing references to Mozart (A-Wgm)*

publication. Now, gradually, these circumstances would begin to change.

It was inevitable that Schubert's phenomenal rate of productivity throughout 1815–16 would prove unsustainable. About 60 solo songs, almost a third of them to texts by Mayrhofer, survive from 1817. They include some of the most popular and enduring: *Der Schiffer* (D536), *Ganymed* (D544), *An die Musik* (D547), *Die Forelle* (D550) and *Gruppe aus dem Tartarus* (D583). *An die Musik* was one of a pair of poems by Schober; together with *Trost im Liede* (D546), both songs and poems express the intense idealism of music as the ultimate balm for the burdens of life. They also express the most idealistic dimension of the Schubert-Schober relationship.

Another ambitious attempt at an opera, *Die Bürgschaft* (D435), faltered in the third and final act. In the early months of 1817 Schober presented Schubert to the highly regarded baritone Johann Michael Vogl, whom Schubert had admired in a performance of Gluck's *Iphigénie en Tauride* four years earlier (he may also have known Vogl's Pizarro in the 1814 première of Beethoven's *Fidelio*). Schober insisted that Vogl – who physically towered over Schubert – read some songs on the spot. The singer is said to have heard in them 'fine ideas' and 'something special'. It marked the beginning of an advocacy that lasted until Schubert's death.

Schubert's short-lived independence came to an end in the autumn of 1817, when he moved abruptly back to his father's house in the Himmelpfortgrund. The reversal may well have been triggered by financial difficulties and was perhaps hastened by his unenthusiastic resumption of teaching duties at the school. Countering this sobering development was growing public recognition. On 27 September Franz Xaver Schlechta, a member of Schubert's circle who had first met the composer at the Stadtkonvikt, published a poem, *An Herrn Franz Schubert (Als seine Kantate Prometheus aufgeführt ward)*, in the *Wiener allgemeine Theaterzeitung*; it marked the first time that Schubert's name was mentioned in a periodical. On 1 March 1818 one of Schubert's two overtures 'im italienischen Stile' (D590–91) was performed at the inn Zum römischen Kaiser. It marked the first performance of a Schubert work at a public concert. 11 days later an overture (probably the same one) was performed, in an arrangement for piano eight hands, at a private entertainment at the same inn presented by the actor Karl Friedrich Müller; Schubert was one of the four pianists. About the performance Schlechta wrote: 'Each of his shorter or longer compositions is characterized by profound feeling, spontaneous but controlled force and appealing charm . . .'.

Only a few months after Schubert's return home, his father was finally transferred to a school in the Rossau district; the whole family moved there to 11 Grünetorgasse. Around this same time Schubert's Symphony no.6 (D589) received its première in a house concert at Otto Hatwig's. Nearly simultaneously, the song *Erlafsee* (D586) was published under the title of *Am Erlaf-see* in the *Mahlerisches Taschenbuch für Freunde interessanter Gegenden, Natur- und Kunst-Merkwürdigkeiten der sterreichischen Monarchie* (Vienna) – the very first publication of Schubert's to appear in print. On 5 March Schubert applied for membership as an accompanist in the Gesellschaft der Musikfreunde. His catalogue now included more than 500 works and he doubtless believed that he was as qualified for membership in this prestigious amateur group as anyone in Vienna. Hence his rejection, ostensibly on the grounds that he was not an amateur, must have come as a deep disappointment – especially since the society already included professional musicians. However, to block his admission only a single member of the admissions committee would have needed to raise questions about Schubert's politics or social standing. All of the composer's resentments must have evaporated when he reapplied three years later and was accepted.

In the spring Otto Hatwig moved from the Schottenhof to the Gundelhof, where his private orchestra now met. When he fell ill the concerts were moved to the apartment of Anton von Pettenkoffer where, with Schubert frequently on the viola, it met on Thursday evenings for the next two years. Leopold von Sonnleithner reported that the informal performances came to an end when Pettenkoffer, a worker in the wholesale trade, won a lottery and moved from Vienna to his own country estate. For Schubert there was, alas, no lottery. His teaching duties at his father's school became more burdensome than ever and his relationship with his father grew increasingly strained. Works such as the Sixth Symphony or the Rondo in D (D608) seem to portray a certain stylistic indecision. Evenings spent drinking Bavarian beer at the inn Zur schwarzen Katze with friends such as Anselm Hüttenbrenner offered only temporary relief. On one of these evenings in February Hüttenbrenner claimed that Schubert, after helping empty several bottles of Hungarian red wine, 'composed the wonderfully lovely song' *Die Forelle*. But

Hüttenbrenner was mistaken in claiming that Schubert had composed the work on the spot; he had set down the first version more than a year earlier. It was his frequent practice to write out multiple versions (*Die Forelle*, for example, exists in no fewer than five), sometimes in an effort to improve the work and other times simply to make a presentation.

*(vi) Travel.* In mid-1818 Schubert's gloomy spirits were lifted when he received an invitation from Count Johann Karl Esterházy of Galanta to tutor his two young daughters at his summer estate in Zseliz (today Želiezovce in Slovakia, then still in Hungary). Johann Karl Unger, a law professor at the Theresian Academy in Vienna, had suggested Schubert to his close friend Esterházy, and the composer quickly accepted. The two-day journey of more than 100 miles by stagecoach was easily the furthest the composer had ever ventured from Vienna. Schubert remained there for almost five months (July–November). He taught the piano and singing to his pupils Marie (aged 16) and Caroline (aged 12) and also provided musical entertainments for the family and their guests. Along with board and lodging he cleared some 75 florins a month. During that summer Esterházy introduced him to Baron Karl Schönstein (1797–1876), a senior official at the Hungarian ministry of finance who was also a passionate amateur singer. Although he had earlier expressed a marked preference for Italian music, upon making the acquaintance of Schubert's songs he quickly became an ardent advocate of German lieder and focussed on them almost exclusively for the rest of his career. Both Sonnleithner and Spaun praised him fulsomely, and Schönstein himself claimed that Schubert had told him on numerous occasions that he composed most of his songs with Schönstein's vocal range ('a noble-sounding tenor-baritone voice', according to Sonnleithner) in mind. Schubert's surviving letters to friends in Vienna portray a much more cheerful artist. Writing to a group of his friends, he exclaimed that 'Thank God I live at last, and it was high time, else I should have become nothing but a thwarted musician'. He staked out his place in the previously minor genre of the piano duet, composing, probably for his pupils, a sizable assortment of pieces including three *Marches militaires* (D733). But by September the mercurial Schubert had become disillusioned with the Zseliz scene as well. He wrote to his intimate friend Schober:

> At Zseliz I am obliged to rely wholly on myself. I have to be composer, author, audience and heaven knows what else. Not a soul here has any feeling for true art [this remark presumably extended to the Esterházy daughters], or at most the countess now and then (unless I am wrong). So I am alone with my beloved and have to hide her in my room, in my pianoforte and in my breast. Although this often makes me sad, on the other hand it elevates me the more. Have no fear, then, that I shall stay away longer than is absolutely necessary.

The merging of his art with the self-identity of an outsider was to become an ever more prominent theme.

Letters from his brother Ferdinand during the same summer show that the stultifying home atmosphere, especially where it concerned matters of religion, continued to worsen. It was hardly a surprise, then, that when Schubert returned with the Esterházys to Vienna during the third week of November he settled in with his friend Johann Mayrhofer rather than with his family. In his obituary of Schubert, Mayrhofer remarked that 'I wrote poems, he composed what I had written'. Schubert was never to undertake formal teaching duties again. He probably continued to teach the two Esterházy daughters through the winter. It had not been a productive year – a symphony, two fragmentary piano sonatas, a few pieces for piano duet and just over a dozen songs. Although he was never to regain the sheer level of output from the miracle years of 1815–16, 1818 marked a career low point. 1819 began more propitiously. On 8 January Schubert's cantata *Prometheus* received another performance at Sonnleithner's apartment in the Gundelhof. On 28 February the song *Schäfers Klagelied* (D121) was performed by Franz Jäger in a concert at Zum römischen Kaiser – the first documented performance of a Schubert song in a public concert. During this year Schubert began the remarkable Mass in A♭ major (D678), although he was not to complete it until 1822.

For the summer of 1819 the 22-year-old Schubert elected not to seek employment but to travel through Upper Austria in the company of Vogl, making extended stops in both Steyr and Linz. During this period he very probably composed one of his most famous chamber works, the Quintet for piano, violin, viola, cello and double bass known as 'The Trout' (D667). The work was apparently commissioned by a native of Styria, Sylvester Paumgartner, who was himself an amateur cellist. He is also supposed to have stipulated the unusual instrumentation and the use of Schubert's popular song *Die Forelle* as the basis of the theme-and-variations fourth movement. In Linz, Schubert met Anton Ottenwalt, a civil servant, dramatist and poet. Schubert had already set one of Ottenwalt's poems, *Der Knabe in der Wiege* (D579), in 1817. He was married to Josef von Spaun's sister Marie, and the music-making began almost immediately. Ottenwalt was described by all who knew him as a man of great industriousness, integrity and culture.

Some time during 1820 Schubert participated in a musical soirée at the apartment of Matthäus von Collin, a well-connected dramatist, poet and friend of Spaun's who introduced Schubert to, among others, Count Moritz Dietrichstein, Ignaz Franz von Mosel, Caroline Pichler, Baron Hammer-Purgstall and Johann Ladislaus Pyrker. According to Anselm Hüttenbrenner, the company heard *Der Wanderer* as sung by Vogel and the Eight Variations on a French Song for piano four hands (D624), played by Schubert and Hüttenbrenner. In mid-March the other side of Schubert's existence surfaced when he was present at the time his schoolfriend Johann Senn's room was searched by the police. Senn had been under suspicion since his activist days in the 'Bildung Circle' at the Stadtkonvikt. The assassination of the dramatist Kotzebue (a government sympathizer) by a radical student in 1819 had emboldened the oppressive police to harass suspected malcontents in even greater numbers. For his lack of contrition Senn was greeted with 14 months of detention without trial and then deportation to the Tyrol. Schubert, who somewhat disingenuously registered himself as the 'school assistant from the Rossau', escaped, in spite of alleged offensiveness, with a warning that was sure to have reinforced his feelings of being an outsider.

Performances continued to accumulate throughout the spring. In March an overture (probably D648) was performed at Anton von Pettenkoffer's. In April an overture (probably D648 as well) was performed at a concert in Graz – the first known public orchestral performance of a Schubert work outside Vienna. The

work received a third performance in November at a Gesellschaft concert. At the beginning of April Schubert conducted a performance of Haydn's 'Nelson Mass' at the Alt-Lerchenfeld church. More importantly, on 14 June the première of Schubert's Singspiel *Die Zwillingsbrüder* took place at the Kärntnertortheater (Schubert had finished the work a year and a half earlier). Based on a French play, the tale turns around a young woman under contract from birth to marry a man (one of two identical twins, as it turns out) she does not love. In the original production Vogl played both twins, creating a challenge in the last scene, where both are on stage at the same time. Although it had six performances (more than average), *Die Zwillingsbrüder* received a mixed reception, and the shabbily dressed Schubert declined to acknowledge the audience's applause.

In July Schubert once again ventured outside Vienna, where he stayed as Schober's guest in the Atzenbrugg Castle, some 40 kilometres west of Vienna (fig.4). So agreeable did he find it that he returned there in both of the two succeeding summers. After his return to Vienna in August the melodrama *Die Zauberharfe* (D644), for which Schubert supplied on commission almost 3000 bars of music, was produced at the Theater an der Wien. It received eight performances between August and November. While playwright George von Hofmann's contribution was readily dismissed, critics were again divided on Schubert's contribution. But almost all of them acknowledged that his score contained numerous flashes of originality and brilliance. November also marked the marriage of Therese Grob to a baker, Johann Bergmann. If Schubert expressed any regrets at the time concerning this turn of events, they have not come down to us. At the beginning of December August von Gymnich performed *Erlkönig* at Ignaz von Sonnleithner's. On 9 December the fourth version of *Die Forelle* was published in the *Wiener Zeitschrift für Kunst*. Also in that same month Schubert set down the first movement (and fragments of a slow second movement) of a string quartet in C minor (D703, known as the 'Quartettsatz') that revealed an intensity and concentration only hinted at in his earlier work.

*(vii) The professional composer.* By the end of 1820 the stresses of sharing a single room with Mayrhofer had brought Schubert to breaking point. Early in 1821 Schubert moved to new lodgings in the same street (21 Wipplingerstrasse), although the two men remained on warm enough terms for Schubert to continue setting poems by Mayrhofer. Around this same time Schubert made the acquaintance of Moritz von Schwind, a philosophy student at the University of Vienna who had recently decided to become a painter (fig.5). Intelligent, witty, good-looking and ingratiating, Schwind (nicknamed 'Cherubin' after the character in Mozart's *Le nozze di Figaro*) became one of Schubert's closest



*4. Charade at Atzenbrugg: watercolour by Leopold Kupelweiser, 1821 (Schubert-Museum, Vienna); Schubert is seated at the piano with Philipp Karl Hartmann to his left, Schober, Kupelweiser and Jenger (left and right) in the doorway, and Josef von Spaun seated second from the right*



*5. Franz Schubert: portrait by Moritz von Schwind (Akademie der Bildenden Künste, Vienna)*

confidants. He even referred to Schwind as his 'beloved'. Unlike Spaun, Schwind became considerably enamoured of Schober and maintained a lively correspondence with him after Schober moved to Breslau in 1823. Just before Schober's return to Vienna in 1825 Bauernfeld remarked that 'Moritz reveres him [Schober] like a god'. In February Schubert found brief employment as a répétiteur at the Hofoper, where he coached the contralto Caroline Unger in the role of Dorabella in Mozart's *Così fan tutte*. On a practical front, Schubert began gathering testimonials from Count Dietrichstein, Ignaz Franz von Mosel, Salieri and Josef Weigl, perhaps with the intention of seeking a post at the Hofoper or of soliciting a commission for an opera.

During 1821 performances of Schubert's vocal music increased rapidly. In January Joseph Huber wrote to his fiancée about his experience at the first documented Schubertiad:

> Last Friday [the 26th] I was excellently entertained; since [Fräulein] Schober was in St Pölten, Franz invited Schubert and 14 of his close acquaintances for the evening. Schubert sang and played a lot of his songs by himself, lasting until about 10 o'clock in the evening. After that we drank punch offered by one of the group, and since it was very good and plentiful the gathering, already in a happy mood, became even merrier; it was 3 o'clock in the morning before we parted.

In the same month Gymnich sang *Der Wanderer* (D489) at Ignaz von Sonnleithner's and *Erlkönig* at an 'evening entertainment' of the Gesellschaft der Musikfreunde. In February Josef Götz sang *Sehnsucht* (D636) at the Gesellschaft; in March Sophie Linhart sang *Gretchen am Spinnrade* at Sonnleithner's. In March, too, Vogl presented the first public performance of *Erlkönig* at the Kärntnertortheater. The same programme included the first public performances of the quartet *Das Dörfchen* (D598) and the octet *Gesang der Geister über den Wassern* (D174). *Das Dörfchen* was repeated in April at a Gesellschaft concert, while *Die Nachtigall* (D724) received its first public performance at the Kärntnertortheater. In June, Hérold's *Das Zauberglöckchen* (originally *La clochette*) received its première at the Kärntnertortheater with two additional numbers supplied by Schubert. He also completed the two Suleika songs (D717 and 720), to texts by Goethe, and possibly the Rückert song *Sei mir gegrüsst* (D741). Perhaps most importantly, April saw the publication, as opp.1 and 2, of *Erlkönig* and *Gretchen am Spinnrade*, underwritten through the generous support of Leopold von Sonnleithner and other of Schubert's friends. In 1821 he also published 36 dances (D365, among them the *Trauerwalzer*) and ten more Goethe songs, including *Der König in Thule* (D367), *Heidenröslein* (D257), *Schäfers Klagelied* (D121) and *Wandrers Nachtlied* (D224), in addition to such songs as *Der Tod und das Mädchen* (D531) and *Der Wanderer* (D489). By November at the latest he had been accepted as a member of the Gesellschaft der Musikfreunde. Almost simultaneously he was invited to compose an opera for the Hofoper (in fact, none of his operas was ever produced there). By now Schubert was not simply a prolific composer but, in Vienna, a widely performed, published and visible one as well.

In mid-September Schubert travelled with Schober to St Pölten (some 55 kilometres west of Vienna) and to nearby Ochsenburg Castle, where they spent some of their four weeks as the guests of Schober's relative Johann Nepomuk von Dankesreither, the Bishop of St Pölten. Here they collaborated closely on a new opera, *Alfonso und Estrella* (D732), for which Schober served as the librettist. They finished Act 1 and began Act 2 before returning to Vienna where, on 3 November, they attended a truncated version of Weber's Berlin sensation, *Der Freischütz*. That same autumn Spaun was transferred to the customs office in Linz; a few months later Schubert wrote a parody of an Italian opera aria (*Herrn Josef Spaun, Assessor in Linz*, D749) that castigates Spaun for not writing. Schubert's visibility in Linz grew substantially during Spaun's sojourn there. At the beginning of 1822 Schubert moved in with Schober at the family home (9 Spiegelgasse), where he remained until the summer of 1823 except for a stint at his father's house from late 1822 to the spring of 1823. On 21 January 1822, after accompanying Schwind to a party presented by Professor Vincentius Weinridt, Schubert sang some of his songs to an enthusiastic reception. Present at the same party was Eduard von Bauernfeld, whose friendship with Schubert was not to blossom until three years later. The composer continued to become a more visible part of Viennese musical life. In February he made the acquaintance of the visiting Weber, around the time that both of them (along with Spontini, Weigl and Umlauf) had been invited by Italian impresario Domenico Barbaia to submit works for the 1822–3 season at the Kärntnertortheater, of which he had taken control.

Schubert and Schober hastily finished *Alfonso und Estrella* in February and rushed it off to Barbaia – who then failed to send them any response. Schubert's persistent efforts in Berlin, Dresden and elsewhere to get a staging all failed. In his declining years Schober described his contribution as 'such a miserable, stillborn, bungling piece of work that even so great a genius as Schubert could not bring it to life'. Vienna had no shortage of competent and even gifted librettists, and *Alfonso* is perhaps one more example of Schober's hold over the composer. In mid-1822 Schubert scrawled in pencil a

document that his brother Ferdinand later labelled *Mein Traum*. In the literary style of Romantics such as Novalis, it recounts the tale of a son who is twice expelled from his parental home and is reconciled with his father only at the graveside of a young maiden. The manuscript, which Ferdinand presented to Robert Schumann in 1839, has generally been interpreted as a 'literary effusion', but its very uniqueness and timing suggest that Schubert was grappling with fundamental issues of family, belonging and otherness. We should not demand direct parallels in Schubert's life in order for this document to shed light on his state of mind. Not only had Schubert become a much more visible part of Viennese musical life, he had climbed to a dramatically new level of creative expression. He completed the Mass in A♭ (D678), begun in 1819. Nothing in his previous church music prepares us for its sweep; in the Viennese tradition perhaps only Mozart's Requiem and C minor Mass can compare in scale and intensity (Beethoven's *Missa solemnis* was completed around the same time, although there is no reason to believe that Schubert knew it before completing his own mass). In November he completed two movements and sketched the third of a symphony in B minor (D759), which posterity later dubbed the 'Unfinished'. Again, the assurance, the focus and the sweep of both finished movements far exceeded anything that Schubert had previously achieved in the symphonic realm. Yet with their concentration on literature and drama, Schubert's circle of friends seem to have expressed little interest in his symphonic works. At almost the same time he put the finishing touches on the 'Wanderer' Fantasy (D760), a work for solo piano of such unusual virtuosity and construction that it fascinated Romantics (notably Liszt) for decades to come. Schubert also completed more than a dozen solo songs and partsongs to mixed texts, including the headlong *Der Musensohn* (D764) and the tender *Geist der Liebe* (D747). In terms of Schubert's creative growth the year 1822 has to rank with the miracle year of 1815. Moreover, for his compositions Schubert was now being paid closer to what he was worth. In the years 1821–2 he earned more than 2000 gulden from the publication of his opp.1–7 and 10–12; the annual salary of a minor civil servant – the social layer from which Schubert sprang – was about 400 gulden. In today's parlance we would describe Schubert as being 'at the top of his game'. Publications continued apace, including Eight Variations on a French Song for piano duet (D624); the vocal quartets *Das Dörfchen* (D598), *Die Nachtigall* (D724) and *Geist der Liebe* (D747); and the songs *Der Alpenjäger* (D524), *Die Rose* (D745), *Geheimes* (D719), *Gesänge des Harfners* from *Wilhelm Meister* (D478–80), *Lob der Tränen* (D711) and the first *Suleika* song (D720).

During the period of these miraculous achievements, more than one of his friends commented on Schubert's intense and potentially debilitating lifestyle. In 1820 Anselm Hüttenbrenner noted that Schubert 'used to sit down at his writing desk every morning at 6 o'clock and compose straight through until 1 o'clock in the afternoon. Meanwhile many a pipe was smoked'. Lunch included black coffee at a coffee house and another hour or two of smoking. Leopold von Sonnleithner, one of Schubert's biggest supporters, lamented that 'unfortunately, I must confess that I saw him in a drunken state several times', recalling in particular a party that Sonnleithner had left at 2 a.m.: 'Schubert remained still longer and the next day I learnt that he had to sleep there as he was incapable of going home. This happened in a house where he had not been known and where he had only been introduced a short time previously'. Accompanying these excesses were sharp changes of mood, frequent irritability and antisocial behaviour. Schober may have played an influential role in these developments; in December 1822 Schubert wrote to Spaun that 'we hold readings at Schober's three times a week as well as a Schubertiad'. A Schubertiad at Schober's in mid-January of 1823 probably brought down the curtain on Schubert's age of innocence.

*(viii) Crisis.* 25 years Schubert's senior, the composer and conductor Ignaz Franz von Mosel met Schubert at the dramatist Matthäus von Collin's around 1820. Spaun later recalled that, upon hearing Vogl sing some of Schubert's songs, Mosel declared Schubert to be 'by no means just a prolific inventor of melodies, but a thorough musician'. On 28 February 1823 Schubert wrote a letter to Mosel with which he enclosed the overture and third act of his now completed opera *Alfonso und Estrella*. First soliciting Mosel's opinion, he then asked if Mosel might write him a letter of recommendation to Weber in Dresden, where Schubert also hoped for a performance. But dwarfing the main text of this otherwise routine letter is the opening sentence, which contains the first surviving mention of a development that altered Schubert's life permanently: 'Kindly forgive me if I am compelled to inconvenience you with another letter so soon, but the circumstances of my health still forbid me to leave the house'. Although Schubert remained circumspect about the nature of his malady, the scattered references to its symptoms during his lifetime suggest that it was almost certainly the venereal disease syphilis. Syphilis was common in Europe throughout the 19th century; researchers have estimated that in some cities it afflicted as many as one in every five inhabitants. Those particularly unfortunate could contract syphilis through a single sexual encounter; more commonly, it gained a foothold in those practising a promiscuous lifestyle; and that such a lifestyle led to Schubert's illness is suggested by accounts from those who knew him personally. That Schubert's nature contained a strong element of sexual excess was long ignored or concealed by his biographers. Many of the relevant documents were known to biographers in the 1850s; but it was only in the late 1980s that scholars brought the contradictions in the composer's personality into the open.

References already exist in Schubert's lifetime; in a letter of 1825 from Anton Ottenwalt to Josef von Spaun, Ottenwalt wrote that 'of Schubert I could tell you nothing that is new to you and to us; his works proclaim a genius for divine creation, unimpaired by the passions of an eagerly burning sensuality . . .'. When Schubert became the object of intense biographical scrutiny from the 1850s onwards, several of his friends provided reminiscences that spoke of the paradoxes in his character. In 1857 Eduard von Bauernfeld wrote to the composer's biographer Ferdinand Luib that 'Schubert had, so to speak, a double nature, the Viennese gaiety being interwoven and ennobled by a trait of deep melancholy. Inwardly a poet and outwardly a kind of hedonist'. A dozen years later he wrote that 'the Austrian element, uncouth and sensual, revealed itself both in his life and in his art'. Expanding on the nationalist theme, he writes that 'the Austrian character appeared all too violently in the vigorous and

pleasure-loving Schubert, there were also times when a black-winged demon of sorrow and melancholy forced itself into his vicinity'. In 1858 Josef Kenner wrote to his brother that '[Schubert's] body, strong as it was, succumbed to the cleavage in his – souls, I would put it, of which one pressed heavenwards and the other bathed in slime', appending an explanation that 'perhaps, too, it succumbed to frustration over the lack of recognition which some of his larger efforts suffered and to bitterness at the meanness of his publishers'. Schober – himself no model of virtue – attributed Schubert's illness to 'excessively indulgent sensual living and its consequences'.

These characterizations of Schubert's lifestyle from his close friends – their probity notwithstanding – leave little doubt as to his powerful sexual appetite. What remains strongly in contention, however, is the nature of Schubert's excesses, specifically whether they were heterosexual, homosexual or perhaps bisexual. Schubert's illness offers no help; syphilis can be contracted through either heterosexual or homosexual activity. Those who argue for Schubert's orthodox, if hyperactive, heterosexuality point first to the purported love affair in 1816 between Schubert and Therese Grob. Schubert's failure to marry her is explained by Metternich's Marriage Consent Law, which forbade marriages by males in Schubert's class unless they could verify their ability to support a family. Although lost, a 'long, enthusiastic letter' from Schubert to his friend Anton Holzapfel was said to have described Schubert's infatuation with Therese. And in a reminiscence from 1854, Anselm Hüttenbrenner described a walk with Schubert in which the composer again declared his love for Therese. During the 1820s both Schober and Bauernfeld mention Schubert's apparently unrequited love for Princess Caroline Esterházy. In 1841 Wilhelm von Chézy wrote in his memoirs that Schubert 'honoured women and wine'. On the other hand, it is difficult to explain away Schubert's pronounced preference throughout his life for the company of men. However congruent with contemporary practices in Viennese society, his most intimate expressions of sentiment are all directed to men. Not a single letter survives from Schubert to a woman, or to Schubert from a woman. Any homoerotic dimensions within Schubert's circle of friends would not have been openly aired but expressed through ambiguous codes known only to insiders. Even given Josef Kenner's near-puritanical uprightness, it is hard to imagine 'bathed in slime' as applying to orthodox heterosexuality. Hence we are left to ponder many ambiguities – for example, whether 'Greek' describes a homosexual or a devotee of ancient Greek culture, or whether 'young peacocks' refers to Schubert's need for young boys or for medicinal food. Moreover, the rigid distinction between 'straight' and 'gay', which solidified only at the end of the 19th century, would have been unknown to Schubert. It is possible that Schubert's passions encompassed a whole range of heterosexual and homosexual impulses that he was driven to fulfil.

Regardless of the direct cause, in the first stage of syphilis that followed about a month after contracting the disease Schubert would have developed genital chancres and swollen lymph nodes in the groin. Doctors urged patients in this phase to remain at home. A few months later – perhaps around the middle of April 1823 – he would have found himself covered with a pinkish rash accompanied by fever. By now Schubert, who was becoming increasingly well known in Viennese musical circles, would have had to decline social invitations. From the onset of his illness (probably no later than January 1823) until his death six years later, Schubert would live with frequent physical impairment and chronic anxiety. In Schubert's Vienna the contraction of syphilis was for all practical purposes a death sentence; the time interval between contracting the disease and entering its tertiary, and usually terminal, stage was typically three to ten years, although in some instances it might be a good deal more. Given the widespread ignorance about hygiene and disease transmission, sufferers from syphilis often succumbed to other maladies first. Just how devastated Schubert felt about his sudden misfortune can be gleaned from a rare poem that he penned in May entitled *Mein Gebet*. Its opening lines – 'With a holy zeal I yearn / Life in fairer worlds to learn' – sharpens in the third of the four stanzas: 'See, annihilated I lay in the dust, / Scorched by agonizing fire, / My life's martyr path, / Approaching eternal oblivion'. In the last of the four stanzas he finds the promise of redemption: 'And a pure, stronger being / Let, Almighty, it be consecrated'.

*(ix) Despair and resolve.* It is unclear to what extent medical care dominated Schubert's life over the next six years. Several friends refer to hospitalization (presumably at the Vienna general hospital) in 1823, which may have occurred in April/May or perhaps in the summer months of June/July, when red, pea-sized papules may have covered much of Schubert's body. Hospital conditions were unsanitary and often posed more threat to the patient than home care. In April Schubert was probably well enough to pass a few weeks with Schober and Josef Kupelwieser at the Bruchmann family's summer residence in Hütteldorf. By the end of July he was able to travel with Vogl on their annual trip to Steyr and Linz. Schubert wrote to Schober that he was 'constantly in touch' with his physician, Dr August von Schaeffer. During the stay at Steyr, however, Schubert apparently took ill; the liberal politician Anton Doblhoff wrote to Schober some months later that he 'found him [Schubert] seriously ill at the time'. Schubert's illness, and possibly his lifestyle, led to reclusiveness. During this summer Beethoven's nephew Karl, visiting his uncle in Baden where the composer was engrossed in his Ninth Symphony, wrote in a conversation book that 'they greatly praise Schubert, but it is said that he hides himself'. By the end of July Schubert was feeling well enough to perform with Vogl some of his songs for the Hartmann family in Linz. He and Vogl returned to Steyr for most of August. But his anxiety and foreboding persisted. In a letter to Schober from 14 August, Schubert wrote that 'I correspond busily with Schaeffer and am fairly well. Whether I shall ever quite recover I am inclined to doubt'. In that same month Schober left Vienna for Breslau in the apparent hope of succeeding as an actor; he did not return to Vienna for two years. Returning once again to Linz at the end of August, Schubert and Vogl were both inducted as honorary members of the Linz Musical Society, complementing the Diploma of Honour that Schubert had received from the Styrian Music Society in December of 1822. When he returned to Vienna in September he took up lodgings with Josef Huber, a civil servant known as 'tall Huber'. By now he was apparently suffering the symptoms of secondary syphilis, most visible from a papular rash that required him to shave his head. Now under the care of Dr Josef Bernhardt, his treatment

(possibly again in hospital) was probably little more than a strict diet. Unlike Schaeffer, Bernhardt grew close to the Schubert circle; he and Schwind agreed to use the intimate *Du* form of address, and it may have extended to Schubert as well. By the year's end Schubert's health had rebounded once again; he was able, for example, to participate in a Schubertiad at Bruchmann's on 11 November. Two days earlier, Schwind wrote to Schober that 'Schubert is better, and it will not be long before he goes about with his own hair again, which had to be shorn owing to the rash. He wears a very cosy wig'. At this same time the reading parties, suspended since Schober's departure, resumed at the painter Ludwig Mohn's.

Perhaps most remarkable about this year is that in spite of life-threatening crises, Schubert's productivity maintained the pace and quality of previous years. Indeed, it could be argued that a sharpened sense of his own mortality would spur Schubert to even greater achievements. In March and April he completed his eighth opera, the Singspiel *Die Verschworenen*, based on a libretto by Ignaz Castelli. In his preface Castelli could not resist a boast: 'The German composer's complaint is usually this: "Indeed, we should gladly set operas to music, if only you would supply us with the librettos!" Here is one, gentlemen!'. Although it has proved to be Schubert's most frequently staged opera, the composer could not persuade the management of the Kärntnertortheater to perform it. The censors' suspicion that the title signalled seditious intentions led to a name change, *Der häusliche Krieg*. But the first, makeshift performance, with only piano accompaniment, did not take place until two years after Schubert's death. Between May and October the composer completed an even more ambitious project, *Fierrabras*, based on a libretto by Schubert's friend Josef Kupelwieser. Between 1821 and 1823 Kupelwieser was the secretary to the Kärntnertortheater, a circumstance that Schubert believed would facilitate the work's performance. But even with director Barbaia's purported interest in staging German operas, *Fierrabras* fared no better than *Der häusliche Krieg*. When Weber's *Euryanthe*, a heroic German opera commissioned by Barbaia, flopped, Schubert wrote on 30 November to Schober: 'Weber's *Euryanthe* turned out wretchedly and its bad reception was quite justified, in my opinion. These circumstances ... leave me scarcely any hope for my own opera'. Schubert may even have shared his reservations with Weber himself, leading to a greatly cooled relationship between the two composers. In spite of these discouragements, the two operas did not exhaust Schubert's dramatic output for the year. Around the beginning of December he was persuaded by Kupelwieser to provide incidental music to Helmina von Chézy's play *Rosamunde, Fürstin von Zypern* (D797), to be presented as a benefit for the actress Emilie Neumann, with whom Kupelwieser was in love. The première on 20 December suggests that Schubert had only a few weeks to complete his work; one confirmation of his tight schedule is his use in several numbers of previously composed music. Remarkably, *Rosamunde* proved to be one of his most unified dramatic works. In the two months before he composed *Rosamunde* Schubert was hard at work on the pathbreaking song cycle, *Die schöne Müllerin*, assembled from poems by Wilhelm Müller. During at least some of this time Schubert was probably hospitalized (and his head shaved); he may have indeed composed part of the tragic cycle while in hospital. Müller's cycle had its origins in an 1815–16 Berlin *Liederspiel*, a kind of party game in which group members take on different parts; Müller's narrative thread may include autobiographical elements. In addition to the protagonists, the dramatic role of the mill stream is reflected especially in Schubert's highly original accompaniments. To portray the full scope of feelings that climax in the young miller's drowning, Schubert employs everything from the folklike strophic form of the opening of *Das Wandern* to the through-composed mania of *Eifersucht und Stolz*. How Schubert became acquainted with the work of the Prussian poet Müller is unknown, but he found him congenial enough to return to him in 1827 for the poems for his next, and arguably greatest, song cycle, *Winterreise*. In February Schubert completed the Piano Sonata in A minor, D784, whose compact structure encompasses an explosive emotional range and novel keyboard techniques. 1823 also witnessed the publication of the 'Wanderer' Fantasy (D760) and more than a dozen important songs, including *Auf dem Wasser zu singen* (D774), *Frühlingsglaube* (D686), *Gruppe aus dem Tartarus* (D583) and *Sei mir gegrüsst* (D741). As he approached the first anniversary of his illness, Schubert had grappled repeatedly with depression and despair but maintained extraordinary resolve.

The year 1824 confirmed many changes in Schubert's life. Many of his best friends – among them Spaun, Stadler, Kenner, Schober and Kupelwieser – were now absent from Vienna either temporarily or permanently. Regular contact with Franz von Bruchmann, a troubled son of nobility, and with Schwind filled only part of the void. Bruchmann, who latter described the years 1823–6 as the most difficult of his life, shared with Schober a restless, often undisciplined, search for identity. He was drawn to the early Romantic outpourings of the Schlegel brothers, August and Friedrich. Schubert's relationship to Bruchmann may have extended back to the Stadkonvikt years; Bruchmann was also educated at a Piarist school and was associated with the unfortunate Johann Senn. Free of financial worries, he never trained for a profession, becoming a Redemptorist in 1826. The Bruchmann family hosted several Schubertiads between 1822 and 1824. But Schubert's strained friendship with Bruchmann ended abruptly around March 1825 when Bruchmann discovered his sister Justina's secret engagement with Schober. Bruchmann seems to have intervened in efforts that led to the breaking off of the engagement. Schwind, who had acted as an intermediary, and Schubert both turned against him, and there is no evidence that they ever had contact again. Regarding the talented Schwind, Schubert wrote to Kupelwieser in March that 'thus, joyless and friendless, I should pass my days, did not Schwind visit me now and again and turn on me a ray of those sweet days of the past'. In spite of Schwind's impressive credentials, he and Schubert were not enough to sustain the reading parties and Schubertiads that had migrated recently to Ludwig Mohn's. After a Schubertiad on 19 January, all activities were discontinued by April. In the same letter to Kupelwieser, Schubert writes that 'our society [reading circle], as you probably know already, has done itself to death because of an infusion of that rough chorus of beer drinkers and sausage eaters, for its dissolution is due in a couple of days, though I had hardly attended myself since your departure'.

Not all of Schubert's works from these months, however, were in a tragic vein. In February he had been commissioned by Count Ferdinand Troyer, a fine amateur clarinettist, to compose a chamber work incorporating the clarinet. Possibly in consultation with Troyer, Schubert modelled his work after Beethoven's equally youthful Septet, adding only another violin to create an ensemble of string quartet, double bass, clarinet, horn and bassoon. The sunny tone of the six-movement Octet in F major (D803) carries scarcely a whiff of despair. In the spring première at Count Troyer's, the count played the clarinet part himself. The particular ensemble can be seen as a chamber orchestra; in his same March letter to Kupelwieser, Schubert confided his compositional plans: 'I seem once again to have composed two operas for nothing [*Die Verschworenen* and *Fierrabras*]. . . . Of songs I have not written many new ones, but I have tried my hand at several instrumental works, for I wrote two quartets . . . and an octet, and I want to write another quartet; in fact I intend to pave my way towards a grand symphony in this manner'. Schubert had finally given up on any possibility of making it as an opera composer. Although instrumental music enjoyed a prestige below that of opera, Schubert may have been further stimulated in this direction by his attendance at the première on 7 May 1824 of Beethoven's Ninth Symphony. To be sure, much of the programme was choral, including three movements from the *Missa solemnis* and the choral finale of the symphony itself. But it was both Vienna's and Schubert's first opportunity to hear a new Beethoven symphony in more than a decade, and Schubert cannot have failed to be moved by the sight of the ageing composer having to be turned around for a bow. Beethoven's means of creation, which generally involved starting with a modest idea (this can be said of the 'Joy' theme itself) that is raised by stages to sublimity, would have intrigued Schubert but not provided a model he could emulate.

After his 27th birthday at the end of January 1824, Schubert's health once again took a turn for the worse. Even though in February Schwind reported to Schober that Schubert had discarded his wig, the composer was confined to Huber's house as more symptoms of secondary syphilis descended on him in the form of 'lesions of the mouth and throat', aching bones, and, later, pains in his left arm that prevented him from playing the piano. Some time in February Dr Bernhardt introduced a new treatment, which in Schubert's time simply meant a new (and medically benign) diet. This one consisted of alternating days of pork cutlets and a dish called panada that combined flour, water, breadcrumbs and milk. Generous portions of tea and frequent baths completed the regimen. Taking advantage on the last day of March of the opportunity to 'wholly pour out my soul to someone', Schubert wrote to Kupelwieser:

> I find myself to be the most unhappy and wretched creature in the world. Imagine a man whose health will never be right again, and who in sheer despair continually makes things worse and worse instead of better; imagine a man, I say, whose most brilliant hopes have perished, to whom the felicity of love and friendship have nothing to offer but pain at best, whom enthusiasm (at least of the stimulating variety) for all things beautiful threatens to forsake, and I ask you, is he not a miserable, unhappy being? 'My peace is gone, my heart is sore, I shall find it nevermore'. I might as well sing every day now, for upon retiring to bed each night I hope that I may not wake again, and each morning only recalls yesterday's grief.

In response to his despair he kept an occasional journal; writing in March he appealed to the one thing whose loss would be even more devastating than his physical afflictions: 'O imagination! thou greatest treasure of man, thou inexhaustible wellspring from which artists as well as savants drink! O remain with us still, by however few thou are acknowledged and revered . . .'. Schubert can only have drawn great comfort from the circumstance that his imagination had not deserted him, for in the months from January to March 1824 he completed the Variations on *Trockne Blumen* for flute and piano (D802); the String Quartet in A minor (D804); the String Quarter in D minor (D810), 'Death and the Maiden' – the latter two among the greatest works in the chamber music repertory – and several songs to texts by Mayrhofer. Both of the quartets are marked by such a degree of pathos and poignancy that it is impossible not to presume a direct connection between Schubert's life and this music. In a highly unusual notebook entry from March Schubert seems to make the connection himself: 'What I produce is due to my understanding of music and to my sorrows'. One can only imagine the pleasure bordering on awe with which the Schuppanzigh Quartet (led by Vienna's most celebrated violinist) gave the first performance of the A minor Quartet on 14 March at the Musikverein.

Given Schubert's questionable health throughout the early months of the year, it is surprising that he agreed, after a six-year absence, to another lengthy summer sojourn in Zseliz as the music tutor to the two daughters of Count Johann Esterházy. He left Vienna for Zseliz on 25 May, less than three weeks after attending the première of Beethoven's Ninth. Aged 16 and 12 during Schubert's first tour, Marie von Esterházy was now 22 and Caroline 18. The second stay does not seem to have proved nearly as gratifying to Schubert as the first. He wrote in September to Schober, 'Now I sit here alone in the depths of the Hungarian countryside, to which I unfortunately allowed myself to be enticed a second time, without having a single person with whom I could speak a sensible word'. It is a challenge to reconcile these words with testimony from two of Schubert's friends and acquaintances concerning his interest in Caroline. Baron Schönstein, who visited Zseliz again for two weeks that summer, remarked in 1857 about the 'poetic flame that sprang up in [Schubert's] heart . . . for that he loved her [Caroline] must have been clear from a remark of Schubert's – his only declaration in words. Once, namely, when she reproached Schubert in fun for having dedicated no composition to her, he replied "What is the point? Everything is dedicated to you anyway"'. In an 1869 reminiscence the not always reliable Eduard von Bauernfeld wrote that Schubert was 'head over heels in love with one of his pupils, a young Countess Esterházy'. In a letter to Schwind of August 1824 Schubert himself remarked that 'I often long damnably for Vienna, in spite of the certain, attractive star'. As is the case with Therese Grob, nothing more specific can be traced directly to Schubert.

Perhaps as a homage to the high level of musicianship exhibited by his two pupils (who, according to Schönstein, needed coaching more than teaching), Schubert took up where he had left off in 1818, creating a trio of undisputed masterpieces for piano duet: the Sonata in C (D812; dubbed the 'Grand Duo' by its publisher Diabelli), the Variations in A♭ on an original theme (D813), and most of the six *Grandes marches* (D819). In Schubert's time

music for piano four hands was not simply a convenient vehicle for arrangements of orchestral works and opera overtures (although Schubert arranged four of his own overtures in just this way). Rather, it was a form of music-making of considerable social significance that permitted its executants a semi-public form of physical and emotional intimacy unequalled by any other form of social intercourse. Two generations earlier Mozart had succeeded in raising music for piano duet to a level above most domestic forms; but it was Schubert who took it to a level where it stood shoulder to shoulder with the prestigious genres of the sonata, string quartet and symphony. If Schubert performed any of the Zseliz works with either of the Esterházy daughters then they must have been accomplished keyboard players, for both the *primo* and the *secondo* parts are equally demanding. The rapidity with which Schubert could compose a multi-voice work with ten individually set stanzas and piano accompaniment is related by Schönstein: 'One morning in September 1824 . . . Countess Esterházy invited *Meister* Schubert during breakfast . . . to set to music for our four voices a poem of which she was particularly fond . . . *Gebet* ['Prayer', by Friedrich de la Motte Fouqué]. Schubert read it, smiled inwardly . . . took the book and retired immediately in order to compose. In the evening *of the same day* we were already trying through the finished song at the piano from the manuscript'. In this same month, however, Schubert felt sufficiently alienated from the goings on at Zseliz (and, according to Schönstein, feared that he had taken poison) to entreat Schönstein to accompany him back to Vienna a full two months before the Esterházys' return. It is again difficult to reconcile his abrupt and premature departure with the posthumous reports of his deeply held love for Caroline. On his return to Vienna Schubert moved briefly – probably for financial reasons – for one last time into the Schubert family home in the Rossau. To be sure, it was the only place he ever lived in that contained a piano; Schubert never bought, leased or borrowed a piano of his own.

The only composition of any note during the remainder of 1824 was the Sonata for arpeggione and piano (D821); the arpeggione, a kind of bowed guitar, was invented in Vienna in 1814. It enjoyed only a brief vogue; and when the sonata was published in 1871 it already included an alternative cello part. How Schubert came into contact with the inventor Stauffer or his instrument is not known, but it shows the composer to have been friendly to new sounds. A compelling performance on an arpeggione today, although rare, shows that Schubert grasped immediately the instrument's plaintive, speaking quality. The soprano Anna Milder-Hauptman wrote at the end of the year offering to advance Schubert's operatic cause in Berlin. But when Schubert sent *Alfonso und Estrella* she rejected it, averring that she preferred a role for 'a queen, a mother or a peasant'. Nonetheless, in June 1825 she performed *Erlkönig* and the second *Suleika* song (D717) in a public concert in Berlin, and Schubert later dedicated *Der Hirt auf dem Felsen* (D965) to her. The publications of 1824, although not voluminous, are substantial. They include the String Quartet in A minor, the only one of Schubert's string quartets to be published in his lifetime; the vocal quartet *Gondelfahrer* (D809); the song *An den Tod* (D518), Axa's Romanze from *Rosamunde* (D797/3b); and the song cycle *Die schöne Müllerin*, which was issued in three parts (February, March and August). He also contributed, as he had in 1822, to a collection of shorter piano pieces published for the holidays by Sauer & Leidesdorf. These later became nos.3 and 6 from his popular collection of *Moments musicaux* (D780). Schubert may have spent part of January 1825 in hospital, presumably undergoing treatment once again for secondary-stage manifestations of syphilis.

*(x) Respite: the summer of 1825.* In the first two years of his illness Schubert had suffered symptoms that were intermittent and variable but occurred at relatively close intervals. Hence the symptom-free period from roughly February 1825 until the first half of 1826 was one for which the composer must have been extraordinarily grateful. He may have even concluded that he was cured (spontaneous cures were rare but not unheard of). The absence of both Schober and Kupelwieser may have stimulated new friendships in Vienna. In February Schwind took Schubert to a marathon visit with Bauernfeld, who remarked with satisfaction in his diary that previously he had been only 'distantly acquainted' with the composer. The three soon became a threesome. Late that same month Sophie Müller, a 22-year-old principal singer at the Burgtheater, invited Vogl, Schubert and Johann Baptist Jenger to lunch. When Schubert visited her alone on 20 April she sang at least three of his songs with the composer accompanying. Anselm Hüttenbrenner later remarked that she performed Schubert's songs 'most movingly'. They continued their pleasurable musical visits throughout 1825 and 1826. Schwind also introduced Schubert to his on-again, off-again flame Anna Hönig, the artistically untalented but well-educated and endearing daughter of a lawyer; in Schubert's circle she became known as 'die süsse Anne Page', an allusion to Shakespeare's *The Merry Wives of Windsor*.

In February Schubert moved to 9 Technikerstrasse, the house next door to Schwind and adjacent to the Karlskirche. Not too far away in the Wieden district, in the house where the composer Gluck had died, lived the painter Wilhelm August Rieder. Rieder had met Schubert around the time he fell ill at the end of 1822, and their friendship now grew closer. Rieder possessed a fine piano made by Anton Walter and encouraged Schubert to use it whenever he did not need quiet. According to an anonymous memoir of 1897, Schubert would walk frequently to Rieder's apartment looking for open curtains in prearranged window; if they were closed the chagrined composer returned home. In early May Rieder painted a three-quarter length watercolour portrait of Schubert that both Sonnleithner and Spaun praised as an extremely good likeness. Perhaps encouraged by the accessibility of Rieder's piano, Schubert worked during the spring on two ambitious piano sonatas. He completed the one in A minor (D845) but the C major Sonata (D840), dubbed 'Reliquie' by its publisher Whistling on the mistaken assumption that it was Schubert's last, broke off after three impressive movements (of which the third, a minuet, is almost complete) and 272 bars of an ineffectual finale.

Hence by the time Schubert left Vienna around 20 May for what was to be the most extended 'holiday' of his lifetime (four and a half months), he was in a compositionally expansive mood. His health had not been this robust for two and a half years. He and Vogl (who had preceded Schubert) met in Steyr, as they had in 1819. Together they then visited Linz, St Florian and Steyregg. On 6 June they reached the scenic lakeside town of



*6. Franz Schubert: portrait by Wilhelm August Rieder, watercolour, 1825 (Historisches Museum, Vienna)*

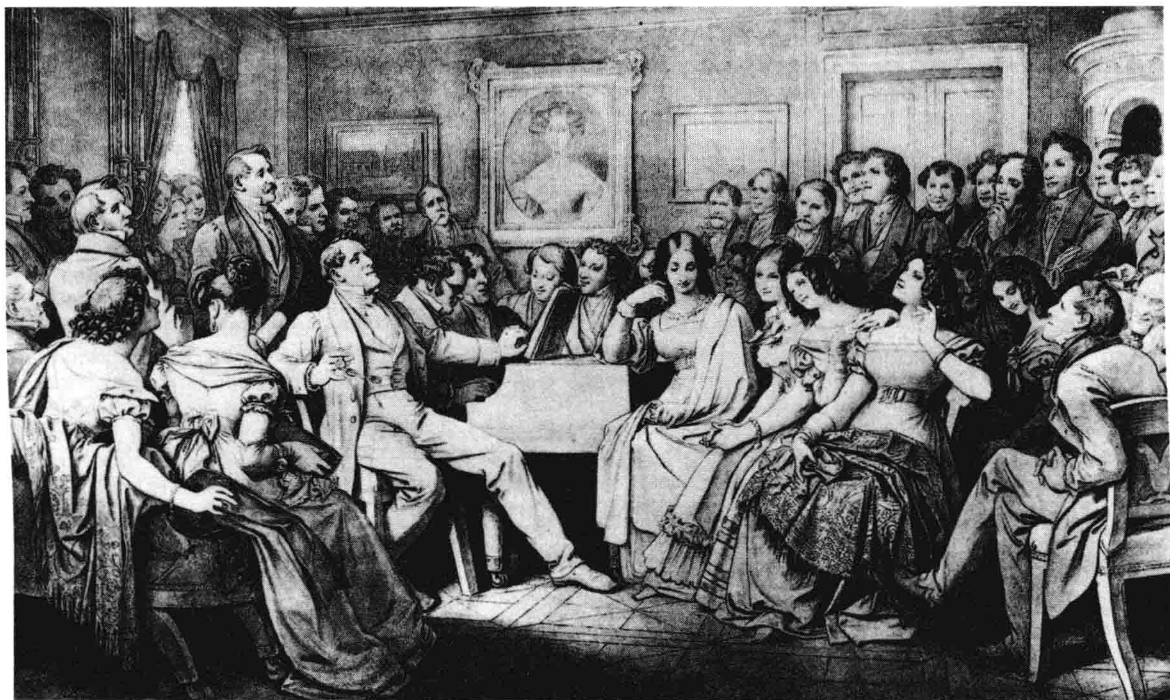
Gmunden, where they tarried for six weeks. As guests of the merchant and music patron Ferdinand Traweger, Schubert had easy access to Traweger's 'splendid piano' and lived 'like one of the family'. They were doubtless also captivated by the romantic rock cliffs that rim the swan-inhabited lake and seem to conjure up a distant horn call. It was indeed here that Schubert began the realization of what he had alluded to in his 1824 letter to Kupelwieser as 'grand symphony'. What became the 'Great' C major Symphony (D944, perhaps only serendipitously in the same key as the previously abandoned piano sonata) opens with a sustained solo horn passage that would have wafted effortlessly across the lake. Anton Ottenwalt later reported that Schubert 'had worked on a symphony at Gmunden'. A speculative reading of the date on its autograph led scholars to place the genesis of the 'Great' C major in 1828, necessitating a lost symphony from the summer of 1825. However, the paper used for the 'Great' C major and the works from that summer dated explicitly by Schubert makes clear that the 'Great' is the symphony from the summer of 1825.

From Gmunden, Schubert and Vogl made return visits to Linz and Steyr, taking in Kremsmunster and Salzburg as well. Even in the early 19th century the western portions of present-day Austria had long been known throughout the Austro-Hungarian Empire as enviable 'cure' destinations. On 10 August Schubert and Vogl arrived in the more remote, cliffside town of Bad Gastein, famous for its vertical drops and waterfalls. Here Schubert not only worked further on the 'Great' C major Symphony but also composed the Piano Sonata in D major (D850), a work of torrential energy in its first and third movements and of symphonic scope in its slow movement. The technical demands on a fully professional pianist such as its dedicatee Karl Maria von Bocklet were substantial. While at Bad Gastein Schubert also composed *Die Allmacht* (D852), an epochal hymn of praise to a deity described by the poet Johann Ladislaus Pyrker (whom he met there) in a series of powerful nature metaphors. Schubert himself described the environs of Gmunden as 'truly heavenly'; of Salzburg and Bad Gastein, whose 'mountains rise higher and higher', he wrote that 'the country surpasses the wildest imagination'. He was equally impressed with man-made triumphs, such as Salzburg Cathedral. Virtually everywhere that he and Vogl went they performed recent songs such as *Ave Maria!*, the third of the three Ellen songs on texts from the *Lady of the Lake* by Sir Walter Scott (D839); Schubert and Vogl both regularly performed songs specified for women. About their collaboration Schubert remarked to his brother Ferdinand: 'The manner in which Vogl sings and the way I accompany, as though we were one at such a moment, is something quite new and unheard-of for these people'. When Schubert finally returned to Vienna in early October he learnt that the month before he had been elected a representative (*Ersatzmann*) of the Gesellschaft der Musikfreunde. The publications of 1825 numbered more than half a dozen songs, including *Die junge Nonne* (D828), composed at the beginning of the year; two works for piano duet; and the Mass in C major (D452) – the only mass of his published in his lifetime.

*(xi) Return to reality.* Schubert's lengthy summer sojourn of 1825 marked the happiest period of his brief life. Over the next three years his fortune, his finances and his health would wane steadily, yet during this time he would produce a string of works demonstrating his idiosyncratic mastery of instrumental as well as vocal music. In July 1825 Schober had returned from his two-year sojourn in Breslau; during much of 1826 Schubert was to live with Schober at two locations in the suburb of Währing and one in Vienna (6 Bäckerstrasse), moves necessitated by his family's loss of their luxury apartment in the Tuchlauben. Schober's financial situation deteriorated to the point where he had to take the previously unthinkable step of seeking employment. The Swiss publisher Nägeli

approached Schubert about contributing a piano sonata to an anthology, but could not agree to the confident composer's healthy fee. In late January the Schuppanzigh Quartet rehearsed the D minor Quartet in Schubert's presence and then gave a private performance on 1 February in the rooms of the tenor Josef Barth. According to Franz Lachner, who hosted the rehearsal, Schuppanzigh, a keen advocate of new music, told Schubert: 'My dear fellow, this is no good, leave it alone; you stick to your songs!'. Schubert seems to have been little fazed; in June he began work on, and quickly completed, his last string quartet (in G major, D887), a work of striking originality. Throughout much of the year Schubert continued to expand and revise his C major Symphony with the hope of securing a performance by the Gesellschaft orchestra. In October he formally presented the work to the Gesellschaft with the idealistic dedication: 'Persuaded of the Austrian Musical Society's noble intention to support any artistic endeavour as far as possible, I venture, as a native artist, to dedicate to them this, my symphony, and to commend it most politely to their protection'. As a 'token of obligation' the Gesellschaft steering committee sent Schubert 100 florins and arranged for the copying of the parts. But they did not commit to what he longed for most – a performance. Performances of Schubert's smaller works continued at infrequent Schubertiads: one on 31 May at the apartment of Spaun's friend Karl Enderes, and a mammoth one at Spaun's on 15 December, at which Schubert played piano duets with Josef von Gahy and Vogl sang 'almost 30 splendid songs'. This is the event believed to be memorialized in the thickly populated sepia drawing of 1868 by Moritz von Schwind (fig.7). The 58-year-old Vogl had returned from Italy in April and announced his engagement to Kunigunde Rosa, the daughter of a curator of the Belvedere Art Gallery and 27 years his junior. Leopold Kupelwieser finally married his sweetheart Johanna Lutz, and both men were therefore less closely affiliated with Schubert's inner circle. In February Schubert heard performances of Beethoven's Second Symphony and Overture to *Egmont*, the Hallelujah Chorus from Handel's *Messiah* and chamber music by Haydn, Mozart and Beethoven performed by the Schuppanzigh Quartet – all on the same day.

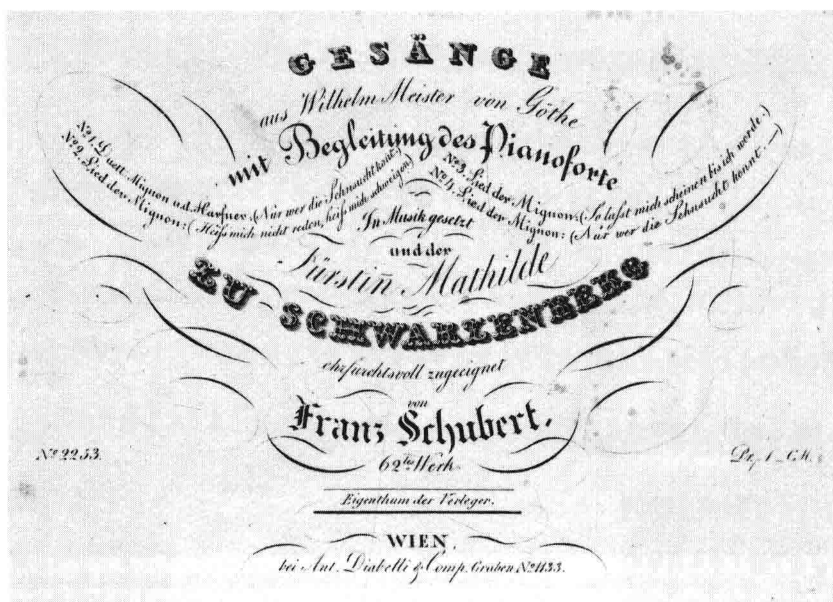
Schubert's old teacher Salieri had died in May 1825 and his deputy Josef Eybler was eventually named to replace him. Hence in April 1826 Schubert applied for the vacant position of second court Kapellmeister. Not until January the following year did he learn that the position had been abolished and a court organist appointed instead. It is entirely possible that Schubert's lifestyle, politics and unreliability in keeping appointments prevented his obtaining this or any other regular post during his lifetime. Nor did Schubert's almost two-year respite from the symptoms of secondary syphilis continue. When Bauernfeld returned from Gmunden in July he found 'Schubert ailing (he needs "young peacocks", like Benvenuto Cellini), Schwind morose, Schober idle, as usual'. If the 'young peacocks' refer to adolescent boys rather than a dietetic antidote to syphilis, Schubert's friends would have been no more explicit. Bauernfeld had invited Schubert to join him in Gmunden, but the composer replied in characteristic fashion: 'I cannot possibly get to Gmunden or anywhere else, for I have no money at all, and altogether things go very badly with me. I do not fret about it, and am cheerful'. A final chapter in the history of Schubert's frustrated attempts to succeed in opera was played out in 1826. Early in the year Bauernfeld persuaded the composer to tackle *Der Graf von Gleichen*, the tale of a medieval count on a crusade



*7. Schubert evening at the home of Josef von Spaun: sepia drawing by Moritz von Schwind, 1868 (Historisches Museum, Vienna); Schubert is at the piano, with Vogl on his right, and Spaun on his left*

who falls in love with a Saracen princess, Suleika, and then brings her into his home as a *ménage à trois* with his wife. It is almost inconceivable that both men could not have foreseen troubles with the censor, but Schubert charged ahead anyway. When the censor predictably banned the libretto in October, Schubert continued to work on it through parts of 1827, drafting almost 3000 bars in short score for the first two acts. His encounters with opera were finally over. Nor was he very successful in obtaining broader publication of his instrumental music. Breitkopf & Härtel – who eventually published the 'Great' C major Symphony and 39 volumes of his complete works – did not even answer Schubert's proposal. The publisher Heinrich Probst in Leipzig wrote back to Schubert that 'the public does not yet sufficiently and generally understand the peculiar, often ingenious, but perhaps now and then somewhat curious procedures of your mind's creations'. Nonetheless, 1826 saw the publication of two piano sonatas (in A minor, D845, and D major, D850), four works for piano duet and almost a dozen songs, including *Du bist die Ruh* (D776) and *Lachen und Weinen* (D777). In addition to the G major String Quartet, Schubert completed the spacious and meditative Piano Sonata in G major (D894), three exquisite Shakespeare settings (D888, 889, 891) and the four *Gesänge aus Wilhelm Meister* of Goethe (D877; fig.8). In October he also responded to the fresh presence in Vienna of the violin virtuoso Josef Slavík with the energetic Rondo for violin and piano in B minor (D895).

For the first few months of 1827 Schubert lived alone near the Karolinentor (opposite the present Stadtpark). The diary of the Hartmann brothers testifies to frequent parties as well as after-hour celebrations at Zum grünen Anker, a popular restaurant and tavern. In March Schubert moved in with Schober for the last time, remaining, except for a two-month holiday, at the new house on the Tuchlauben (where he had his own music room) until his final move to his brother Ferdinand's in August 1828. Early in the year at Artaria's Schubert heard the première of his splendid Rondo, written for and performed by Slavík and Bocklet. The most dramatic event in the first months of the year was the death of Beethoven on 26 March. He had contracted pneumonia in December of the previous year and by mid-January a failing liver and a stomach disorder had sealed his fate. The often fanciful Anton Schindler claimed to have set out in February to distract Beethoven from his fate by bringing to the composer, largely in manuscript, some 60 songs and vocal works. Beethoven expressed amazement that Schubert had already composed over 500 songs by the age of 30 and was even more astonished at the content of those he perused (they included *Die junge Nonne* and *Viola*). Beethoven, reported Schindler, cried out the oft-cited line: 'Truly in Schubert there dwells a divine spark'. Did he also predict that Schubert would yet 'make a great stir in the world'? Schindler's virtually wholesale forgeries in Beethoven's conversation books leaves us little choice but to be sceptical, yet the broad outlines of his story sound at least plausible. And what might Beethoven have thought if he had seen some of the mature piano sonatas, string quartets or the 'Great' C major Symphony? While it is tempting to imagine a face-to-face meeting between Vienna's two most distinguished composers, their combined reclusiveness would have made such a meeting extremely unlikely – a view reinforced by Spaun. Schubert was among the thousands who attended Beethoven's funeral a few weeks later, and his growing status was symbolized by his serving as a torchbearer. Following the ceremony, which culminated in an oration by Franz Grillparzer, Schubert, Schober, Schwind and Franz von Hartmann retired to the castle of Eisenstadt, where they reflected on Beethoven's achievements and passing until 1 a.m. A fellow torchbearer at the funeral was the German composer Johann Nepomuk Hummel, whose fame easily surpassed that of Schubert. While still in Vienna, Hummel, his precocious 16-year-old student Ferdinand Hiller, Schubert and Vogl were invited to dinner by Katharina Lászny, a former Viennese opera singer married, following several high-society liaisons, to a wealthy Hungarian nobleman. More than 50 years later Hiller recalled the magic of the evening: 'One song was followed by another . . . Schubert had but little technique, Vogl had but little




*8. Title-page of Schubert's 'Gesänge aus Wilhelm Meister von Goethe' D877, published by Diabelli on 2 March 1827*

voice, but they both had so much life and feeling, and were so completely absorbed in their performances, that the wonderful compositions could not have been interpreted with greater clarity and, at the same time, with greater vision'. So impressed was Schubert by Hummel that he dedicated his last three piano sonatas to him; by the time they were published in 1839, Hummel was dead, prompting Artaria to change the dedication to Schumann.

After his frustrating experience with Probst, Schubert had considerably more success with Tobias Haslinger, who published 12 *Valses nobles* (D969) for piano in January, the G major Piano Sonata in April, and three Seidl settings in May. The proceeds from the sale may have facilitated Schubert's leaving for a two-month working holiday in Dornbach (probably often in Schober's company), a village a few kilometres north-west of Vienna. His principal creative activity was work on the unfinished opera *Der Graf von Gleichen*. While on holiday Schubert was also elected – at the age of only 30 – to full membership of the steering committee of the Gesellschaft der Musikfreunde; he responded in writing that 'I declare my gratification at the honour accorded to me by this election, and my entire readiness to fulfil all duties connected with the same'. In mid-April Schubert attended at the Musikverein the first public performance by an augmented Schuppanzigh Quartet of the Octet in F major. On 21 April Spaun presented a Schubertiad that, according to Franz von Hartmann's diary, enjoyed 'an enormous attendance'. Hartmann also wrote that 'at 12 o'clock we left . . . and a larger party went to Bogner's, where however for that very reason it was no longer particularly jolly, and the glorious impressions of the Schubertiad were lessened'. Another cause may have been Schubert's state of mind, which Bauernfeld noted in early June as depressed. Schubert must have realized that his respite from syphilitic symptoms could end at any time. In early September he accepted an invitation arranged by Johann Jenger, a fine pianist, to visit Marie Pachler (another pianist, commended by Beethoven) in Graz. They stayed for three weeks, sandwiching in a side visit to Wildbach Castle and attending a charity concert of the Styrian Music Society that included three of Schubert's vocal works. Upon his return to Vienna he wrote to Frau Pachler that 'my usual headaches [a classic symptom of secondary syphilis] are assailing me again'; indeed, while enjoying the Pachler family's hospitality in Graz, Schubert had cancelled an appointment with a music lover, probably for the 'usual' reason. Hartmann's diary made the blanket observation about the autumn of 1827 that 'every Wednesday and Saturday evening we go to the alehouse, where Enk, Schober, Schubert and Spaun can be found'.

Since February Schubert had been preoccupied with a melancholy cycle of poems by Wilhelm Müller, *Die Winterreise*. Its deeply interior, two-part tale of a young man unlucky in love who wanders across the frozen landscape had obvious parallels with *Die schöne Müllerin* of four years earlier, but Müller's new poems elicited even greater pathos from Schubert's pen. He apparently did not discover part 2 until October, probably completing the full 24-poem cycle before the end of the year. Spaun wrote that 'we were quite dumbfounded by the gloomy mood of these songs . . .. To which Schubert replied, "I like these songs more than all the others and you will get to like them too". They did, especially in Vogl's dramatic renditions. Spaun added that the songs of *Winterreise* 'were his real swansong. From then on he was a sick man,



*9. Schubertiad, probably at the home of the Fröhlich sisters with Schubert and Josefine Fröhlich at the piano accompanying the baritone Johann Michael Vogl: drawing by Ferdinand Georg Waldmüller from his 1827 sketchbook (A-Wn)*

although his outward condition gave no immediate cause for alarm'. Gone for the most part are the spontaneous, arching melodies of *Die schöne Müllerin*, replaced by declamatory lines in a narrow range and repetitive rhythms that underscore the bleak landscape. Two thirds of the songs are in minor, and those in major, such as the subdominant-inflected *Die Nebensonnen*, are often heartbreakingly sad. Yet Schubert's personal gloom did not produce uniformly gloomy music. A flood of works were begun or completed in the autumn. Throughout much of 1827 he worked in spurts on the spacious and elated Piano Trio in B♭ major (D898). In November he began work on its equally convivial sibling, the Piano Trio in E♭ major (D929). One of them (probably D898) was performed at the Musikverein at the end of December. Both sets of the wide-ranging impromptus for piano (D899, D935) were completed by the end of the year. If we also take into account the Eight Variations on a theme from Hérold's opera *Marie* for piano duet (D908) of February, the Fantasia in C major for violin and piano (D934) of December, songs on texts by Leitner, Metastasio, Rochlitz and Schober, and the publication of almost 30 works, 1827 was an auspicious year.

*(xii) Beginnings and the end (1828).* Schubert began his final year with the familiar celebrations at Schober's. Along with friends such as Schober, Spaun, Schwind, Bauernfeld and the von Hartmann brothers, he made his

way at 2 a.m. to Bogner's coffee house to celebrate and ponder the future. It seemed most promising. The reading sessions that had been suspended since 1824 were now revived at Schober's. On 20 January Slavík and Bocklet gave the première of the Fantasy for violin and piano at Slavík's private concert. On 15 January Spaun – Schubert's friend of longest standing – announced his long-awaited engagement. Schubert, although disappointed at the prospect of having to share his old friend, proposed a musical evening in honour of Spaun and his fiancée, Franziska von Ehrenwerth. On 28 January Bocklet, Schuppanzigh and Linke played one of the piano trios, after which Schubert and Bocklet played piano duets (including the magnificent A♭ Variations) so brilliantly that, Spaun recalled, 'everyone was enchanted and the highly delighted Bocklet embraced his friend [Schubert]'. It was not only the last Schubertiad at Spaun's, but the last one altogether. In the same month Schubert had begun work on the Fantasy in F minor for piano duet (D940), his most cathartic and structurally integrated work in that medium. The dedication to Caroline Esterházy testifies to the esteem in which he held her, although it stops short of being a clear-cut declaration of love. When two German publishers, Schott in Mainz and Probst in Leipzig, contacted Schubert about potential works, he replied with a varied list of largely instrumental compositions. Schott at first offered to take the second set of impromptus, but withdrew when his Paris office advised that they were 'too difficult for trifles'. Probst accepted and published the E♭ Piano Trio, including cuts in the finale that Schubert's friends had apparently urged.

For the first time in his career, Schubert felt emboldened to present a public concert devoted entirely to his own music. The Gesellschaft placed its concert hall in the Tuchlauben at his disposal. First planned for 21 March, it was changed to 26 March, the first anniversary of Beethoven's death. If the even-numbered verses of the one work composed especially for this evening, *Auf dem Strom* for tenor, horn and piano (D943), were meant to recall the Funeral March of Beethoven's 'Eroica' Symphony, then Schubert's homage could not have been more complete. Along with a group of songs (some recent, others as much as 12 years old), the Schuppanzigh Quartet played the first movement of the G major Quartet, and its members joined Bocklet in a performance of the E♭ Piano Trio. Those who commented on the evening all state that the hall was full to capacity; in the end Schubert netted the healthy sum of 800 florins – enough to sustain a civil servant for many months. Money, however, always slipped quickly through Schubert's fingers. Of their group finances, Bauernfeld wrote: 'Whoever was flush at the moment paid . . . for the others . . . among the three of us [Bauernfeld, Schwind and Schubert] it was Schubert who played the part of a Croesus and who, off and on, found himself swimming in money'. Schubert insisted on paying for tickets to hear Paganini, who gave several concerts in Vienna in 1828. After the concert Schubert treated him and Bauernfeld to several bottles of wine before moving on to the inn zur Schnecke for more celebrations with Franz von Hartmann.
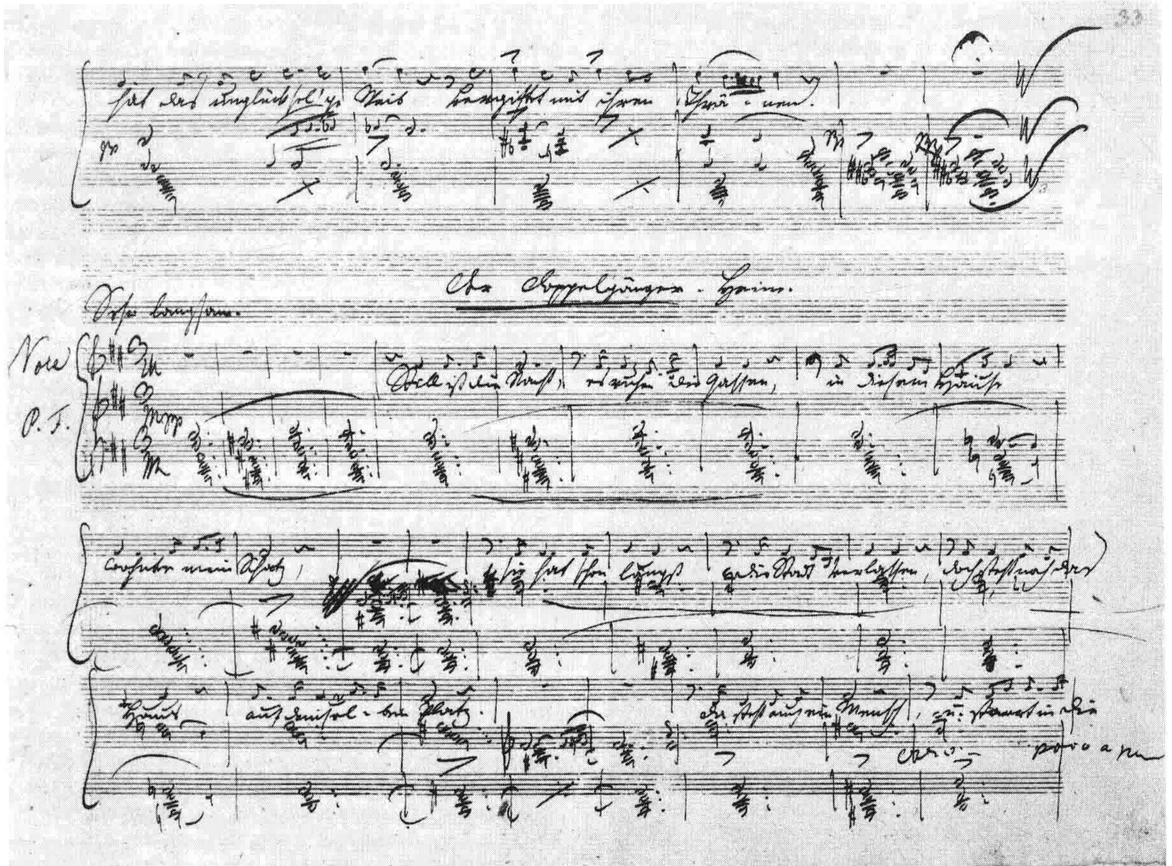
Schubert's exploration of novel keyboard styles continued in May with the *Drei Klavierstücke* (D946); he may have expected the publisher to add fanciful titles. Around the same time he completed the passionate Allegro in A minor and the Rondo in A major, both for piano four hands. These two polarized works completed Schubert's extraordinary exploration of music for piano duet. An unrelated exception occurred the next month, when Schubert and his composer friend Lachner set off on a two-day excursion to Heiligenkreuz, where they hoped to hear the fine organ in the Cistercian monastery. In Baden, where they spent the night, Schubert proposed that each of them compose a fugue to be played at the monastery. By midnight, according to Lachner, they were finished, and at 6 o'clock the next morning they commenced the last leg of their journey. Both fugues were played in the presence of several monks, whose reactions are unrecorded. Diabelli's publication of Schubert's Fugue in E minor (D952) – saturated with pre-Wagnerian chromaticism – as a piano duet probably stemmed from his desire to make it more saleable. Meanwhile, Schubert continued to collect accolades, both in private correspondence (as from the University of Breslau music lecturer J.T. Mosewius on both Müller song cycles) and in print, as in a review in the *Wiener Zeitschrift für Kunst* praising part 1 of *Winterreise* and the Rondo in B minor for violin and piano. In June Schubert turned, without any apparent external stimulus, for the last time to the mass. The Mass in E♭ major (D950), while in some respects more restrained than the A♭ Mass begun almost a decade before, shows Schubert's mastery of a wide range of choral textures.

As summer approached Schubert investigated the possibilities of another holiday in Graz with Jenger at the Pachlers, or in Gmunden. The exact reasons for delays are not known, but it may be that Schubert already felt unwell enough to be wary of straying too far from Vienna. In July, perhaps commissioned by the cantor Salomon Sulzer, he set Psalm xcii (D953) for soloists and chorus. In August Schubert's physical distress was great enough for him to consult the court physician, Dr Ernst Rinna, who made the ultimately fatal recommendation that Schubert move in with his brother Ferdinand in the Viennese suburb of Wieden. On 1 September Schubert joined his brother in a new building on Kettenbrückengasse 6, whose cleaner air on the outside was unfortunately complemented by very damp air on the inside. Schubert's symptoms, which may have included giddiness and headaches, were not enough to deter him from composing or completing a rich array of ambitious works that included the songs posthumously published as *Schwanengesang* (D957, August and October), the last three piano sonatas (D958–60, September), the String Quintet in C major (D956, September–October) and *Der Hirt auf dem Felsen* (D965, October) for voice, clarinet and piano. The seven poems each by Rellstab and Heine that make up the posthumously titled *Schwanengesang* were probably intended for separate publication. From the rippling demisemiquavers of *Liebesbotschaft* to the languid triplets of *Ständchen*, from the ebullience of *Abschied* to the sprawling gloom of *In der Ferne*, the emotional range of the Rellstab settings is staggering. Five of the seven Heine poems are deeply tragic, and with a remakable economy Schubert plumbs the essence of images such as *Ihr Bild* and *Der Doppelgänger*. Even if we assume that *Schwanengesang* was begun earlier, the sheer quantity and quality of productivity in Schubert's last months point to a man who has by sheer force of will resolved not to acknowledge his failing body. But it could just as easily describe a man who knows that his time is almost up – or a man who, in his creative prime and, having survived

worse bouts of illness, had no expectation of dying. Whatever the explanation, his productivity remains nothing short of miraculous. The rate of publication remained equally healthy, including the E♭ Piano Trio, some 20 songs to texts by Goethe, Leitner, Schulze, Scott, Seidl and Shakespeare, and part 1 of *Winterreise*.

It may have been Schubert's deeper study of the music of Handel (especially *Messiah*), or his attendance at the frequent colossal performances in Vienna of Handel oratorios that spurred him to seek counterpoint lessons with Simon Sechter, Vienna's most prominent music theorist and a strict advocate of the Fuxian tradition. It is hard to imagine why the composer of the E♭ major Mass or the Fantasy in F minor felt it necessary to study counterpoint, but on 4 November, accompanied by the violinist and composer Josef Lanz (who apparently made the arrangements for both of them), Schubert took his one and only lesson with Sechter. On 31 October Schubert had dined at the tavern zum roten Kreuz often frequented by the composer and his family. His reaction to the fish that he ate was to feel ill. According to Bauernfeld, he had felt this way 'from time to time and we attached no importance to it'. Around this time Schubert began sketches for a symphony in D major (referred to incongruously as 'Symphony no.10'). Each of its three movements open new paths for exploration; the B minor Largo, especially, projects an almost Mahlerian sense of foreboding alternating with salvation. Schubert very likely worked on the symphony until he became too delirious to write.

On 3 November he felt well enough to attend the performance of a Requiem by his brother Ferdinand, followed by a three-hour walk with Schubert family friend Josef Mayssen. A few days later Spaun visited Schubert to have him check a copy of a psalm setting he had prepared at Schubert's request for the Ladies Choral Society in Lemberg. The composer was in bed but protested that there was nothing wrong with him, 'only I am so exhausted that I feel as if I were going to fall through the bed'. His fate was now sealed, and his 13-year-old half-sister Josefa and Ferdinand's wife Anna prepared to care for him for the duration. On 12 November Schubert wrote an alarming letter to Schober, declaring that 'I am ill. I have eaten nothing for 11 days and drunk nothing, and I totter feebly and shakily from my bed and back again. Rinna is treating me. If I try to take anything, it comes right back up'. The same letter requests more novels by James Fennimore Cooper, the American author of, among others, *The Last of the Mohicans* and *The Spy*. One unconfirmed report states that on 14 November Beethoven's String Quartet in C♯ minor op.131 was performed at Schubert's bedside. Rinna now took ill himself, and Josef von Vering was called in. A bedside conference between Vering and another physician, Johann Wisgrill, led to a new course of treatment. We can only guess at the prescribed medications that Schubert imbibed at regular intervals using his stopwatch. Spaun, who visited Schubert during his last days, reported



*10. Autograph MS of the end of 'Am Meer' and beginning of 'Der Doppelgänger' from book 2 of Schubert's 'Schwanengesang', composed August 1828 (US-NYpm)*

periods of delirium in which Schubert 'sang ceaselessly', alternating with periods of lucidity during which he corrected the proofs for part 2 of *Winterreise*. But on 18 November Schubert had to be restrained in his bed; by 3 o'clock the next afternoon he was dead.

The death certificate ascribed Schubert's death to *Nervenfieber* (nervous fever). For Otto Erich Deutsch, Schubert's great chronicler, this meant either typhus or typhoid fever. But later writers such as Eric Sams argue that the most probable cause was tertiary syphilis. Some of the symptoms, such as giddiness and headaches, could have been caused by mercury, the standard medication in Schubert's time for those afflicted with syphilis. Narrowing of the arteries in the brain – another symptom of tertiary syphilis – could have caused a stroke that led to Schubert's fever and delirium. With the stigma already attached to venereal disease in Schubert's time, it is easy to understand why his physicians and family would have wished to gloss over the true cause of death. Still others have posited malnutrition, the effects of alcoholism, and deterioration of the immune system. The imprecision of medical practice and the poor understanding of causality in Biedermeier Vienna will always preclude a definitive account. What is certain is that, even by the standards of his day, Schubert died far younger than the vast majority of his less gifted friends. Two days after Schubert's death a funeral service was held at the Josephskirche in the Margareten suburb. A semi-delirious conversation Schubert had with Ferdinand the evening before he died led the brother to believe that Franz wished to be buried near Beethoven. There in Währing cemetery, in blustery November weather, Schubert, having not quite reached his 32nd birthday, was laid to rest. A heavily attended memorial service was held at the Augustinerkirche on 23 December, followed by a bittersweet Schubert concert at Spaun's. In January and March of 1829 Anna Fröhlich organized two private memorial concerts at the Musikverein, with half of the receipts going towards the erection of a funeral monument. Not until the summer of 1830 was Ludwig Forster's monument with the bust by Josef Dialer placed at Schubert's grave; it was inscribed with the celebrated epitaph by Grillparzer: 'The art of music has entombed here a rich treasure but even fairer hopes'. Immortal as these words are, they also suggest that even Schubert's most ardent supporters had little idea what he had accomplished in his brief time on earth.



*11. Schubert's death mask (Curtis Institute of Music, Philadelphia)*

*(xiii) Schubert's character and the reception of his works.* In the decades following Schubert's premature death, his character – or at least the character that his friends and biographers constructed – was unavoidably linked to the reception of his music. Less than a week after Schubert's death, Josef von Zedlitz wrote in the *Wiener Zeitschrift für Kunst* that 'his private life was absolutely honourable and worthy, as is always the case with every true artist'. In the wake of Metternich's Europe, artists remained perhaps the one class that society could still idealize. Although less naive, the obituaries published by Sonnleithner, Spaun and Bauernfeld glossed over aspects of Schubert's life with which they must have been acquainted. Only Mayrhofer acknowledged in his notice that Schubert 'had long been seriously ill, had gone through disheartening experiences, and life for him had shed its rosy colour'. Three decades later one might have thought that a balanced assessment was possible – although not where Anton Schindler was concerned. Waging a rearguard action, Schindler wrote in 1857 'does not the inheritance left by our young master declare clearly and distinctly how matters stood in his case with regard to his mode of life and consequently with regard to his use of every hour of his time? And yet the false idea has spread and taken firm root that Schubert led a disorderly life, was addicted to drink and suchlike'. Heinrich Kreissle, Schubert's first biographer, presented a composite picture of Schubert in 1861 (with a much expanded second edition in 1865) as 'a good son, fondly attached to all his family, a firm friend, always ready to do a good turn for any he loved, free from all envy and hatred, high-minded . . .'. In 1873 the American Schubert biographer George Lowell Austin went one better than Kreissle: 'The evenness of his disposition, which bore a resemblance to the smooth surface of a mirror, was rarely ruffled by exterior matters, and there existed a perfect harmony between his spirit and action . . .. The important elements of Schubert's character were a love of truth, and a marked hatred of jealousy, tenderness with firmness, sincerity and affection. . .'.

The centenary of Schubert's death in 1928 prompted a spate of books that continued to reinforce the *Schubertbild*. In the English-speaking world Newman Flower's *Franz Schubert: the Man and his Circle* boasted of its grounding in the scholarship of Otto Erich Deutsch. Flower did not look kindly on those who threatened to tarnish his portrait of Schubert: '[Anselm] Hüttenbrenner later declared that Schubert had "an overruling antipathy to the daughters of Eve". But this is scarcely correct. That his love for Therese Grob was the great passion is beyond question'. More than a decade earlier Rudolf Bartsch's 1912 novel *Schwammerl* and Willner and Reichardt's 1916 Singspiel *Das Dreimäderlhaus* (English version, 1923, as *Lilac Time*) had spread the sentimentalized view of Schubert to every corner of the music world. With its brief span, remarkable productivity and lack of obvious turning-points, Schubert's biography facilitated just the

kind of rewriting practised by biographers and novelists alike.

Between 1821 and Schubert's death in 1828 more than 100 opuses of his music had been published (or at least proofed by the composer), most by Viennese firms. This was a rate unequalled by any of Schubert's Viennese contemporaries. In terms of the sheer number of opuses, it almost doubles the total for Beethoven over the same period. The differences lay in the emphasis. In this period Beethoven saw seven symphonies and half a dozen overtures published; Schubert saw not one note of his orchestral music published. Schott published Beethoven's *Missa solemnis* shortly after its completion; Schubert could get only a handful of youthful sacred works into print. Almost two-thirds of Schubert's published opuses in his lifetime were devoted to lieder (more than 175 songs). The 50 *Nachlass* opuses published between 1830 and 1850 by Anton Diabelli were devoted entirely to 137 more lieder. More than 30 other Schubert opuses were divided equally between music for piano and piano duet. Of his greatest chamber works only the A minor Quartet and the E♭ Piano Trio appeared in his lifetime. At the time of Beethoven's death, virtually all of the music on which his posthumous reputation would rest had been published. Less than a quarter of Schubert's music had appeared in print when he died, and publication was heavily skewed towards the least prestigious genres.

Facilitated by Schubert's brother Ferdinand, Robert Schumann's Viennese encounter with the 'Great' C major Symphony led to Mendelssohn's celebrated Leipzig performance on 21 March 1839 and a publication of the parts the next year. Schumann's and Mendelssohn's roles were pivotal; previous attempts to mount performances in Vienna and Paris had failed because the musicians found the work too long and too difficult. But the publicity garnered by the symphony failed to have a major impact on the firms of Artaria, Diabelli, Leidesdorf, Schweiger and Spina, who continued to favour songs, partsongs and piano music. By 1865 only a single overture (D591) had been added to the orchestral list. Chamber music fared better, with the publication of the 'Trout' Quintet, the G major String Quartet, the Octet in F and the B♭ Piano Trio. Yet almost four decades after his death still less than half of Schubert's music was in print. In 1865 Anselm and Josef Hüttenbrenner were finally persuaded to go public with the 'Unfinished' Symphony, their legacy from Schubert's honorary 1822 diploma the Styrian Music Society in Graz. The first public performance of the symphony under Johann Herbeck finally put Schubert on the international map, leading quickly to performances in Germany, England, France and North America.

## 2. Works.

*(i) Songs.* Schubert's first surviving song dates from his 15th year, and he probably wrote the last of his more than 600 completed songs only a few weeks before his premature death. In terms of separate works, almost two-thirds of Schubert's are lieder, and during his lifetime they were the principal vehicle of his fame. The nearly 300 ballads and lieder of the Stuttgart court composer Johann Rudolf Zumsteeg provide one of the few visible lineages leading to Schubert. Spaun wrote that, from his Stadtkonvikt days, Schubert 'never ceased to do justice to Zumsteeg's songs, indeed he always expressed himself with the same warmth about their value . . .'. Schubert may have been attracted by Zumsteeg's attempt to enhance serious poetry (Schiller, Goethe) with music, by his use of through-composed as well as strophic procedures, and by the admixture of recitative and lyrical sections. Six of Schubert's songs between 1811 and 1816, including *Hagars Klage*, use texts set by Zumsteeg while emulating his general musical strategies as well. Yet from the beginning Schubert's accompaniments bore little relationship to the continuo-derived patterns of Zumsteeg, and his sense of both musical and dramatic coherence always transcended Zumsteeg's largely local phrasing. The lieder of the Berlin composer Carl Friedrich Zelter were probably even less of an influence, though the complexity of some of his accompaniments approach those of Schubert.

While his skill at setting verse grew throughout his lifetime, from the age of 17 onwards Schubert was composing masterful songs that ranked with the best produced over the next 100 years. Nothing in the Berlin school or in the songs of Haydn, Mozart or Beethoven could have prepared Schubert's admirers for his breakthrough lied, *Gretchen am Spinnrade* (D118), of October 1814. Not only do its freely modified strophes trace a mounting dramatic trajectory that unites the whole, but the spinning-wheel accompaniment serves as one of the protagonists. What may account partly for Schubert's great leap was his lifelong passion for poetry, in this instance his first encounter with Goethe. Schubert continually and assiduously sought out verse that both conveyed meaning(s) and was suited through its declamation for musical realization. His unrelenting search led him to more than 150 poets over a 17-year career. He set the greatest poets of his own and the preceding generations (Schiller, Goethe, Klopstock, Heine, Rückert) but also gave extraordinary voice to his friends (Mayrhofer, Schober, Bauernfeld, Ottenwalt, Spaun) as well as to a bewildering array of minor poets from Hölty (more than 30 songs, mostly from 1815–16) to Stolberg.

Schubert's uniqueness lay not only in his raising of the lied from a marginal to a central genre but in his ability to fuse poetry and music in ways that seem not only unique but inevitable. Like those of Wolf, but few others, Schubert's songs can withstand the closest scrutiny because they contain so many layers of meaning and stylistic intersection. He reinvented in dazzling variety the kind of kinetic, *moto perpetuo* accompaniment first found in *Gretchen*: the undulating waves of *Auf dem Wasser zu singen* (D774), the impetuous brook in *Wohin?* (no.2 from *Die schöne Müllerin*), the shimmering demisemiquavers of *Liebesbotschaft* (no.1 from *Schwanengesang*), or the gently rocking figuration of *Nacht und Träume* (D827). As Schubert's expressive range developed, the integration of melody (the reciter of the text), harmony and accompaniment increased steadily. In the laconic *Am See* (D124) of 1814, the folklike melody and simple oom-pah accompaniment seem reminiscent of Zumsteeg but already include passages where the piano and voice lines interact with one another. By *Rastlose Liebe* (D138) of the next year, Schubert had combined the *moto perpetuo* rhythm in the right hand with a slower but equally urgent rhythm in the left hand, both counterpoised to the breathless delivery of the voice. In *Erlkönig* (D328), from the autumn of 1815, he expanded this strategy into a large ballad structure unified by virtuoso triplet rhythms and concluding with an understated recitative that invests

the death of the young boy with an almost unbearable poignancy.

Over the next dozen years Schubert invested every stylistic aspect of the lied with a richness that, dramatically speaking, rivalled and even surpassed opera. Although his harmonic language grew out of the chromaticism of Mozart, his harmonic daring in lieder could approach that of mid-century Wagner. In *Stimme der Liebe* (D412) of 1816, a hymn to love, Schubert passes through no fewer than six remote keys in the course of 30 bars. In the more expansive *Ganymed* (D544), he moves through three distantly related keys specifically linked to Goethe's irregular poetic structure. The ecstatic hymn to the almighty, *Die Allmacht* (D852), moves rapidly through highly chromatic sequences. *Trost* (D523), a premonitory song about death from January 1817 and headed 'mit schwärmerischer Sehnsucht' (with passionate longing), slips on the word 'tief' (deep) from B major down to the flattened sixth of G major, a relationship that Schubert would invoke repeatedly over his career. Schubert's rhythms, often overlooked, play an important role in defining the immediate character of a song, whether the energized syncopations of *Der Musensohn* (D764), the floating two-against-three rhythms of *Frühlingsglaube* (D686), or the static, hypnotic chords of *Meeresstille* (D216). In *Der Jüngling und der Tod* (D545) the slow dotted rhythms in the prelude signify the inevitable tread of death.

But it is as a melodist that Schubert formed and sustained his reputation as a song composer. Against the backdrop of Beethoven's predominantly instrumental style there is no doubt that Schubert's melodies stood out for his successors as well as for the generations that have followed. Yet the irony is that no Viennese composer's melodies depend as heavily on their accompaniments for their effect as Schubert's. The celebrated melody of *Ave Maria!* (D839) leans heavily on the regular triplets and deceptive cadences of the piano part. Each verse of *An Sylvia* (D891), one of Schubert's Shakespeare settings from 1826, makes ingenious use of bar form, in which the *A′* phrase moves through the mediant and the culminating *B* phrase is the only one to cadence on the tonic note. But the undeniable appeal of this melody grows equally out of the imitation in the piano at phrase ends, the playfully staccato ascending figure in the piano's bass, and the independent melody in the piano's right hand at the culminating end of the *B* phrase. As Schubert matured this interdependency between melody and accompaniment only grew deeper.

The nearly 200 songs published in Schubert's lifetime are generally performed as if their groupings were of no consequence; but there is ample internal evidence that he compiled his opuses carefully. In op.59, a group of four songs published in 1826, Schubert opens with *Du liebst mich nicht* (D756) in A minor, followed by another heartbreak song, *Dass sie hier gewesen* (D775), in the relative major. The third song, *Du bist die Ruh* (D776), uses a similar form of address to the first song but in a different, comforting mood, signalled by the more distant common-tone shift from the key of *Dass sie hier gewesen*, C major, to E♭ major. Finally, the whimsical, bittersweet *Lachen und Weinen* (D777) is in A♭ major, to which the previous song's E♭ major serves as a retrospective dominant. Hence the opus skilfully groups two pairs of songs in contrasting moods but united by the general theme of love.

Schubert's ongoing interest in song groupings may help explain his receptivity in 1823 to Wilhelm Müller's narrative cycle of 23 poems with prologue and epilogue entitled *Die schöne Müllerin*, published as part of a larger volume entitled *Seventy-Seven Poems from the Posthumous Papers of a Travelling-Horn-Player*. The growth of Müller's poems out of literary party games in Berlin resonated with Schubert's experiences in Viennese reading circles in 1821–2. He was doubtless also influenced by Beethoven's song cycle *An die ferne geliebte* of 1815–16. After boiling Müller's verse down to 20 poems, Schubert set each one with a directness and urgency that place Müller's often elliptical or ironic emotions in sharp relief and heighten the sense of dramatic narrative. As set by Schubert, *Die schöne Müllerin* (D795) is less a tragic love story than a metaphor on the Romantic conviction that true love on this earth finds its fulfilment only in death. Four years later Schubert returned to Müller's 1821 volume and seized on the 24 poems of *Winterreise*, a more interior, emotionally more nuanced portrait of another lovesick wanderer. Though less immediately tuneful, the songs of *Winterreise* are structurally more complex and varied. Following his rejection in love, the protagonist ends up resigning himself to the chilling alienation experienced in the last song by 'the hurdy-gurdy man', a perspective that must have struck a sympathetic chord with Schubert.

Schubert's song forms – strophic, ternary, bar, through-composed, to name the most common – are often spoken of in defining terms, but they are invariably the by-product of his encounter with the chosen poetry rather than a pre-existing predilection. With the exception of some of the longer narrative poems, the vast majority of the poetry Schubert set was in some variant of stanzaic form, and his predecessors most often followed this cue with matching musical strophes. While Schubert was sensitive to the poetic form, he was more influenced by his assessment of a poem's emotional trajectory and dramatic possibilities. The result was a remarkable range of variations on a few formal types. While something like a third of Schubert's songs make use of strophic form, only a relatively small number utilize strict strophic form, in which the same music is repeated literally for each stanza. Among the mature works these include almost half of the songs in *Die schöne Müllerin* and both of the exquisite Shakespeare settings (D889, 891). All of these and other such songs contain level sets of verses (several with refrains) and often project a selfconscious folk quality. But even those in strict strophic form often transcend the folk pattern. The torrential triplets of the eight-bar introduction to *Ungeduld*, from *Die schöne Müllerin*, says more about impatience than Müller's four stanzas; the concluding refrain, with its two high As, provides an operatic climax entirely foreign to this genre. In other instances, such as *An die Musik*, Schubert writes out the music to the two stanzas, whose impact is cumulative rather than serial. More frequently Schubert's strophic forms are modified to suit the dramatic situation. *Gebet während der Schlacht* (D171) places an arioso/recitative before a written-out strophic form. His favourite variant is to turn from major to minor for the closing stanza, as in *Der Wachtelschlag* (D742), *Tränenregen* from *Die schöne Müllerin*, and *Im Frühling* (D882).

Schubert's predilection for major–minor contrast, and for minor-keyed inflections within a major context and vice versa, derives from Mozart but goes far beyond him. Along with Brahms, he ranks as the greatest major–minor colourist in Western music.

Ternary forms (*An den Mond*, D193), bar forms (*Die Forelle*, D550) and rondos (*Der Einsame*, D800) are scattered throughout Schubert's song output, always motivated by the dramas inherent in their texts. But the most frequent strategy adopted by Schubert over his song career has been described by *Formenlehre* theorists as 'through-composed' (German *durchkomponiert*), a catch-all for all those songs that do not fit preconceived schemes. From the impressionistic simplicity of the 32-bar *Meeresstille* (D216) to the cathartic dramatic scena *Die junge Nonne* (D828), Schubert responds in seemingly infinite ways to the inner drama of his chosen poems. In this freedom of structure he is approached only by Hugo Wolf at the end of the century.

In the end, perhaps no one summarized Schubert's achievement in song better than his lifelong friend Joseph von Spaun:

> In this category he stands unexcelled, even unapproached ... Every one of his songs is in reality a poem on the poem he set to music ... Who among those who had the good fortune to hear some of his greatest songs does not remember how this music made a long familiar poem new for him, how it was suddenly revealed to him and penetrated to his very depth.

*(ii) Partsongs and choruses.* Schubert's production of polyphonic songs and choruses extended chronologically almost as widely as that of the lied. At the age of 15 he modelled a comic trio, *Die Advokaten* (D37; TTB and piano), after a work by Anton Fischer (although in the tradition of Mozart's *Das Bandel*); only months before his death he composed *Glaube, Hoffnung und Liebe* (D954; two tenors, two basses, chorus and wind) for the dedication of the new bells in the Dreifaltigkeitskirche in the Alservorstadt. He completed more than 150 such works, amounting in length to some 30% of his lieder output. The fledgling tradition of part-singing in Vienna was consolidated in 1809 in Berlin with Zelter's founding of the Liedertafel, a men's organization modelled loosely on the Meistersinger guilds. The practice spread quickly throughout the German-speaking regions and Schubert became its most important Viennese representative. Almost two-thirds of Schubert's partsongs or choruses are for men's voices, reflecting the essential child-rearing duties assigned to women in Biedermeier Europe. About a fifth are for mixed voices, and only half a dozen call for women's voices. The remainder are either unison or unspecified. In practice, many works could be performed with either one, several or many voices to a part, blurring any hard and fast distinction between solo and choral partsongs. In these works Schubert presents a rich variety of dispositions, including SATB, SAT, STB, TTB, TTBB, TTBBB, TTTTBBBB, SA, SSA, SSAA, chorus, double chorus, often spiced with additional combinations of soloists. The songs divide almost evenly between unaccompanied and accompanied. Schubert had a particular gift for inventing apt and varied vocal sonorities; in *Lied im Freien* (D572; TTBB) the outer sections are set in sprightly homophony punctuated by appoggiaturas to celebrate the coming of May. The second stanza's focus on the play of light and shade is treated in imitation, while the leisurely strolling of the third stanza is set as a slow fugato. The accompaniments range from simple keyboard to groups of horns, strings, wind and even full orchestra.

Many of these songs and choruses are occasional pieces. Ten carry generic drinking-song titles such as *Trinklied*, *Punschlied* or *Wein und Liebe*, while others are titled *Schlachtlied* or *Fischerlied*. Yet in his partsongs Schubert was drawn to a similar array of poetry as in the solo songs. The fifth and last of his settings of *Nur wer die Sehnsucht kennt* (D877 no.1) is the only one to mirror Goethe's scene as a duet between Mignon and the Harper, and easily surpasses the solo settings in emotional range. A remarkably high percentage of these works received their premières in Schubert's lifetime, and a goodly number were published. With its elaborate piano accompaniment, the SSAA quartet, *Gott in der Natur* (D757, first performed in 1827), is a hymn of praise to nature on almost as grand a scale as its solo counterpart, *Die Allmacht*. The more intimate *Des Tages Weihe* (D763) uses an SATB quartet to create a sense of gratitude more compelling than could be achieved by a solo voice. Night songs especially stimulated Schubert's colour palette. *Wehmut* ('Die Abendglöcke tönet', D825, TTBB) contrasts the monotone chiming of the bell with the magic of sunset. *Mondenschein* (D875), on a text by Schober and which received its première in the last year of the composer's life, exemplifies the best of Schubert's chromatic and major–minor inflections, here in a skein of aching appoggiaturas. *Nachtgesang im Walde* (D913; first performed in 1827) uses the echo effect of four horns to exquisite effect. Both *Die Nacht* (D983*c*) and *Nachthelle* (D892; first performed in 1827) highlight the upper male range to portray vividly the allure of night. *Nachthelle* is built around an ethereal piano accompanment that invests the choral echoes of the solo tenor with a special glow.

*Geist der Liebe*, D747 (TTBB; first performed in 1822), easily surpasses Schubert's solo setting of the same Matthisson poem. *Ständchen* (D920; alto and TTBB chorus), written for Anna Fröhlich, is at least the equal of either of Schubert's more celebrated solo serenades. Certain texts lent themselves naturally to the partsong. The collective energy of *Der Tanz* (SATB; D826) seems to spring off the page; and the repeated references to battle in Friedrich de la Motte Fouqué's *Gebet* (SATB; D815), one of Schubert's most ambitious partsongs, call for an equally collective utterance. *Mirjams Siegesgesang* (D942), for soprano, chorus and piano (Schubert doubtless intended to orchestrate it), is Schubert's most direct homage to Handel, whose music was frequently performed in Vienna. When reading Handel's music at the piano, Schubert is supposed to have remarked to Hüttenbrenner: 'Oh, the daring of these modulations! Things like that do not occur to the likes of us even in a dream!' Amateur choruses and part-singing reached their peak of popularity during the 19th century, and it is to be regretted that Schubert's partsongs, which include some of his finest inspirations, are performed comparatively rarely today.

*(iii) Sacred music.* Schubert was occupied with the composition of music for the church from his 15th year until the end of his life. In volume his sacred output falls only slightly short of Mozart and greatly exceeds that of Beethoven. Schubert attended mass regularly as a child and probably continued the practice into his adulthood, especially while living with or visiting his family. As with other areas of his personal life, direct evidence concerning Schubert's religious beliefs is hard to come by. In an 1824

diary entry he wrote that 'It is with faith that man first enters the world. It comes long before reason and knowledge, for to understand something one must first believe something . . . Reason is nothing other than analysed faith'. After contracting syphilis Schubert made a number of heartfelt utterances in the ensuing years that may show him struggling to come to terms with his bleak destiny. Less than a decade earlier he had written in another diary that 'Man resembles a ball, to be played with by fate and chance'. Whether or not Schubert evolved a Christian humanism that combined elements of messianic Judaism and Platonism (with its view of life as an ascent towards divine perfection), his involvement with theological questions, broadly construed, seems to have been an important theme of his creative life.

Between 1812 and 1814 Schubert experimented with several Kyrie settings, as well as a Gloria, Credo, Sanctus and *Salve regina*. He wrote the first four of his six completed masses in close succession between 1814 and 1816, probably in response to a demand from the Lichtental church, his local parish, and perhaps in an effort to gain the attention of the soprano Therese Grob. They bear an obvious affinity to the Austrian *Missa brevis* tradition practised most conspicuously by Mozart. The first of these, that in F (D105) composed in 1814 for the centenary of the Lichtental church, shows an adolescent composer fully conversant with the Viennese church tradition. From the brilliant use of brass in the Gloria to the kinetic fugue (albeit one over-reliant on sequences) of the 'Cum Sancto Spiritu', Schubert writes with an assurance rivalled at this age only by Mozart. In maintaining a single tempo in both the Credo and the Sanctus, Schubert departs confidently from tradition. Not unlike Mozart before him, Schubert felt no obligation to present the mass text in its entirety. He habitually omits the Credo text: '[Credo] in unam sanctam catholicam et apostolicam Ecclesiam', which might suggest a lack of sympathy for the institutional church. But on other occasions Schubert omitted liturgical text in an unpredictable fashion, a practice that suggests a more relaxed, empirical approach congruent with the practices of several contemporaries. Schubert's Second Mass, in G (D167), was composed less than a year later; scored for only strings and organ, it is also his shortest and most intimate mass. If the dates on the autograph are reliable, he started and completed it in six days. Although its textures are on the whole more homophonic than those in the F major Mass, movements such as the Gloria of the G major Mass brim over with visceral rhythms, wide-ranging chord dispositions and a harmonic momentum that extends beyond mere sequence. By contrast, the Mass in B♭ (D324) is less personal, operating within a narrower expressive range. The last of Schubert's masses in the *Missa brevis* tradition, in C major (D452), invokes most strongly the examples of Haydn and Mozart, although with a wider harmonic spectrum. During this same period Schubert composed an ambitious German setting of the *Stabat mater* (based on the paraphrase by Klopstock) and several of his six settings of the *Tantum ergo*.

Following this burst of activity, Schubert then withdrew from large-scale sacred projects for several years. The most remarkable fact about the Mass in A♭ (D678), whose intended performance destination is unknown, is that Schubert finished it. He commenced work in the autumn of 1819, at a time when he was reaching beyond his seemingly effortless youthful style towards a more complex and personal mode of expression. The years between 1818 and 1822 produced, among others, four unfinished symphonies, an unfinished oratorio, an unfinished string quartet and three unfinished piano sonatas. Work on the mass extended over three years, parallelling very closely the gestation period for Beethoven's *Missa solemnis* op.123 (although nothing suggests that Schubert was aware of Beethoven's project). Comparisons are inevitable, and it makes sense to acknowledge at the outset that the scale of Beethoven's is epic, monumental and symphonic, while Schubert's mass is more human and intimate in tone (although his orchestra includes trombones), intrinsically spontaneous and harmonically more far-reaching, nowhere more so than in the visionary Sanctus. It is still possible to imagine Schubert's mass receiving a performance in a Viennese church, while Beethoven's demands the concert hall (where, in fact, it received its first, albeit partial, performance). Schubert's mastery of string figuration in the faster sections of the Gloria and Credo and the delicious use of pizzicato in the Benedictus provide an irresistible forward momentum. The opposition of female and male voices in the 'Hosanna' and the hushed opening of the Credo represent colours largely foreign to Beethoven's palette. The confident sweep of the Handelian 'Cum Sancto Spiritu' fugue that concludes the Gloria testifies to the lofty contrapuntal ambitions of a composer who, in the very last month of his life, sought out the instruction of Simon Sechter.

*Lazarus* (D689), begun in February 1820 without any apparent external stimulus, fits neatly into Schubert's experimental period, for its highly original blending of elements of cantata, oratorio and staged drama (Schubert's score includes stage directions). Although breaking off in the second of three planned acts (representing the death, burial and resurrection of the New Testament character), the highly flexible vocal delivery looks forward to the technique of Wagner's music dramas.

Elsewhere Schubert responded to the imploring of friends and associates. The eight chordal hymns plus epilogue of the *Deutsche Messe* (D872) fulfilled J.P. Neumann's (the librettist of Schubert's unfinished opera *Sacontala*) desire for liturgical music that could appeal to the broadest segment of the congregation. Schubert's setting of Psalm xlii (D953) in Hebrew was very probably commissioned by cantor Salomon Sulzer, whose rendition of Schubert's *Der Wanderer* had greatly impressed the composer. The synagogue in the Seitenstettengasse was only two years old, and Schubert's contribution doubtless strengthened the hand of the man responsible for diffusing historic anti-semitism in Vienna.

As with most of Schubert's mature sacred works, the Mass in E♭ (D950) seems to have been a response to inner need rather than external imperative. While building upon the foundation of the A♭ Mass, it integrates with remarkable success the symphonic organization of Beethoven with Schubert's seemingly limitless melodic and harmonic invention. Although more compact than that in the Gloria of D678, the concluding Gloria and Credo fugues, with their sharply chiselled subjects, suggest a composer who had studied Beethoven's *Missa solemnis*. The frequent changes in mood and tempo throughout are unified by closely spaced points of imitation (extended to impressive lengths in the 'Hosanna'). Original orchestral touches include the thematic role played by the timpani

in the Credo. The 'Et incarnatus est', based on a long, arching, waltzlike melody, echoes the corresponding section of Haydn's *Heiligmesse* in being composed as a round, with each voice (two tenors and soprano) taking the melody in turn. The flowing but harmonically rich four-part solo writing of the Benedictus looks forward to Verdi's Requiem. The awesome modulations of the Sanctus and the anguished chromaticism of the Agnus Dei, based on an adaptation of the C♯ minor fugue subject from the first book of Bach's *Das wohltemperirte Clavier*, still retain their shock value today. In the E♭ Mass Schubert had reached his full stride as a composer of large-scale sacred works. The same assurance can be heard in the skilful blending of solo and choral writing in the *Tantum ergo* (D962) and in the rhapsodic oboe solo that drives the offertory *Intende voci* (D963), both composed a month before the composer's death.

*(iv) Dramatic music.* In no other arena of Schubert's artistic life did he encounter more frustration than in dramatic music. At first blush, the sense of drama evinced in songs like *Erlkönig*, not to mention his dazzling lyrical gift, would seem to have marked Schubert as an ideal composer of dramatic music. But like Haydn, Schubert lacked the instinct for long-range planning and cumulative dramatic development that came so naturally to a Mozart or a Verdi. Perhaps he could have learnt through experience, as exemplified by his growth in the realm of symphonic music. But the circumstances for a positive learning curve could not have been more disadvantageous during Schubert's lifetime. The two principal Viennese theatres, the Burgtheater and the Kärntnertortheater (both owned and controlled by the emperor), were in decline. The Burgtheater had ceased producing opera altogether, while the Kärntnertortheater faced financial difficulties. Nor did the three suburban theatres offer more opportunity. The enthusiasm for the operas of Rossini upon their introduction in Vienna in 1816 had turned by 1821 into what the Viennese called the 'Rossini Rummel' (Rossini craze). Strict censorship introduced by Metternich forbade any subjects challenging the imperial authority. Finally, the paucity of opportunities had drained Vienna of virtually all of its professional librettists. In all it was an extremely poor environment for any composer of German opera.

Schubert's enthusiasm for dramatic music nonetheless overcame any objective assessment of his chances for success. Opera, in particular, remained the surest path in Vienna (and throughout most of Europe) to fame and fortune. Between 1811 and 1827 Schubert began no fewer than 16 full-scale dramatic works (not including the two fine numbers added to Hérold's *Das Zauberglöckchen* and the incidental music to Helmina von Chézy's *Rosamunde*), completing half of them. Half of those he began are Singspiele growing out of the same tradition that produced Mozart's *Entführung* and *Zauberflöte*. Schubert's first two efforts, *Der Spiegelritter* (D11) and *Des Teufels Lustschloss* (D84), were composed before he was 18. Based on existing librettos by August von Kotzebue, a respected and successful Viennese dramatist, their magical plots (statues that move, seduction by an Amazon) stimulated Schubert's Romantic imagination only sporadically, as in the texture-based night music that opens Act 2 of D84. In 1815, the same year that produced some 160 lieder, the teenaged Schubert commenced no fewer than four Singspiele, completing at least three of them. The single act of *Der vierjährige Posten* (D190), Theodor Körner's improbable tale of a sentry who gets left behind by his comrades, required only 12 days to complete. Its spirited music includes a quartet in the form of a round that may have been inspired by Beethoven's 'Mir ist so wunderbar' from *Fidelio*. The next, and more serious, work, *Fernando* (D220), includes a heroine Eleanora who seeks and finds her lost husband, and whose name probably harks back to Beethoven's opera as well. Its one act was probably tossed off in a couple of weeks but includes a good example of storm music and a moving prayer. The one surviving act of the three-act *Claudine von Villa Bella* (D239) holds out little promise; if ever completed, the two final acts have disappeared without a trace. The libretto for the final member of the quartet of 1815 Singspiele, *Die Freunde von Salamanka* (D326), was penned by Schubert's lugubrious friend Mayrhofer. Its tortured tale of male-dominated match-making offered Schubert few opportunities for dramatic conflict, witnessed by its tedious and repetitive phrase structure.

In May 1816 Schubert embarked on his first opera on a classical theme, *Die Bürgschaft* (D435), based on a story about rebellion against the despotism of the King of Syracuse. Probably based on the ballad by Schiller, the anonymous libretto offered a number of opportunities for dramatic development, none of which Schubert responded to. His desire for operatic experience seems to have obliterated any sense of self-criticism that might have prompted him to abort the project well before the middle of the third act. This undisputed failure may account for the interval of almost three years before Schubert's next operatic project, the Singspiel *Die Zwillingsbrüder* (D647). Adapted by Georg von Hofmann from a French comedy, the story entangles the fortunes of two identical twins with that of two lovers, Lieschen and Anton. It holds a special place as the only opera of Schubert's to be performed in his lifetime (six times at the Kärntnertor-theater, starting on 14 June 1820). Perhaps more than in any other of his operas, Schubert mastered (with more than a nod to Mozart) the pacing and character development of ensembles, from duets to quartets. Even more promising musically are the eight complete and four sketched numbers of *Adrast* (D137), probably begun in the autumn of 1819. Presumably based on Mayrhofer's adaptation of Herodotus's account of King Croesus, it contains some of Schubert's most audacious writing. Why he abandoned such an intriguing project is a mystery, although it may have been to accept a commission in the summer of 1820 from the Theater an der Wien for the score to the melodrama *Die Zauberharfe* (D644). Almost half of its 13 numbers employ the technique of melodrama, with the voice speaking over an orchestral background. Schubert appears to have been quite stimulated by the orchestral freedom implied by this style. Without the lost libretto the full context for Schubert's score is difficult to see, but for originality its harmonic language can withstand comparison with any achievements to the middle of the century and beyond.

In the autumn of 1820 Schubert once again took on an operatic project (*Sacontala*, D701) subverted by a convoluted libretto, this one from the theologian J.P. Neumann; the composer was soon forced to abandon it. In spite of critical acclaim, the two fine numbers that Schubert contributed to Hérold's *Das Zauberglöckchen* in June

1821 doubtless did little to enhance his reputation. In the hopes of gaining the recognition he yearned for, Schubert finally tackled in the autumn of 1821 a full-scale grand opera (i.e. without spoken dialogue). *Alfonso und Estrella* (D732), on a barely plausible plot blending medieval chivalry and romantic nostalgia (influenced by the Walter Scott craze that was sweeping across Europe) by Schubert's confidant Franz von Schober, occupied Schubert for over five months. In spite of Schubert's best efforts, Schober's material (involving the usurpation of an 8th-century Spanish king) is too static and contains too few opportunities for ensembles that advance the drama. In spite of some interesting experiments with accompanied recitative, the work moves in slow motion. After completion, composer and librettist touted it around unsuccessfully. With some relief Schubert may have returned in 1823 to the medium of Singspiel in *Die Verschworenen* (D787). Castelli's loose adaptation of Aristophanes' *Lysistrata* makes considerable use of both choruses and ensembles, and Schubert responded with some of his most varied music and pointed characterization. This final effort in Singspiel probably holds the stage better than any of Schubert's other operas.

After *Die Verschworenen* Schubert plunged almost immediately into some 300 bars of *Rüdiger* (D791), only to leapfrog quickly into another grand opera, *Fierrabras* (D796). Based again on a libretto by a friend of Schubert's (Josef Kupelwieser), most of the opera's action takes place in the spoken dialogue between the musical items. In spite of several of the finest operatic numbers Schubert would pen, including a serenade, an impassioned rage aria for Fierrabras's daughter Florinda, the ravishing duet 'Weit über Glanz and Erdenschimmer' and several powerful sections of melodrama, *Fierrabras* cannot hold the stage. It was the last opera that Schubert would finish, although he continued to hunt for suitable librettos for the rest of his life. In the summer of 1827 yet another Schubert friend, Eduard von Bauernfeld, provided the composer with operatic fodder. Schubert sketched all but the final two numbers of the two-act *Der Graf von Gleichen* (D918) but could not bring himself to finish it, although he salvaged ideas from the first-act trio (no.3) for the first movement of his unfinished D major Symphony (D936*a*). There is considerable irony in the circumstance that Schubert's most acclaimed piece of dramatic music, *Rosamunde* (D797), was assembled hastily for a play at least as convoluted as any of his most problematic librettos. Helmina von Chézy's *Rosamunde, Fürstin von Zypern* was pilloried by the critics, but Schubert's ten numbers quickly took on a life of their own. With the composer given days rather than weeks to prepare the music, more than half of the numbers are recycled: for example, the overture is taken from *Alfonso und Estrella*, the Entr'acte in B♭ (no.6) is based on the song *Der Leidende*, and we cannot rule out the possibility that the Entr'acte in B minor (no.1) – a fully fledged sonata movement – was originally the finale for the unfinished Symphony in B minor. Given the speed with which Schubert mastered other genres, and given the promise scattered among his operatic failures, his lack of opportunity to learn from actual performances, and the absence of a Da Ponte or a Boito as a mentor, sentenced him to an undeserved fate.

*(v) Piano music.* Although Schubert may have learnt the violin first, the piano anchored his creative life. His first surviving work is a fantasy for piano duet (D1); among his last works (September 1828) are three incomparable piano sonatas (D958, 959, 960). He composed more than 700 vocal and instrumental works to include the piano, many of considerable complexity. Schubert's surviving sketches suggest that he composed as if at the keyboard. Although he made little use of the extra low notes available on larger Viennese pianos from 1816 (his borrowed instruments evidently did not include these notes), Schubert's exploitation of the piano's tone colour at least equals Beethoven's. His piano music is often described as of moderate technical difficulty, but many of the large-scale works (especially, but not only, the 'Wanderer' Fantasy) include passages that require considerable virtuosity; as to its interpretative demands, Schubert's keyboard music is as challenging as any composed in the 19th century.

Although Schubert returned periodically to the fantasy, his lengthiest involvement was with the solo piano sonata. His first effort, the Sonata in E major (D157), from which three of a projected four movements survive, dates from early 1815. That autumn two movements of the Sonata in C (D279) display a confidence and virtuosity scarcely to be expected in an 18-year-old. The opening sonata-form movement is the first to employ Schubert's characteristic device of a recapitulation beginning in the subdominant – a procedure found in earlier works such as Mozart's Sonata in C, K545, and Beethoven *Coriolan* overture. The Allegretto in C (D346) may have been intended as a finale. Five pieces comprising D459 and 459*a* have been posited as a single sonata in E from 1816. The autograph of the first (and the beginning of the second) movement is headed 'Sonate', but it is not clear how the other three movements might have related. In the otherwise lean year of 1817 Schubert nonetheless commenced at least five sonatas, of which the Sonata in A minor (D537) constitutes his first completed effort. Its magnificent first movement, alternately fierce and poetic, is followed by two movements of lesser significance. Schubert re-used the theme of the slow movement as the main theme in the finale of the late A major Sonata D959. Retrogressive in style are the three movements of the Sonata in A♭ (D557), which may constitute a complete work. Equally fragmentary is the three-movement Sonata in E minor (D566), for which Schubert may also have intended the Rondo in E, D506. The key of the Sonata in D♭ major (D567) is probably unprecedented; in the mid-1820s Schubert took it up once again, revising and augmenting it substantially while transposing it to the more orthodox key of E♭ major. Three movements (an Andante in A, D604, and the Scherzo in D and the Allegro in F♯ minor that comprise D570) may belong with a fragmentary Allegro moderato in F♯ minor (D571) to form a four-movement work. The piano-rich year of 1817 was crowned by the four-movement Sonata in B major (D575). The exposition of the first movement traverses no fewer than four separate keys in leisurely fashion, with all the material linked persuasively by a dotted rhythm upbeat. Only the short-breathed finale falls below the level set by this first movement.

During the years 1818 to 1822 Schubert left three other unfinished piano sonatas (D613, 625, 655). The most interesting and extensive is the second of these, in F minor. If a D♭ major Adagio (D505) was intended as the slow movement, then only the first movement requires

conjectural completion. The compact finale (whose recapitulation exists as a single line in Schubert's draft) combines Chopinesque virtuosity and Beethovenian propulsion to impressive effect. Schubert's first sonata to maintain a consistently high level throughout is the 'little' Sonata in A major, D664 (so dubbed to distinguish it from the later A major sonata), all three of whose movements are in sonata form. In the first movement the serene, expansive lyricism of the opening theme and more assertive second group challenge gender stereotyping, in which the first theme is traditionally more 'masculine' and the second more submissively 'feminine'. The Andante, built on a gently sighing theme is, unusually, monothematic, whereas the finale contrasts the fleet opening theme with a halting second group which then turns into a rollicking ländler. Throughout the finale the pianistic figuration is both idiomatic and original.

Whereas Schubert completed only four of the dozen sonatas he began before 1822, he finished all but one of the eight he began after 1822. Before he began any of them he composed the unique 'Wanderer' Fantasy (D760), a product of the stylistic exploration and experimentation years around 1820. Exploiting every sonority Schubert could conjure up, the four movements are linked by similar dactyllic rhythms and constitute a novel and intriguing cyclic structure; the finale combines a recapitulation of elements of the first movement with strenuous *fugato* writing. The slow movement, with its elaborate pianistic figuration, is based on an episode from the song *Der Wanderer* (D489) – hence the work's nickname. The two A minor sonatas (D784 and D845) of 1823 and 1825 are studies in contrast. The earlier sonata was Schubert's most original keyboard sonata to date, bleak, compact yet teeming with ideas. A single dotted rhythm in the opening unleashes a torrent of dotted octaves in the development which are fused with a contrasting accompanying rhythm. After a modest start, the *B* section of the ternary slow movement soars to unexpected heights over a bed of triplets. The agitated finale alternates eerie whisperings with ferocious eruptions. The four-movement A minor Sonata D845 shares the thematic richness and variety of the shorter work but is conceived on a more symphonic, even Beethovenian, scale. The dramatic range suggests that Schubert had, at least psychologically, moved the piano sonata from the drawing room into the concert hall. Begun and abandoned shortly before Schubert's lengthy summer sojourn of 1825, the thematically more restrained C major Sonata (D840, known as the 'Reliquie') sports an expansive first movement whose deceptively gentle gait is belied by a harmonic audacity (especially in the astonishing transition to the second subject) found in no previous Schubert sonata. With its exuberant energy and rich, wide-spaced textures, no other work of Schubert's reflects his natural surroundings more vividly than the D major Sonata D850, composed during his stay in and around Bad Gastein in the summer of 1825. Fashioned for a professional pianist, Karl Maria von Bocklet, Schubert felt free to give the torrential yet dancelike triplets of the first movement full rein. The emotional range of the slow movement is unprecedented in Schubert's piano music; the seemingly innocuous syncopation that launches the subdominant second group rises to a thunderous *fff* climax. The driving five-note dotted upbeat of the hemiola-laden Scherzo is a perfect foil both to the trio, with its wide harmonic vistas, and the relaxed, playful rondo finale. The opening Molto moderato of the G major Sonata D894, in 12/8 time, shares its tempo marking and spirit of almost timeless contemplation by the first movement of the B♭ Sonata (D960). Perhaps taking a cue from the corresponding movement of Beethoven's Fourth Piano Concerto, Schubert 'orchestrates' every triad to maximize its sonority, drawing upon techniques from low-slung fifths to doubled and tripled thirds. The finale of the G major Sonata suggests another homage to Beethoven, here his Piano Sonata in G, op.31 no.1, of 1802.

Only their position at the end of Schubert's short life prompts us to label the final trilogy of piano sonatas (D958–60) as late. Now in his prime, Schubert laid out three independent solutions to the challenge of the keyboard sonata, the first opening with a blatant tribute to the theme of Beethoven's 32 Variations in C Minor. The coincidences end there, however; the ambiguities in the sonata peak in the much maligned finale, a frantic tarantella whose apparently rambling structure belies a strikingly original treatment of sonata form. In the A major Sonata Schubert replaces ambiguity with extroverted clarity. As in Beethoven's op.106, the magisterial opening proclaims the textural and formal spaciousness of the work. Yet it is not without discontinuities; beginning as a static barcarolle, the F♯ minor Andantino contains a central episode which comes as close to a nervous breakdown as anything in Schubert's output, while during the rapid play of registers in the Scherzo he torpedoes a placid passage in C major with a plummeting scale in C♯ minor. Although the last movement borrows its theme from the early A minor Sonata D537 and its schematic sonata-rondo layout and some of its textures from Beethoven's op.31 no.1, it transcends both these models and constitutes one of his most subtle and alluring finales. If Schubert invests the ostensibly confident A major Sonata with a tinge of sadness, the final Sonata, in B♭ major, is suffused by the composer's characteristic melancholy, mingled with a feeling of contemplative ecstasy. The stepwise elegiac opening alternates with disembodied trills in the bass, leading to remote keys, notably F♯ minor, before the exposition is over. The emphasis on F♯ minor (and the enharmonically related G♭ major) in this movement prepares listeners for the remote key of C♯ minor in the slow movement. The suspension of time in the *A* section gives way to a serene A major melody that mirrors in range and contour the theme with which the sonata opened, while conjuring up the sonorities of the preceding A major Sonata. Characteristically, Schubert's tune explodes in a catharsis out of which the opening stillness re-emerges. The opening of the finale again takes a cue from Beethoven, here the second finale of the String Quartet in B♭, op.130, published in May of the preceding year. Like Beethoven, Schubert feints mischievously at C minor before affirming the tonic key, B♭. But the movement's textures and emotional ambiguity are uniquely Schubertian.

During his career Schubert composed more than 400 waltzes, ländler and other dances for piano, publishing (and probably composing) them in sets. Most were improvised at social occasions or dance parties, then refined and written down later. Technically accessible, these predominantly 16-bar binary forms are rarely routine, and a surprising number withstand comparison with Schubert's finest work. The five Ländler (all in A

major or minor) that open D366 encompass the playful leaps of nos.1 and 2, the sombre hymn of no.3, the poignant, appoggiatura-laden inner-voice melody of no.4 and the driving bass of no.5. Pianists such as Sviatoslav Richter have created mini-sets from these groupings, repeating one or more of the dances, perhaps much as Schubert did. The much smaller collection of *Moments musicaux*, impromptus and Klavierstücke that Schubert composed between 1823 and 1828 are examples of the favourite Romantic genre of the short, self-contained piano piece that became popular during the 1820s (precedents go back at least to Beethoven's op.33 bagatelles of 1802). The compositional freedom afforded by this new genre stimulated some of Schubert's most original creations. The six *Moments musicaux*, composed between 1823 and 1828, use familiar formal patterns such as the minuet and trio (nos.1 and 6) as a vehicle for enigmatic and sorrowful expression that is quintessentially Schubertian. The enduring popularity of no.3 in F minor, originally published as *Air russe*, derives at least partly from its anticipation of a *pas seul* by Tchaikovsky.

Perhaps in response to the 1821 publication of pieces of the same title by the Bohemian composer Jan Voříšek, Schubert's publisher Haslinger gave the title Four Impromptus to D899. In their ternary design the impromptus may have been influenced by Tomášek's 1807 'Eclogues', written in protest to the vapid variation compositions of the time. Only the first of Schubert's impromptus, a mixture of sonata, variation and through-composed elements, is not cast in ternary form. The bold opening dominant octaves act as the foil to a muted funeral march, which Schubert contrasts with an imitative, sensuously italianate closing theme. While less experimental formally, the remaining three impromptus are highly individual. The *A* section of no.2 is a fleet *moto perpetuo*, while no.3 (first published in the key of G for fear that amateurs could not navigate G♭) is the quintessence of the slow-moving Schubert melody over a flowing arpeggiated accompaniment. The last member of the group sports a key signature of A♭ major but moves for more than 30 bars through A♭ minor, C♭ major and B minor before finally arriving in the home key. The contrasting *B* sections of all three are highly dramatic. The final set of four impromptus (D935) was apparently meant as a continuation of the first set. They suggest a four-movement piano sonata in F minor, with the first movement a full-blown sonata, the second a tender minuet, the third a set of variations on the theme from *Rosamunde* also used in the Andante of the A minor Quartet, and the fourth a highly original finale containing some of Schubert's wittiest and most audacious piano writing. Although the posthumously published *Drei Klavierstücke* exist only in draft, they hold their own with the impromptus, of which they were perhaps a continuation. In all three sections of great urgency contrast with those in which time seems to stand still. Throughout the late piano pieces, Schubert explores a wide range of relationships between the tonic and the submediant in all its forms (major and minor, lowered and raised), an alternative to the Classical polarization of tonic and dominant, and one that was extensively cultivated by later Romantic composers.

Schubert's most original contribution to the keyboard repertory is arguably his music for piano duet. Although familiar from the 18th century, keyboard music for four hands was largely restricted to ephemeral pieces or utilitarian arrangements of orchestral works. Mozart invested the genre with more ambition but, as with the lied, it was Schubert who took a marginal genre and made it central. His earliest works for piano duet were three fantasies (D1, 9, 48), while a modest rondo (D608) from January 1818 and four polonaises (D599) and a sonata (D617) of Mozartian proportions composed in Zseliz during the summer of that year mark the beginning of Schubert's sustained interest in the genre. His first enduring success was a set of three *Marches militaires* (D733), possibly written during the summer or autumn of 1818, which was followed by a further 11 marches over the next decade. Schubert's unusual interest in the march scarcely stemmed from any enthusiasm for war but rather from the great range of stylistic possibilities it afforded, from funeral march to evocations of toy soldiers. The best of these marches (which include the six *Grandes marches* of 1824) exploit the full range of four hands while preserving a sense of intimate conversation.

The Grand Duo (D812) of June 1824 marked a watershed in Schubert's development, instantly raising the piano duet to a medium worthy of comparison with the string quartet or the symphony. Both the first and second movements feature leisurely three-key expositions, with Schubert's favourite submediant as the intermediate key. The massively scored Scherzo, with its minor-keyed trio, is a foil for the sly opening of the finale (initially in A minor rather than the expected C major), which grows again to heroic proportions. At this same period Schubert invested variation form with similar substance and prestige in the Variations in A♭ on an original theme (D813). The seventh variation is extraordinarily bold in its chromatic colouring, while the heavily dotted eighth and final variation leads to a poetic and ultimately triumphant coda. No work of Schubert's, incidentally, proclaims more clearly his love of Beethoven's Seventh Symphony. Shortly after returning from Zseliz for the last time, Schubert essayed the *Divertissement à l'hongroise* in G minor (D818), which has given rise to intriguing speculation as to the exact nature and degree of its Hungarian influence. This three-movement work is much more substantial than its title suggests, as is its companion probably composed the next year, the *Divertissement sur des motifs originaux français* (D823).

Between January and June of his last year Schubert created no fewer than three enduring works for piano duet. The Fantasy in F minor (D940) shares with the 'Wanderer' Fantasy a continuous four-section scheme. The haunting opening theme returns in the finale, setting the seal on a cyclic structure; in between comes a Largo which contrasts quasi-Baroque double-dotted rhythms with yearning lyricism, and a fleet Scherzo, both in the unlikely key of F♯ minor. The F minor finale is itself framed by the opening theme, between which Schubert unleashes a fugue based on a new theme. It matters little that the fugal texture gradually dissolves, for the momentum carries through until the final poignant recall of the opening. The masterly compression of the F minor Fantasy is in stark contrast to the passionate expansiveness of the Allegro in A minor D947, subtitled *Lebensstürme* when Diabelli published it in 1840. Few sonata movements by Schubert integrate so many diverse ideas so successfully. Because of its key, some commentators have suggested that the sublime Rondo in A major (D951) may have formed the finale of a larger work headed by D947.

Belonging to the same family as the finale to Beethoven's E minor Sonata op.90, Schubert's movement is likewise a sonata-rondo, with a central episode that functions as a development and a long coda in which one of the themes is heard in the tenor part.
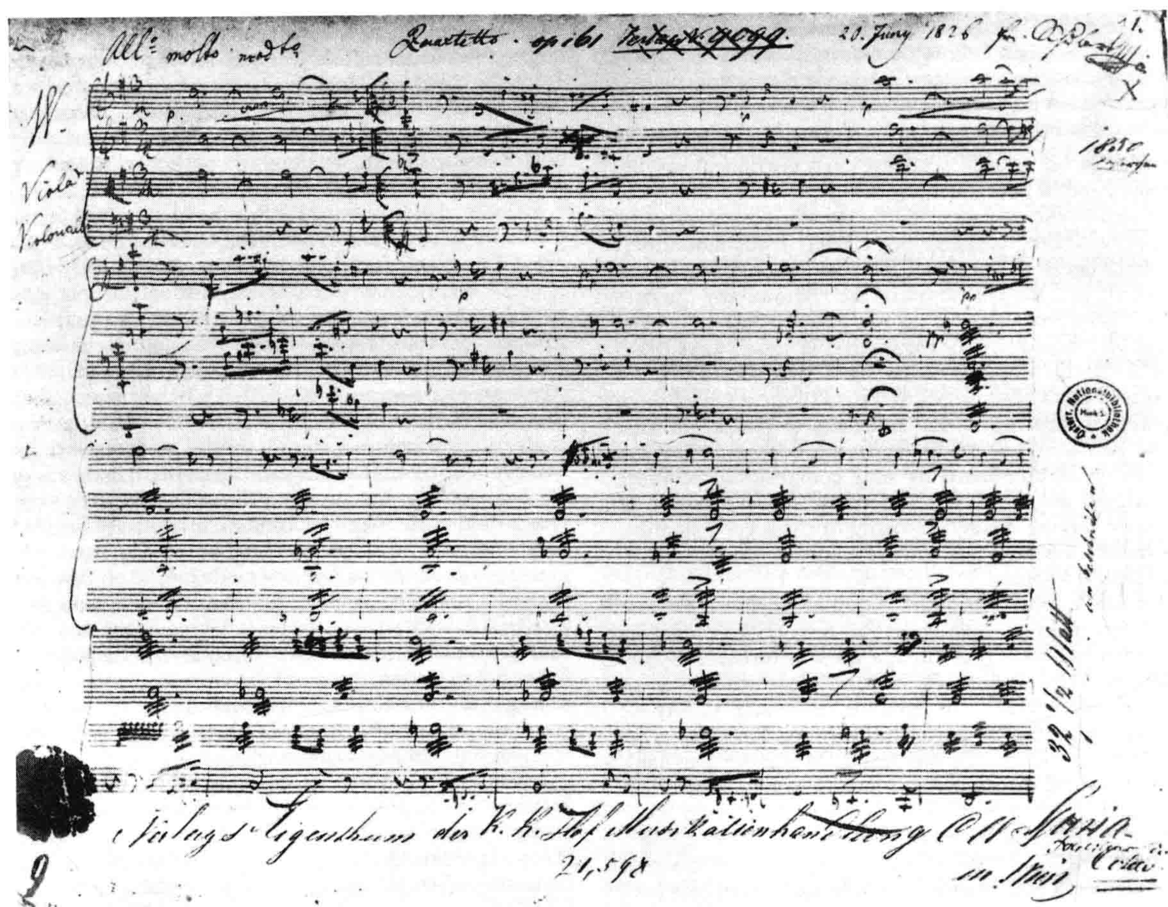
*(vi) Chamber music.* Schubert's first instrument was the violin, and he began writing string quartets at the age of 13 or 14. The existence of a family quartet provided the impressionable teenager with a ready made laboratory. Yet the demands of the new medium perfected by Haydn, Mozart and the Beethoven of the Razumovsky quartets took Schubert almost a decade to assimilate fully. The youthful experiment of the quartet in mixed keys (D18) of 1810–11 was succeeded by a progressively more assured series of seven quartets over the next two to three years. In these works the influences of Haydn, Mozart and Beethoven are readily apparent. Between 1814 and 1816, years dominated by song composition, Schubert produced only three quartets whose movements are of widely varying quality. In many of these early quartets Schubert resorts, not always successfully, to quasi-orchestral textures.

It was another four years before he produced the first movement of a quartet in C minor, the so-called Quartettsatz (D703) of 1820, a work of furious intensity that heralded Schubert's maturity as a composer of instrumental music. Its concentration and variety of texture and register paved the way for the three great quartets of Schubert's last years. While the poignant, long-spanned theme-and-accompaniment opening of the Quartet in A minor (D804) (the first of a planned set of three) is rooted in the world of song, the movement as a whole reveals a new thematic economy, tautness of development and phrase-by-phrase logic. Schubert borrowed the theme of the Andante from his incidental music to *Rosamunde*; but the quartet movement is expanded into a more substantial *ABAB* form, plus a coda based on both *A* and *B* (D677). The minuet, which quotes Schubert's Schiller setting *Die Götter Griechenlands*, resumes the sombre pathos of the first movement. The ostensibly cheerful opening of the A major finale is undercut by a minor-mode second group and an ambivalent final cadence. Schubert followed the A minor immediately by the Quartet in D minor (D810), nicknamed 'Death and the Maiden' because the theme of the second movement draws on the song of that name. The first movement uses full, almost orchestral textures with a previously unthinkable power and intensity. Yet there is almost no doubling, with Schubert relying instead on an extraordinary range of widely spaced double and triple stops. The celebrated G minor slow movement takes the chorale-like theme through a series of five variations in which, except for the exquisite variation in the major, harmony dominates melody. The explosive dotted-rhythm scherzo is seemingly modelled on the first few bars of a German dance (D790 no.6). The grimly inexorable sonata-rondo finale is cast as a saltarello, and may have been in Mendelssohn's mind when he wrote his Italian Symphony. Schubert's final quartet, in G major, D887 (fig.12), dates from almost two years later, and is contemporary with Beethoven's last quartet, op.135. Although Schubert's quartet is formally less sophisticated than Beethoven's, it is revolutionary in the way it makes the contrast between major and minor modes the basis of much of the structure. Schubert's harmonic language was fuelled from the outset by the frequent equivocation between major and minor; but during the course of his career local colouring was gradually supplanted by longer-range strategies, of which D887 provides the most far-reaching and disturbing example. The modal interplay is reinforced by contrasts of dynamics, spacing and texture, with a telling use of pizzicato.

Between 1816 and 1827 Schubert composed eight works for piano and a single wind or string instrument. The four sonatas for violin and piano (D384, 385, 408, 574; the first three were published as sonatinas, perhaps to enhance their appeal to an amateur market) are compact, graceful works whose unassuming character conceals an intimate understanding of the medium's conversational potential. In 1826–7 Schubert returned to this same combination for the Rondo in B minor (D895), easily his most impressive work for this medium, and the Fantasy in C, D934. The technical demands of both works are considerable, but equally evident is Schubert's penchant for formal experimentation. Generations of flautists have celebrated Schubert's decision to write his ingratiating set of variations for flute and piano (D802) on *Trockne Blumen* from *Die schöne Müllerin*. The Sonata for arpeggione and piano (D821), is often underrated, although its cause is not helped by modern arrangements for various instruments, from the cello to the flute. The arpeggione's soulful, almost speechlike upper register was clearly in the forefront of Schubert's mind when he composed this idiosyncratic work.

Apart from a youthful movement for piano trio, Schubert's three principal works for piano and strings are all products of his last decade. The five movements of the 'Trout' Quintet (1819) suggest a looser, divertimento-like structure, while the presence of the double bass gave Schubert the opportunity to exploit open, airy textures. The recapitulation of the opening movement, beginning in the subdominant, is a compressed transposition of the exposition, while the second and last movements make considerable use of transposed repetition, all factors suggesting that the work was composed rapidly. The variation fourth movement is based on *Die Forelle*, the popular song composed two years earlier, with the song's *A* phrase repeated to give the quintet theme added weight. In spite of its modest technical demands and accusations that its appeal is only of the surface, the 'Trout' Quintet projects a timeless freshness that has ensured its perpetual popularity.

Schubert probably composed, or at least began, both of his expansive piano trios in the autumn of 1827. His recent friendships with the pianist Bocklet, the violinist Schuppanzigh and the cellist Linke may have rekindled his interest in the medium after a gap of some 15 years. In the first movement of the B♭ Trio (D898), Schubert creates delightfully fluid textures, with the strings now playing in unison, now engaged in conversational interplay, while piano accompaniments invariably include thematic elements. The approach to the second group – the emotional centre of the movement – employs a favourite Schubertian device in which a sustained single tonic note (here, A in the cello) is suddenly redefined as the mediant of the secondary key (F). The intensely lyrical but disjunct theme is expanded to ten bars, with the melodic peak reserved for the final statement in the piano. In the ensuing Andante, cast in a free ternary design, the serene *A* section encloses a volatile central episode. The



*12. Autograph MS of the first page of Schubert's String Quartet in G (*D*887), composed 20–30 June 1826 (A-Wn)*

trio of the Scherzo, a movement of almost symphonic scope, features a sighing stepwise melody that passes from violin to cello before concluding in a poignant duet. Labelled a rondo, the sonata-form finale opens playfully before launching into an ambitious series of thematic developments crowned by a rhythmic transformation of the opening theme in triple metre. A Notturno in E♭ major (D897) was probably intended as the original slow movement of the B♭ Trio. Its turbulently imitative *B* section, contrasting with the timelessness of the opening, has a volcanic power found in many of Schubert's later slow movements. The sheer length of this *ABABA* movement may have led the composer to replace it by the present Andante. The E♭ Trio (D929) opens with a triple-time triadic theme reminiscent of Beethoven's 'Eroica' but soon moves, via virtuoso runs in the piano, to a plaintive second group in the quite unexpected key of B minor. The exposition and recapitulation sustain much of their interest by constantly inflecting the major mode with the minor, enabling Schubert to draw out the descent from B minor to the dominant a semitone below. After reaching a *fff* climax in the coda, the movement ends with witty and touching *piano* reference to the second group. The marchlike Andante, based on a C minor theme that derives from a Swedish folksong, employs the same *ABABA* form as the Notturno but in an even freer fashion. Schubert accompanies the first return of the *A* theme with explicitly marked tremolandos that lead to a shattering climax in B minor, the key that had played a crucial role in the first movement. The lilting Scherzando, written in close canon, makes one wonder how Schubert could have doubted his own contrapuntal skills. The movement ends with a truncated return of the trio, recalling the final allusion to the second theme in the opening movement. As in the B♭ Trio, the huge finale (totalling 748 bars) frequently changes metre (from 6/8 to 2/2) here to accommodate a hypnotic repeated-note theme. More novel is the varied return of the first theme from the slow movement, creating the kind of cyclic structure that would prove irresistible to composers of the next generation. Perhaps under pressure from friends, Schubert acknowledged the problematic length of his finale and authorized two cuts generally adopted today.
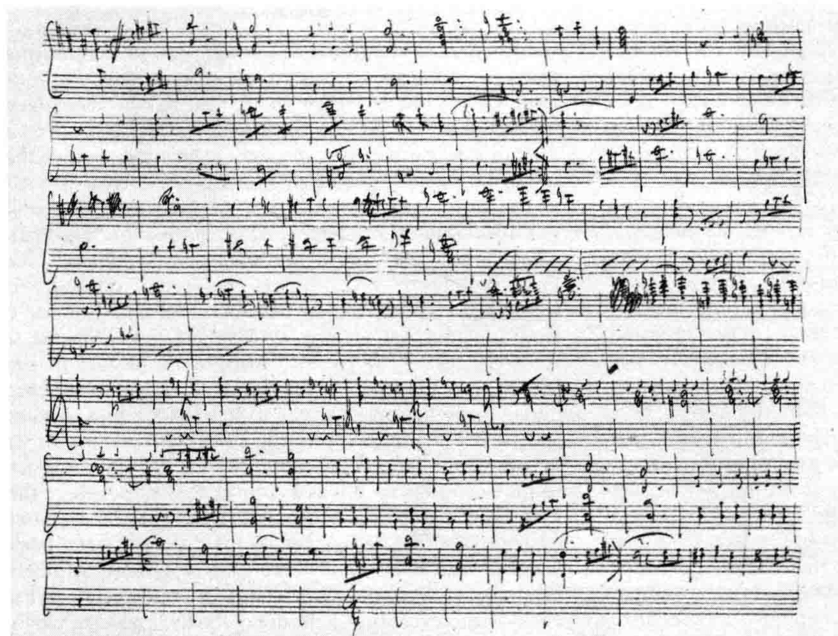
Schubert composed two chamber works for unusual combinations of instruments. The Octet in F (D803; string quartet plus double bass, clarinet, horn, and bassoon) was commissioned by Count Troyer, who played the clarinet at the first performance. The work contains a few orchestral-style tuttis, none of which, however, undermines the work's essential chamber style. Except for passing shadows in the coda of the Adagio and the minuet, the first five movements, which include a set of brilliant variations on a jaunty theme from the operetta *Die Freunde von Salamanka*, are almost entirely free from the sombre colours found in much of Schubert's later music. Only in the introduction to the finale, with its eerie

tremolandos, does darkness fall unexpectedly before evaporating in a breezy quickstep march. An internal impulse seems to have fuelled the composition of what many regard as Schubert's crowning achievement in chamber music, the String Quintet in C (D956), whose genesis overlaps with the late piano sonatas. Schubert's choice of a second cello rather than the second viola preferred by Mozart was prompted by his evident affection for the cello's plangent tenor range and by the increased textural possibilities offered by the extra cello. Unlike Boccherini in his quintets with two cellos, Schubert gave each of the instruments virtually equal prominence. In only a few other works, notably the G major Quartet, does Schubert derive a large-scale structure so cogently from the opening material, heard in the first movement as a deeply felt struggle between minor and major; in a masterly stroke of ambiguity, the apparent slow introduction here turns out to have been in the movement's basic Allegro tempo all along. The achingly beautiful cello duet that forms the intermediate stage of the three-keyed exposition derives much of its poetic effect from the reinterpreted G in the second cello that sinks flatwards to E♭. Perhaps the most astonishing feature of the movement is its range of textures (including liberal use of pizzicato), with the instruments often grouped into two pairs plus one single voice. Remarkably, the movement seems to expand the sonorities of chamber music rather than veering towards an orchestral style of writing.

The ethereal, disembodied melody of the Adagio creates an illusion of time suspended. Major–minor contrasts continue to colour the harmonic discourse at both the local and structural levels, the latter most evident in the abrupt juxtaposition of the *A* section in E major with the anguished *B* section in F minor. With the return of the *A* section haunted by distant echoes of the earthly struggles in the *B* section, it is not surprising that musicians such as the pianist Artur Rubinstein – not to mention the writer Thomas Mann – expressed a wish to die while listening to this movement. Extreme contrasts continue in the Scherzo, where the manic energy of the Scherzo itself provides a haunting foil for the wraithlike stillness of the D♭ trio, which, like the F minor episode of the Adagio, is placed a semitone above the movement's main tonality. For his finale Schubert took refuge in the Viennese dance music he had known since a child, all the while counterpoising the pronounced lilt of the main theme with *ppp* textures of the most transparent delicacy. In a bittersweet, disquieting ending that only Schubert could have conceived, the Quintet ends with the notes D♭–C, leaving the question of mode as ambiguous as in the opening chords of the first movement.

*(vii) Orchestral music.* Of all the genres in which Schubert worked, the one that interested his friends and supporters least was orchestral music. When Antonio Salieri reportedly said: 'He is a genius! He can write anything: songs, masses, string quartets ...' it is no accident that he omitted any mention of symphonic music. Along with Salieri, the Schubert circle, with its poets, playwrights, painters and philosophers, was far more involved with the more intimate forms of music-making, especially the lied. Nonetheless, Schubert's interest in composing for orchestra dates back to his mid-teens and dominated his deathbed. He began more symphonies (13) than Beethoven, and completed seven. Schubert's first six symphonies, most of them written for performance by a private orchestra which had grown out of the family string quartet, are apprentice works, full of ingratiating touches and, less frequently, genuine originality. It is worth remembering that at the age when Beethoven finished his First Symphony, Schubert had little over a year to live. Born at just the right moment to inherit the full symphonic flowering of Mozart and Haydn, as well as the intimidating assaults of Beethoven, Schubert took full advantage of his legacy. Although his first essay, an Allegro in D (D2*b*), calls, unusually, for trombones, his First Symphony (D82) adopts the formal outline and scoring of Haydn's second set of London symphonies: a slow introduction leading to a sonata-form Allegro, a spacious slow movement, a symphonic minuet in the tonic key of the work, and a lighter, scurrying finale that opens softly before a tutti explosion. Mozartian touches can be heard, especially in the slow movement with its echoes of the 'Prague' Symphony; but the reappearance of part of the slow introduction immediately before the first movement's recapitulation is an impressive and individual stroke. Although he may already have been familiar with Beethoven's first six symphonies, Schubert rarely betrayed a direct influence in these early works; one obvious exception is the use of the Eroica Symphony's 'Prometheus' theme in the opening movement of the First Symphony. From the syncopated, scampering thematic material of the opening Allegro, through the theme-and-variations slow movement and the off-tonic (C minor) minuet to the use of three distinct key centres in the exposition of the finale, the Second Symphony, in B♭ major (D125), displays considerably more nerve and ambition. The Third Symphony (in D, D200) looks back to no.1 in its tonality and its Mozartian patina, although the jaunty themes of the first movement, and the *buffo*-style finale, have a whiff of Rossini. Schubert's Fourth Symphony (in C minor, D417) betrays no influence of Beethoven's epic Fifth Symphony in the same key, harking instead back to Mozartian chromaticism. In spite of the title of 'Tragic' added by Schubert as an afterthought, the dominant moods are those of pathos and agitation rather than tragedy. The groping chromaticism of the slow introduction owes much to the opening of Mozart's 'Dissonance' Quartet; but the second group of the main Allegro gravitates to the submediant – a characteristically Schubertian stroke – and the movement ends nonchalantly in the major. Of the two major-mode inner movements, the A♭ Andante includes two troubled sections in the minor, while the minuet, in E♭ major, is disturbingly chromatic. The finale, which also moves to the submediant for the second group, recasts the recapitulation entirely in the major, although the effect is more colouristic than a true resolution of preceding conflicts.

The popularity of Schubert's Symphony no.5 in B♭ (D485) derives on the surface from its amiable themes (the first subject launched exquisitely by an in-tempo four-bar introduction) and transparent, chamber musical textures (the orchestra includes neither clarinets, trumpets nor drums). Its deeper appeal stems from its classical balance of thematic and structural elements. In the first movement Schubert abandons his hitherto usually perfunctory recapitulations for a genuine resolution, adding 16 new bars that prepare for the final cadence. The three remaining movements repeatedly invoke Haydn and, especially, Mozart: the slow movement, for instance, virtually quotes the theme of the minuet finale from



*13. Autograph sketches for the projected scherzo of Schubert's Symphony no.8 in B minor* D759 *('Unfinished') composed October 1822 (A-Wgm)*

Mozart's Violin Sonata in F, K377, while the minuet is clearly indebted to the G minor Symphony K550. Schubert's final youthful symphonic venture, the Sixth Symphony, in C (D589), suggests a composer looking for new directions but not sure where to strike out. There are pre-echoes of the 'Great' C major, but also the unmistakable influence of Rossini, one that also permeates the two overtures 'im italienischen Stile' composed by Schubert at the same period as the symphony.

Written within just over four years of each other, the first six symphonies portray a gifted apprentice largely content to embellish – with a dash of Rossini and his own more relaxed phrase structure – the exalted legacy of Haydn, Mozart and, to a lesser degree, Beethoven. During the years 1818–22 he strove to evolve a more individual, subjective conception of the four-movement sonata ideal; and his struggles are betrayed by the fact that all of the symphonies he began at this period remained torsos. Sketches for the outer movements of a symphony in D (D615, May 1818) were abandoned, in spite of promising ideas. Some two years later a more ambitious symphonic project, also in D (D708*a*), suffered the same fate, although extensive piano score sketches for four movements reveal some original ideas, including a daring choice of the key of the tritone (A♭ major) for the second group in the first movement. The following year, 1821, Schubert completed a draft of a symphony in E (D729) that finally makes a decisive break with Haydn and Mozart. Following a bold minor-mode introduction to the first movement, Schubert eschews the repeat of the exposition. Three of the movements employ his characteristic three-key exposition, and the thematic structure is highly unified. Yet Schubert's full scoring (for an orchestra including trombones and four horns) of less than a third of the opening movement betrays his dissatisfaction with a work that was quickly abandoned, although its completion has proved irresistible to conductors and scholars from Weingartner onwards.

For all these promising efforts, nothing really prepares us for the mournful rise and fall of the bass theme that opens the famous 'Unfinished' Symphony (D759). Unlike his previous symphonic attempts, Schubert fully orchestrated the first two movements, together with part of the Scherzo (fig.13). Orchestral works in B minor were almost unheard of in 1822; and originality informs every aspect of the work. The startling move to the submediant, G major, is accomplished with shattering swiftness. The soaring cello theme that follows and its syncopated accompaniment, are treated at length in the latter part of the exposition; the development works the opening theme to a pitch of almost hysterical anguish before recalling the syncopated accompaniment in isolation from the cello melody – an effect of indescribable poignancy. At the start of the recapitulation the main theme is withheld in order to enhance the dramatic force of its reappearance in the coda. With its towering climaxes, its subjective, almost confessional, tone and its extreme contrasts between violence and lyrical pathos this movement is unprecedented in the symphonic literature.

In the E major Andante con moto Schubert uses a familiar structural pattern (*ABABA*) to uniquely poetic ends, from the assuaging opening theme, exquisitely shared between horns, strings and woodwind, through the haunting clarinet and oboe melody over a syncopated accompaniment (shades of the first movement) and the volcanic tutti explosions, to the coda, with its miraculous harmonic sleights-of-hand. Nowadays Schubert's two completed movements are sometimes performed with an orchestral completion of the Scherzo and, as a finale, the imposing B minor Entr'acte from *Rosamunde*, which makes at least a plausible conclusion.

Having failed to complete four successive symphonies Schubert might have given up on symphonic ventures. Yet Schubert's travels in Upper Austria in the summer of 1825 seem to have unleashed an astonishing creative energy and optimism that found expression in the 'Great' C major Symphony (D944). Few works have such unquenchable rhythmic vitality or seem more expressive of their direct surroundings, from the opening horn call which returns as a triumphant apotheosis in the coda, to

the brisk step of the stoical, marchlike Andante con moto, from the joyous *alfresco* dance of the vast sonata-form Scherzo, saturated by its opening motif, to the surging triplets of the gargantuan finale. Having found his symphonic voice – a voice at once lyrical, colouristic and expansive – Schubert was understandably eager to undertake more symphonic projects. The so-called Symphony no.10 (D936*a*) was the principal work to occupy the composer on his deathbed. He lived long enough to sketch a three-movement work in which the last movement was apparently to combine the function of scherzo and finale. The first movement exhibits structural gaps that challenge any projected completion. Like the 'Unfinished' of six years earlier, the first movement includes a second group whose lyrical main theme forms the movement's emotional and structural centre – so much so that the development opens with a slowed version of it. The last revisions appear to have been made in the remarkable slow movement (again in B minor!), which has an uncanny foretaste of Mahler. As perhaps the last music Schubert composed, its mingled serenity and sense of loss may have grown out of his acceptance of his own fate. Originally labelled 'Scherzo', the third movement soon developed into a kind of contrapuntal rondo, sporting fugato, canon, double counterpoint, and even augmentation, all testimony to Schubert's renewed contrapuntal studies in the last weeks of his life.

*(viii) Schubert's style and influence.* 19th- and earlier 20th-century commentators struggled to define Schubert's style, confining their arguments largely to whether he fitted more into a Viennese Classical or a Romantic mould. In practice, Schubert borrowed freely from the traditions of Haydn, Mozart and, eventually, Beethoven while simultaneously developing his own strategies to new, subjectively expressive ends. Perhaps most significant here was Schubert's extension of the polarized tonic–dominant Classical harmonic discourse to a full range of flat-side relationships – subdominant, flat mediant, submediant and, especially, flat submediant. With its flat-side staging posts, the well-documented three-key exposition attenuated the pull of the dominant. Though Schubert was by no means the inventor of this strategy (well-known precedents include the first movement of Beethoven's Waldstein Sonata), he raised it to extraordinary levels of subtlety. Along with this came both a blurring and an intensified colouristic use of the major–minor modal system. In its simplest form this might involve converting a major-mode theme into the minor (an extension of Mozart's practice), or it might involve a systematic rhetoric of ambiguity, as in the first movement of the C major Quintet. If Schubert's use of rhythm has received less attention, its generally looser, post-Classical structure proved eminently capable of supporting the arching melodic periods for which he is justly known. Although Schubert's melodic gift has long been celebrated, it resists generalization. But his characteristic fingerprints include a predilection for themes that revolve around the mediant, that move mostly by steps but are defined by a telling leap, in which each phrase carries the impetus for the next, and in which closure (often on to the tonic) is delayed until the last possible moment.

In line with this broadened expressive range, Schubert's style can best be understood as a series of four discrete styles. There is first of all the openly popular manner, captured in works like the Octet (D803), songs from *Die schöne Müllerin* and the 'Trout' Quintet. Schubert's popular tone is even more pervasive than Mozart's, surfacing in substantial as well as occasional genres. Counterpoised to this is what might be called the ambitious style – works (and passages) that openly declare their complexity. While weighted towards the last half of Schubert's career, they include works from every genre in which he worked. The late symphonies, masses, string quartets and piano sonatas contain only the most obvious examples. An extension of the ambitious style is the learned style, found primarily in contrapuntal passages ranging from the elaborate palindrone in *Die Zauberharfe*, the mirror counterpoint in the 'Wanderer' Fantasy, the extended fugal passages in both late masses, to the quasi-fugal writing in the F minor Fantasy for piano duet (D940). Finally, Schubert penned passages that can only be described (albeit unhistorically) as avant garde. These include music best described as 'unhinged', such as that in the slow movements of the G major Quartet and the A major Piano Sonata (D959), or the so-called *Lebensstürme* for piano duet. But they also include the Wagnerian pre-echoes in *Lazarus* and the Count's recitative (no.2) in *Der Graf von Gleichen*, or the Mahlerian premonitions in the Andante of Symphony no.10.

Schubert's direct influence on the course of 19th-century music arguably exceeded that of Beethoven. That, like Beethoven, he exercised no influence over opera, the dominant form of public music for the duration of the century, does not diminish his contribution. The flood of lieder by composers such as Franz, Mendelssohn, Schumann, Brahms, Wolf and Mahler are quite unimaginable without the extraordinary precedent of Schubert. Of these, it was perhaps Wolf who came closest to replicating the vast emotional range of Schubert. While Schubert's writing for piano was less obviously innovative than that of Chopin, Schumann and Liszt, its influence was by no means neglible. The ability to exploit and extend the singing qualities of the Viennese piano, the wealth of innovative accompanimental textures, the formal experimentation, and the cultivation of new single-movement genres, including miniatures such as the *Moments musicaux*, were all to leave their mark on subsequent generations. While the only mature symphony of Schubert's known between 1839 and 1868 was the 'Great' C major, its impact on Schumann, Mendelssohn and, much later, Brahms and Mahler (who also knew the 'Unfinished') was profound. It is hard to imagine Brahms at all without the example of Schubert. Mahler's sense of spacious Austrian countryside draws directly from the Schubert of the 'Great' C major. The gradual publication of Schubert's works throughout the 19th century meant that new discoveries were constantly being made, affording numerous opportunities for influence. These cropped up in unexpected places: the harmonic vocabulary of the King of Ragtime, Scott Joplin, is lifted in almost textbook fashion directly from Schubert, while unmistakable Schubertian gestures such as the ubiquitous flat sixth chord pop up in, say, the Beatles' *I saw her standing there*. Indeed, the very language of musical theatre, from Siegmund Romberg to Andrew Lloyd Webber, is saturated with Schubertian melodic and harmonic syntax.

## WORKS

Editions: *Franz Schuberts Werke: Kritisch durchgesehene Gesamtausgabe*, ed. E. Mandyczewski, J. Brahms and others (Leipzig, 1884–97/*R*) [SW, ser./vol.,p.; Rb – Revisionsbericht]

*Franz Schubert: Neue Ausgabe sämtlicher Werke*, ed. W. Dürr, A. Feil, C. Landon and others (Kassel, 1964–) [NSA, ser./vol.]

Theatrical texts: *Franz Schubert: Bühnenwerke: kritische Gesamtausgabe der Texte*, ed. C. Pollack (Tutzing, 1988) [P, p.nos.]

Items are ordered by D number as enumerated in W. Dürr, A. Feil, C. Landon and others: *Franz Schubert: Thematisches Verzeichnis seiner Werke in chronologischer Folge von Otto Erich Deutsch*, Neue Ausgabe sämtlicher Werke, viii/4 (Kassel, 1978); where, exceptionally, numbers have been changed in this edition, a cross-reference is given. Numbers in parentheses following a title refer to separate settings of the same text.

### THEATRICAL

*first performed in Vienna unless otherwise stated*

| *D* | *Title* | *Genre, acts* | *Librettist* | *Composed* | *First performance* | *Published* | *SW; NSA; P* |
|---|---|---|---|---|---|---|---|
| 11, 966 | Der Spiegelritter | Spl, 3; only ov. and most of Act 1 complete | A. von Kotzebue | Dec 1811 – late 1812 or early 1813 | Swiss Radio, 11 Dec 1949 | 1893 | xxi/1, 1, xv/7, 107; ii/11; 357–415 |
| 84 | Des Teufels Lustschloss [1st version] | Zauberoper, 3 | Kotzebue | 30 Oct 1813 – 15 May 1814 | Musikvereinsaal, 12 Dec 1879 (as pubd in 1888) | 1888 | xv/1; ii/1*a*; 15–74 |
| | [2nd version] | | | completed 22 Oct 1814 | | 1990 | —; ii/1*b* |
| 137 | Adrast [ov., see also ORCHESTRAL, 648] | Oper, 2 or 3; unfinished | J. Mayrhofer | ?late 1819 – early 1820 | Redoutensaal, 13 Dec 1868 | 1893 | xv/7, 315; ii/11; 417–32 |
| 190 | Der vierjährige Posten | Spl, 1 | T. Körner | 8–19 May 1815 | Dresden, 23 Sept 1896 | 1888 | xv/2, 1; ii/2; 75–91 |
| 220 | Fernando | Spl, 1 | A. Stadler | June – 9 July 1815 | 13 April 1907 | 1888 | xv/2, 109; ii/2; 93–116 |
| 239 | Claudine von Villa Bella | Spl, 3; only ov. and Act 1 survive | J.W. von Goethe | begun 26 July 1815 | Gemeindehaus Wieden, 26 April 1913 | 1893 | xv/7, 1; ii/12; 433–92 |
| 326 | Die Freunde von Salamanka | komisches Spl, 2 | Mayrhofer | 18 Nov – 31 Dec 1815 (?early 1816) | Halle, 6 May 1928 | 1888 | xv/2, 169; ii/3; 117–45 |
| 435 | Die Bürgschaft | Oper, 3; Acts 1 and 2 only | | 2 May 1816 – ?late sum. 1816 | 7 March 1908 | 1893 | xv/7, 201; ii/12; 493–508 |
| 644 | Die Zauberharfe | Zauberspiel mit Musik (melodrama), 3 | G. von Hofmann | ?May–Aug 1820 | An der Wien, 19 Aug 1820 | 1891 | xv/4, 1; ii/4, 3; 147–64 |
| 647 | Die Zwillingsbrüder | Posse, 1 | Hofmann, after *Les deux Valentins* | ?Dec 1818 – Jan 1819 | Kärntnertor, 14 June 1820 | 1889 | xv/3, 1; ii/5; 165–96 |
| 701 | Sacontala [Sakuntala] | Oper, 3, sketches for Acts 1 and 2 only | J.P. Neumann, after Kalidasa | Oct 1820 – early 1821 | 12 June 1971 | — | —; ii/13; 531–54 |
| 723 | Duet and aria for Herold's Das Zauber-glöckchen (La clochette) | | E.G.M. Théaulon de Lambert, trans. F. Treitsche | spr. 1821 | Kärntnertor, 20 June 1821 | 1893 | xv/7, 365; ii/14; 267-31 |
| 732 | Alfonso und Estrella | Oper, 3 | F. von Schober | 20 Sept 1821 – 27 Feb 1822 | Weimar, Hof, 24 June 1854 | 1892 | ov. xv/4; xv/5, 1; ii/6; 197–244 |
| 787 | Die Verschworenen (Der häusliche Krieg) | Spl, 1 | I.F. Castelli, after Aristophanes: *Lysistrata* and *Ecclesiazusae* | ?late 1822 – April 1823 | Frankfurt, 29 Aug 1861 (concert perf., Vienna, Musikvereinsaal, 1 March 1861) | 1889 | xv/3, 113; ii/7; 245–83 |
| 791 | Rüdiger | Oper, sketches for nos.1–2 only | ?I. von Mosel | begun May 1823 | Redoutensaal, 5 Jan 1868 | 1867 | —; ii/14; 555–9 |
| 796 | Fierrabras | heroisch-romantische Oper, 3 | J. Kupelwieser, after J.G.G. Büsching and F.H. von der Hagen's story in *Buch der Liebe* (1809), and F. de la Motte Fouqué: *Eginhard und Emma* (1811) | 25 May – 2 Oct 1823 | Karlsruhe, Grossherzögliches Hof, 9 Feb 1897 | 1886 | xv/6, 1; ii/8; 285–346 |
| 797 | Rosamunde, Fürstin von Zypern | incid music to romantic play, 4 | H. von Chézy | aut. 1823 | An der Wien, 20 Dec 1823 | 1891 | xv/4, 345; ii/9; 347–53 |

| D | Title | Genre, acts | Librettist | Composed | First performance | Published | SW; NSA; P |
|---|---|---|---|---|---|---|---|
| 918 | Der Graf von Gleichen | romantische Oper, 2, sketches only | E. von Bauernfeld | 19 June 1827–1828 | — | (Tutzing, 1988) [facs.] | —; ii/14; 561–615 |
| 966 | [see 11 above] | orch interlude to 11/3, frag. | | | | | |
| 981 | Der Minnesänger | Oper, unfinished, lost | — | — | — | — | — |
| 982 | [Sophie] | Oper, sketches, 3 nos. only | — | ?spr. 1821 | — | — | —; ii/14; 617–22 |

SACRED

| D | Title | Forces | Composed | Published | SW; NSA |
|---|---|---|---|---|---|
| 24e | Mass, ?F, frag. | SATB, orch, org | ?1812 | — | —; i/5 |
| 27 | Salve regina, F | S, orch, org | 28 June 1812 | 1928 | —; i/8 |
| 31 | Kyrie, d | S, T, SATB, orch, org | 25 Sept 1812 | 1888 | xiv, 175; i/5 |
| 45 | Kyrie, B♭ | SATB | 1 March 1813 | 1888 | xiv, 226; i/5 |
| 49 | Kyrie, d | S, A, T, B, SATB, orch | April 1813 | 1888 | xiv, 189; i/5 |
| 56 | Santus, canon with coda, B♭ | 3vv | 21 April 1813 | 1892 | xix, 89; i/8 |
| 66 | Kyrie, F | SATB, orch, org | 12 May 1813 | 1888 | xiv, 203; i/5 |
| 71a | Alleluja, F, canon | 3vv | ?July 1813 | 1956 | —; i/8 |
| 105 | Mass no.1, F [see also 185] | S, S, A, T, T, B, SATB, orch, org | 17 May – 22 July 1814 | 1856 | xiii/1, 1; i/1 |
| 106 | Salve regina, B♭ | T, orch, org | 28 June – 1 July 1814 | 1888 | xiv, 47; i/8 |
| 136 | Offertory: Totus in corde langueo, C | S/T, cl/vn, orch, org | ?1815 | 1825, op.46 | xiv, 1; i/8 |
| 167 | Mass no.2, G | S, T, B, SATB, str, org | 2–7 March 1815 | 1846 | xiii/1, 121; i/1 |
| 175 | Stabat mater, g | SATB, orch, org | 4–6 April 1815 | 1888 | xiv, 101; i/8 |
| 181 | Offertory: Tres sunt, a | SATB, orch, org | 10–11 April 1815 | 1888 | xiv, 23; i/8 |
| 184 | Gradual: Benedictus es, Domine, C | SATB, orch, org | 15–17 April 1815 | *c*1843, op.150 | xiv, 29; i/8 |
| 185 | Dona nobis pacem, F [alternative movt for 105] | B, SATB, orch, org | 25–6 April 1815 | 1887 | xiii/1, 931; i/1 |
| 223 | Salve regina (Offertorium), F | S, orch, org | | | |
| | version a | | 5 July 1815 | — | —; i/8 |
| | version b | | 28 Jan 1823 | 1825, op.47 | xiv, 9; i/8 |
| 324 | Mass no.3, B♭ | S, A, T, B, SATB, orch, org | begun 11 Nov 1815 | *c*1837, op.141 | xiii/1, 157; i/2 |
| 379 | Deutsches Salve regina (Hymne an die heilige Mutter Gottes), F | SATB, org | 21 Feb 1816 | 1859 | xiv, 215; i/8 |
| 383 | Stabat mater (orat), F/f | S, T, B, SATB, orch | begun 28 Feb 1816 | 1888 | xiv, 109; i/7 |
| 386 | Salve regina, B♭ | SATB | early 1816 | 1833 | xiv, 224; i/8 |
| 452 | Mass no.4, C [see also 961] | S, A, T, B, SATB, orch, org | June–July 1816 | 1825, op.48 | xiii/1, 209; i/2 |
| 453 | Requiem, c, frag. | SATB, orch | July 1816 | — | —; i/5 |
| 460 | Tantum ergo, C | S, SATB, orch, org | Aug 1816 | 1888 | xiv, 39; i/8 |
| 461 | Tantum ergo, C | S, A, T, B, SATB, orch | Aug 1816 | 1935 | —; i/8 |
| 486 | Magnificat, C | S, A, T, B, SATB, orch, org | 15 Sept 1815 | 1888 | xiv, 77; i/8 |
| 488 | Auguste jam coelestium, G | S, T, orch | Oct 1816 | 1888 | xiv, 59; i/8 |
| 607 | Evangelium Johannis VI, E | 1v, bc | 1818 | 1920 | —; i/8 |
| 621 | Deutsches Requiem (Deutsche Trauermesse), g | S, A, T, B, SATB, org | Aug 1818 | 1826 | —; i/6 |
| 676 | Salve regina (Offertorium), A | S, str | Nov 1819 | 1845, op.153 | xiv, 17; i/8 |
| 678 | Mass no.5, A♭ | S, A, T, B, SATB, orch, org | Nov 1819 – Sept 1822 | | |
| | version a | | | 1875 | —; i/3 |
| | version b | | | 1887 | xiii/2, 1; i/3 |
| 696 | 6 antiphons for Palm Sunday: Hosanna filio David; In monte Oliveti; Sanctus, sanctus, sanctus; Pueri hebraeorum; Cum angelis et pueris; Ingrediente Domino | SATB | March 1820 | 1829, op.113 | xiv, 218; i/8 |
| 730 | Tantum ergo, B♭ | S, A, T, B, SATB, orch, org | 16 Aug 1821 | 1926 | —; i/8 |
| 739 | Tantum ergo, C | SATB, orch, org | 1814 | 1825, op.45 | xiv, 37; i/8 |
| 750 | Tantum ergo, D | SATB, orch, org | 20 March 1822 | 1888 | xiv, 43; i/8 |
| 755 | Kyrie, a, sketch | S, A, T, B, SATB, str, org | May 1822 | — | —; i/5 |
| 811 | Salve regina, C | TTBB | April 1824 | 1850, op.149 | xiv, 220; i/8 |
| 872 | Deutsche Messe | | late sum. 1827 | | |
| | version a | SATB, org | | — | —; i/6 |
| | version b | SATB, orch, org | | 1870 | xiii/2, 325; i/6 |
| | Appx: Das Gebet des Herrn | | | 1845 | xiii/2, 340; i/6 |
| 950 | Mass no.6, E♭ | S, A, T, B, SATB, orch | begun June 1828 | 1865 | xiii/2, 167; i/4 |
| 961 | Benedictus, a [alternative movt for 452] | S, A, T, B, SATB, orch, org | Oct 1828 | 1829 | xiii/1, 247; i/2 |

| D | Title | Forces | Composed | Published | SW; NSA |
|---|---|---|---|---|---|
| 962 | Tantum ergo, E♭ | S, A, T, B, SATB, orch | Oct 1828 | 1890 | xiv, 227, xxi, 269; i/8 |
| 963 | Offertory: Intende voci, B♭ | T, SATB, orch | Oct 1828 | 1890 | xxi, 277; i/8 |
| 992 | [sketches for 383] | | | | |

MIXED VOICES

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| D | Title | Forces | Text | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|
| 17 | Quell'innocente figlio | | P. Metastasio | c1812 | | —; viii/2 |
| | version 3 | S, A, T | | | 1940 | |
| | version 4 | S, A, T, B | | | 1940 | |
| | version 5 | S, A, T | | | 1940 | |
| | version 6 | S, A, T | | | 1940 | |
| | version 7 | S, A, T, B | | | — | |
| | version 8 | S, A, T, B | | | 1940 | |
| | version 9 | S, A, T, B | | | 1940 | |
| 33 | Entra l'uomo allor che nasce | | Metastasio | Sept–Oct 1812 | 1940 | —; viii/2 |
| | version 3 | S, A, T | | | | |
| | version 4 | S, A, T, B | | | | |
| | version 5 | S, A, T, B | | | | |
| | version 6 | S, A, T, B | | | | |
| 34 | Te solo adoro | S, A, T, B | Metastasio | 5 Nov 1812 | 1940 | —; viii/2 |
| 35 | Serbate, o dei custodi | | Metastasio | Oct 1812 | 1940 | —; viii/2 |
| | version 1 | S, A, T, B | | | | |
| | version 2 | SATB | | | | |
| 47 | Dithyrambe (Der Besuch), frag. | T, B, SATB, pf | F. von Schiller | 29 March 1813 | — | —; ii |
| 168 | Nun lasst uns den Leib begraben (Begräbnislied) | SATB, pf | F.G. Klopstock | 9 March 1815 | 1872 | xvii, 241; ii |
| 168a | Osterlied [formerly 987] | SATB, pf | Klopstock | 9 March 1815 | 1872 | xvii, 244; ii |
| 232 | Hymne an den Unendlichen | SATB, pf | Schiller | 11 July 1815 | 1829, op.112/3 | xvii, 167; ii |
| 294 | Namensfeier für Franz Michael Vierthaler (Gratulations Kantate) | S, T, B, STB, orch | | 27 Sept 1815 | 1892 | xvii, 142; i |
| 329a | Das Grab (1), sketch | SATB | J.G. von Salis-Seewis | ?28 Dec 1815 | — | —; ii |
| 439 | An die Sonne | SATB, pf | J.P. Uz | June 1816 | 1872 | xvii, 218; ii |
| 440 | Chor der Engel | SATB | Goethe | June 1816 | 1839 | xvii, 245; ii |
| 451 | Prometheus (cant.), lost | S, B, chorus, orch | P. Dräxler von Carin | 17 June 1816 | — | — |
| 472 | Kantate zu Ehren von Josef Spendou | 2 S, B, SATB, orch | J. Hoheisel | Sept 1816 | 1830, op.128 | xvii, 109; i |
| 609 | Die Geselligkeit (Lebenslust) | SATB, pf | J.K. Unger | Jan 1818 | 1872 | xvii, 225; ii |
| 642 | Viel tausend Sterne prangen | SATB, pf | A.G. Eberhard | ?1812 | 1937 | —; ii |
| 643a | Das Grab (5) | SATB | Salis-Seewis | 1819 | 1972 | —; ii |
| 665 | Im traulichen Kreise [part of 609] | | | | | |
| 666 | Kantate zum Geburtstag des Sängers Johann Michael Vogl (Der Frühlingsmorgen) | STB, pf | A. Stadler | 10 Aug 1819 | 1849, op.158 | xix, 37; ii |
| 689 | Lazarus, oder Die Feier der Auferstehung (orat, 3), only 1st act and part of 2nd complete | 3 S, 2 T, B, SATB, orch | A.H. Niemeyer | Feb 1820 | 1865 | xvii, 1; ii/10 |
| 748 | Am Geburtstag des Kaisers (cant.) | S, A, T, B, SATB, orch | J.L.F. von Deinhardstein | Jan 1822 | 1822; 1849 as op.157 | xvii, 138; ii |
| 763 | Des Tages Weihe | SATB, pf | | 22 Nov 1822 | 1842, op.146 | xvii, 212; ii |
| 815 | Gebet | SATB, pf | F. de la Motte Fouqué | Sept 1824 | 1840, op.139 | xvii, 198; ii |
| 826 | Der Tanz | SATB, pf | ? K. Schnitzer von Mecrau | early 1828 | 1892 | xvii, 228; ii |
| 875a | Die Allmacht (2), sketch | SATB, pf | J.L. Pyrker von Felsö-Eör | Jan 1826 | — | —; ii |
| 920 | Ständchen<br>version a [for version b see FEMALE OR UNSPECIFIED VOICES] [formerly 921] | A, TTBB, pf | F. Grillparzer | July 1827 | 1891 | xvi, 108; iii |
| 930 | Der Hochzeitsbraten | S, T, B, pf | F. von Schober | Nov 1827 | 1829, op.104 | xix, 14; ii |
| 936 | Kantate für Irene Kiesewetter | 2 T, 2 B, SATB, pf 4 hands | anon. It. text | 26 Dec 1827 | 1892 | xvii, 231; ii |
| 942 | Mirjams Siegesgesang | S, SATB, pf | Grillparzer | March 1828 | c1839, op.136 | xvii, 170; ii |
| 953 | Der 92. Psalm: Lied für den Sabbath | S, A, T, Bar, B, SATB | Heb. text | July 1828 | 1841 | xvii, 247; ii |
| 954 | Glaube, Hoffnung und Liebe | 2 T, 2 B, SATB, wind inst/pf | F. Reil | Aug 1828 | 1828 | xvii, 152; i, ii |
| 985 | Gott im Ungewitter | SATB, pf | Uz | ?1827 | 1829, op.112/1 | xvii, 156; ii |
| 986 | Gott der Weltschöpfer | SATB, pf | Uz | ?1827 | 1829, op.112/2 | xvii, 164; ii |

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|---|---|---|---|---|---|---|
| 987 | Osterlied [see 168a] | | | | | |

MALE VOICES

*NSA numbers refer to volume and page in series 3*

| D | Title | Forces | Text | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|
| 37 | Die Advokaten [based on a previous setting by Anton Fischer] | TTB, pf | Baron Engelhart | 25–7 Dec 1812 | 1827, op.74 | xix, 2; iii |
| 38 | Totengräberlied (1) | TTB | L.C.H. Hölty | ?1813 | 1892 | xix, 76; iv, 3 |
| 43 | Dreifach ist der Schritt der Zeit (1) | TTB | F. von Schiller | 8 July 1813 | 1897 | xxi, 337; iv, 4 |
| 51 | Unendliche Freude (1) | TTB | Schiller | 15 April 1813 | 1897 | xxi, 330; iv, 8 |
| 53 | Vorüber die stöhnende Klage | TTB | Schiller | 18 April 1813 | 1892 | xix, 61; iv, 10 |
| 54 | Unendliche Freude (2), canon | BBB/TTB | Schiller | 19 April 1813 | 1873 | xix, 78; iv, 12 |
| 55 | Selig durch die Liebe | TTB | Schiller | 21 April 1813 | 1892 | xix, 67; iv, 14 |
| 57 | Hier strecket der wallende Pilger | TTB | Schiller | 29 April 1813 | 1897 | xxi, 331; iv, 15 |
| 58 | Dessen Fahne Donnerstürme wallte | TTB | Schiller | May 1813 | 1892 | xix, 63; iv, 18 |
| 60 | Hier umarmen sich getreue Gatten | TTB | Schiller | 3 Oct 1813 | 1892 | xix, 65; iv, 33 |
| 62 | Thronend auf erhabnem Sitz | TTB | Schiller | 9 May 1813 | 1956 | xxi, 334; iv, 22 |
| 63 | Wer die steile Sternenbahn | TTB | Schiller | 10 May 1813 | 1892 | xix, 68; iv, 24 |
| 64 | Majestätsche Sonnenrosse | TTB | Schiller | 10 May 1813 | 1897 | xxi, 335; iv, 26 |
| 65 | Schmerz verzerret ihr Gesicht, canon, sketch | TTB | Schiller | 11 May 1813 | 1892 | xix, 94; iv, 180 |
| 67 | Frisch atmet des Morgens lebendiger Hauch | TTB | Schiller | 15 May 1813 | 1897 | xxi, 335; iv, 27 |
| 70 | Dreifach ist der Schritt der Zeit (Ewig still steht die Vergangenheit) (3), canon | TTB | Schiller | 8 July 1813 | 1928 | —; iv, 177 |
| 71 | Die zwei Tugendwege | TTB | Schiller | 15 July 1813 | 1892 | xix, 69; iv, 32 |
| 75 | Trinklied (Freunde, sammelt euch im Kreise) | B, TTB, pf | F. Schäffer | 29 Aug 1813 | 1850 | xvi, 128; iii |
| 80 | Zur Namensfeier meines Vaters | TTB, gui | F. Schubert | 27 Sept 1813 | 1892 | xix, 48; iii |
| 88 | Verschwunden sind die Schmerzen, canon | TTB | Schubert | 15 Nov 1813 | 1892 | xix, 77; iv, 35 |
| 110 | Wer ist gross? | B, TTBB, orch | | 24–5 July 1814 | 1891 | xvi, 205; i |
| 129 | Mailied (Grüner wird die Au) (1) | TTB | Hölty | c1815 | 1892 | xix, 72; iv, 37 |
| 132 | Lied beim Rundetanz, 1 part only | ? TTB/TTBB | J.G. von Salis-Seewis | 1815 or 1816 | 1974 | —; iv, 177 |
| 133 | Lied im Freien, 1 part only | ? TTB/TTBB | Salis-Seewis | 1815 or 1816 | 1974 | —; iv, 178 |
| 140 | Klage um Ali Bey (1) | TTB, ?pf | M. Claudius | 1815 | 1850 | xviii, 32 |
| 147 | Bardengesang | TTB | Ossian, trans. E. de Harold | 20 Jan 1816 | 1892 | xix, 70; iv, 42 |
| 148 | Trinklied (Brüder! unser Erdenwallen) | T, TTB, pf | I.F. Castelli | Feb 1815 | 1830, op.131/2 | xix, 59; iii |
| 236 | Das Abendrot | TTB, pf | L. Kosegarten | 20 July 1815 | 1892 | xix, 57; ii |
| 242 | Trinklied im Winter | TTB | Hölty | ?Aug 1815 | 1892 | xix, 74; iv, 48 |
| 243 | Frühlingslied (Die Luft ist blau) | TTB | Hölty | ?Aug 1815 | 1892 | xix, 75; iv, 50 |
| 267 | Trinklied (Auf! jeder sei nun froh) | TTBB, pf | | 25 Aug 1815 | 1872 | xvi, 131; iii |
| 268 | Bergknappenlied | TTBB, pf | | 25 Aug 1815 | 1872 | xvi, 133; iii |
| 269 | Das Leben version a [for version b see FEMALE OR UNSPECIFIED VOICES] | TBB, pf | J.C. Wannovius | Aug 1815 | — | —; iii |
| 277 | Punschlied (Vier Elemente, innig gesellt) | TTB, pf | Schiller | 29 Aug 1815 | 1892 | xix, 58; iii |
| 330 | Das Grab (2) version b [for version a see SONGS] | 4 vv, pf | Salis-Seewis | 28 Dec 1815 | 1895 | xx/3, 231; iii |
| 331 | Der Entfernten (1) | TTBB | Salis-Seewis | c1816 | 1866 | xvi, 194; iv, 56 |
| 337 | Die Einsiedelei (1) | TTBB | Salis-Seewis | c1816 | c1860 | xvi, 195; iv, 58 |
| 338 | An den Frühling (2) | TTBB | Schiller | c1816 | 1891 | xvi, 196; iv, 60 |
| 339 | Amors Macht, 1 part only | ? TTB/TTBB | F. von Matthisson | 1815 or 1816 | 1974 | —; iv, 178 |
| 340 | Badelied, T2 only | ? TTB/TTBB | Matthisson | 1815 or 1816 | 1974 | —; iv, 178 |
| 341 | Sylphen, T2 only | ? TTB/TTBB | Matthisson | 1815 or 1816 | 1974 | —; iv, 179 |
| 356 | Trinklied (Funkelnd im Becher) | TTBB, lost pf acc. | | 1816 | 1844 | —; iii |
| 364 | Fischerlied (2) | TTBB | Salis-Seewis | c1816–17 | 1897 | xxi, 320; iv, 63 |
| 377 | Das Grab (3) | TTBB, pf | Salis-Seewis | 11 Feb 1816 | 1872 | xx/4, 6; iii |
| 387 | Die Schlacht (2), sketch | solo vv, chorus, pf | Schiller | March 1816 | 1897 | xxi, 341; ii |
| 407 | Beitrag zur fünfzig jährigen Jubelfeier des Herrn Salieri, [no.1 also in version for TTB, see 441] | T, TTBB, pf | Schubert | by 16 June 1816 | 1891–2 | xvi, 211; iii |
| 422 | Naturgenuss (2) | TTBB, pf | Matthisson | ?1822 | 1823, op.16/2 | xvi, 76; iii |
| 423 | Andenken (Ich denke dein, wenn durch den Hain) (2) | TTB | Matthisson | May 1816 | 1927 | —; iv, 66 |
| 424 | Erinnerungen (Am Seegestad) (2) | TTB | Matthisson | May 1816 | 1927 | —; iv, 68 |
| 425 | Lebensbild, lost | TTB | | May 1816 | — | — |
| 426 | Trinklied (Herr Bacchus ist ein braver Mann), lost | TTB | | May 1816 | — | — |
| 427 | Trinklied im Mai | TTB | Hölty | May 1816 | 1892 | xix, 73; iv, 70 |

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|---|---|---|---|---|---|---|
| 428 | Widerhall (Auf ewig dein) | TTB | Matthisson | May 1816 | 1927 | —; iv, 73 |
| 441 | [TTB version of 407/1] | TTB, pf | Schubert | by 16 June 1816 | 1892 | xix, 53; iii |
| 494 | Der Geistertanz (4) | TTBBB | Matthisson | Nov 1816 | 1871 | xvi, 173; iv, 77 |
| 513 | La pastorella al prato (1) | TTBB, pf | C. Goldoni | ?1817 | 1891 | xvi, 134; iii |
| 538 | Gesang der Geister über den Wassern (2) | TTBB | Goethe | March 1817 | 1891 | xvi, 175; iv, 81 |
| 569 | Das Grab (4) | unison vv, pf | Salis-Seewis | June 1817 | 1895 | xx/5, 122; iii |
| 572 | Lied im Freien | TTBB | Salis-Seewis | July 1817 | 1872 | xvi, 180; iv, 89 |
| 598 | Das Dörfchen | | G. A. Bürger | | | |
| | version a, sketch | TTBB | | Dec 1817 | 1891 | xvi, 223; iii |
| | version b [formerly 641] | TTBB, pf | | 1818 | 1822, op.11/1 | xvi, 41; iii |
| 635 | Leise, leise lasst uns singen | TTBB | | c1819 | 1906–7 | —; iv, 97 |
| 641 | Das Dörfchen [see 598] | | | | | |
| 656 | Sehnsucht (Nur wer die Sehnsucht kennt) (4) | TTBBB | Goethe | April 1819 | 1867 | xvi, 185; iv, 98 |
| 657 | Ruhe, schönstes Glück der Erde | TTBB | | April 1819 | 1871 | xvi, 187; iv, 102 |
| 704 | Gesang der Geister über den Wassern [see 714] | | | | | |
| 705 | Gesang der Geister über den Wassern (3), sketch | TTBB, pf | Goethe | Dec 1820 | 1897 | xxi, 313; iii |
| 709 | Frühlingsgesang (1) | TTBB | F. von Schober | before April 1822 | 1891 | xvi, 169; iv, 106 |
| 710 | Im Gegenwärtigen Vergangenes | TTBB, pf | Goethe | ?March 1821 | 1849 | xvi, 119; iii |
| 714 | Gesang der Geister über den Wassern (4) | | Goethe | | | |
| | version a, sketch [formerly 704] | TTTTBBBB, 2 va, 2 vc, db | | Dec 1820 | 1891 | xvi, 215; i |
| | version b | TTTTBBBB, 2 va, 2 vc, db | | Feb 1821 | 1858, op.167 | xvi, 24; i |
| 724 | Die Nachtigall | TTBB, pf | J.K. Unger | by April 1821 | 1822, op.11/2 | xvi, 50; iii |
| 740 | Frühlingsgesang (2) | TTBB, pf | Schober | Jan–April 1822 | 1823, op.16/1 | xvi, 65; iii |
| 747 | Geist der Liebe (Der Abend schleiert Flur und Hain) (2) | TTBB, pf | Matthisson | Jan 1822 | 1822, op.11/3 | xvi, 59; iii |
| 778b | Ich hab in mich gesogen, sketch | TTBB | F. Rückert | ?1823 | 1978 | —; viii/3 |
| 809 | Gondelfahrer (2) | TTBB, pf | J. Mayrhofer | March 1824 | 1824, op.28 | xvi, 83; iii |
| 822 | Lied eines Kriegers | B, unison vv, pf | | 31 Dec 1824 | 1842 | xx/8, 32; iii |
| 825 | Wehmut | TTBB | H. Hüttenbrenner | before sum. 1826 | 1828, op.64/1 | xvi, 141; iv, 121 |
| 825a | Ewige Liebe | TTBB | E. Schulze | before sum. 1826 | 1828, op.64/2 | xvi, 144; iv, 126 |
| 825b | Flucht | TTBB | K. Lappe | by early 1825 | 1828, op.64/3 | xvi, 148; iv, 133 |
| 835 | Bootgesang | TTBB, pf | W. Scott, trans. D.A. Storck | 1825 | 1826, op.52/3 | xvi, 89; iii |
| 847 | Trinklied aus dem 16. Jahrhundert | TTBB | F. Gräffer | July 1825 | 1849, op.155 | xvi, 29; iv, 139 |
| 848 | Nachtmusik | TTBB | K.S. von Seckendorff | July 1825 | 1849, op.156 | xvi, 166; iv, 143 |
| 865 | Widerspruch<br>version a [for version b see SONGS] | TTBB, pf | J.G. Seidl | ?1826 | 1828, op.105/1 | xvi, 93; iii |
| 873a | Nachklänge, sketch | TTBB | | ?Jan 1826 | 1974 | —; iv, 187 |
| 875 | Mondenschein | TTBBB, pf | Schober | Jan 1826 | 1831, op.102 | xvi, 153; iii |
| 892 | Nachthelle | T, TTBB, pf | Seidl | Sept 1826 | 1839, op.134 | xvi, 98; iii |
| 893 | Grab und Mond | TTBB | Seidl | Sept 1826 | 1827 | xvi, 197; iv, 148 |
| 901 | Wein und Liebe | TTBB | J.C.F. Haug | before June 1827 | 1827 | xvi, 190; iv, 150 |
| 903 | Zur guten Nacht | Bar, TTBB, pf | F. Rochlitz | Jan 1827 | 1827, op.81/3 | xvi, 91; iii |
| 912 | Schlachtlied (2) | TTBB, TTBB | F.G. Klopstock | 28 Feb 1827 | 1844, op.151 | xvi, 157; iv, 156 |
| 913 | Nachtgesang im Walde | TTBB, 4 hn | Seidl | April 1827 | 1846, op.139 | xvi, 1; i |
| 914 | Frühlingslied | TTBB | A. Pollak | April 1827 | 1897 | xxi, 321; iv, 166 |
| 916 | Das stille Lied, sketch | TTBB | J.G. Seegemund | May 1827 | 1978 | —; iv, 188, viii/3 |
| 941 | Hymnus an den Heiligen Geist [see 948] | | | | | |
| 948 | Hymnus an den Heiligen Geist | | A. Schmidl | May 1828 | | |
| | version a [formerly 941] | 2 T, 2 B, TTBB | | | 1891 | xvi, 199; i/8 |
| | version b [formerly 964] | 2 T, 2 B, TTBB, wind insts | | | 1849, op.154 | xvi, 11; i/8 |
| 964 | Hymnus an den Heiligen Geist [see 948] | | | | | |
| 983 | Jünglingswonne | TTBB | Matthisson | ?1822 | 1823, op.17/1 | xvi, 137; iv, 112 |
| 983a | Liebe | TTBB | Schiller | ?1822 | 1823, op.17/2 | xvi, 138; iv, 115 |

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|---|---|---|---|---|---|---|
| 983b | Zum Rundetanz | TTBB | Salis-Seewis | ?1822 | 1823, op.17/3 | xvi, 139; iv, 116 |
| 983c | Die Nacht | TTBB | ? F.W. Krummacher | ?1822 | 1823, op.17/4 | xvi, 139; iv, 118 |
| 984 | Der Wintertag | TTBB, lost pf acc. | ? | ? | *c*1865, op.169 | —; iii |

FEMALE OR UNSPECIFIED VOICES

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| D | Title | Forces | Text | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|
| 17 | Quell'innocente figlio, version 2 | 2 S | Metastasio | *c*1812 | 1940 | —; viii/2 |
| 33 | Entra l'uomo allor che nasce, version 2 | S, A | Metastasio | Sept–Oct 1812 | 1940 | —; viii/2 |
| 61 | Ein jugendlicher Maienschwung | 3vv | Schiller | 8 May 1813 | 1897 | xxi, 333; iv, 20 |
| 69 | Dreifach ist der Schritt der Zeit (2) | 3vv | Schiller | 8 July 1813 | 1892 | xix, 80; iv, 30 |
| 130 | Der Schnee zerrinnt (1), canon | 3vv | Hölty | *c*1815 | 1892 | xix, 82; iv, 38 |
| 131 | Lacrimoso son io, canon, 2 versions | 3vv | | ?Aug 1815 | 1892 | xix, 87; iv, 40 |
| 169 | Trinklied vor der Schlacht | 2 unison choruses, pf | T. Körner | 12 March 1815 | 1894 | xx/2, 68; iii |
| 170 | Schwertlied | 1v, unison chorus, pf | Körner | 12 March 1815 | 1873 | xx/2, 78; iii |
| 183 | Trinklied (Ihr Freunde und du gold'ner Wein) | 1v, unison chorus, pf | A. Zettler | 12 April 1815 | 1887 | xx/2, 97; iii |
| 189 | An die Freude | 1v, unison chorus, pf | Schiller | May 1815 | 1829, op.111/1 | xx/2, 102; iii |
| 199 | Mailied (Grüner wird die Au) | 2vv/2 hn | Hölty | 24 May 1815 | 1885 | xix, 91; iv, 44 |
| 202 | Mailied (Der Schnee zerrinnt) (2) | 2vv/2 hn | Hölty | 26 May 1815 | 1885 | xix, 91; iv, 44 |
| 203 | Der Morgenstern (2) | 2vv/2 hn | Körner | 26 May 1815 | 1892 | xix, 92; iv, 45 |
| 204 | Jägerlied | 2vv/2 hn | Körner | 26 May 1815 | 1892 | xix, 92; iv, 46 |
| 205 | Lützows wilde Jagd | 2vv/2 hn | Körner | 26 May 1815 | 1892 | xix, 93; iv, 46 |
| 244 | Willkommen, lieber schöner Mai, canon, 2 versions | 3vv | Hölty | ?Aug 1815 | 1892 | xix, 85; iv, 51 |
| 253 | Punschlied: im Norden zu singen | 2vv | Schiller | 18 Aug 1815 | 1887 | xx/3, 30; iv, 54 |
| 269 | Das Leben version b [for version a see MALE VOICES] | SSA, pf | Wannovius | 25 Aug 1815 | 1849 | xviii, 31; iii |
| 357 | Gold'ner Schein, canon | 3vv | Matthisson | May 1816 | 1892 | xix, 81; iv, 64 |
| 442 | Das grosse Halleluja version b [for version a see SONGS] | chorus, pf | Klopstock | June 1816 | *c*1847 | xx/4, 110; iii |
| 443 | Schlachtlied (1) version b [for version a see SONGS] | chorus, pf | Klopstock | June 1816 | 1895 | xx/4, 112; iii |
| 521 | Jagdlied version b [for version a see SONGS] | unison vv, pf | F. Werner | Jan 1817 | 1895 | xx/5, 3; iii |
| 706 | Der 23. Psalm | SSAA, pf | trans. M. Mendelssohn | Dec 1820 | 1832, op.132 | xviii, 3; iii |
| 757 | Gott in der Natur | SSAA, pf | E.C. von Kleist | Aug 1822 | 1839 | xviii, 10; iii |
| 836 | Coronach (Totengesang der Frauen und Mädchen) | SSA, pf | Scott, trans. Storck | 1825 | 1826, op.52/4 | xviii, 1; iii |
| 873 | Canon, a, sketch | 6vv | — | ?Jan 1826 | 1974 | —; iv, 187 |
| 920 | Ständchen [formerly 921] version b [for version a see MALE VOICES] | A, SSAA, pf | Grillparzer | July 1827 | 1840, op.135 | xviii, 20; iii |
| 988 | Liebe säuseln die Blätter, canon | 3vv | Hölty | ?1815 | 1873 | xix, 83; iv, 172 |
| 988a | — | pf acc. only | — | ?after 1820 | 1969 | —; iii |

ORCHESTRAL

*NSA numbers refer to volume and page in series 5*

| D | Title | Composed | Published | SW; NSA |
|---|---|---|---|---|
| 2a | Overture, D, frag. [formerly 996] | ?1811 | — | —; iv |
| 2b | Symphony, D, frag., 1st movt only [formerly 997] | ?1811 | — | —; iv |
| 4 | Overture, D, for J.F.E. Albrecht's comedy *Der Teufel als Hydraulicus* | ?1812 | 1886 | ii, 1; iv |
| 12 | Overture, D | 1811 or 1812 | 1897 | xxi, 23; iv |
| 26 | Overture, D | by 26 June 1812 | 1886 | ii, 13; iv |
| 39a | 3 minuets and trios, lost | 1813 | — | — |
| 71c | Orch frag., D [formerly 966a] | Aug/Sept 1813 | — | —; v |
| 82 | Symphony no.1, D | by 28 Oct 1813 | 1884 | i/1, 1; i, 3 |
| 94a | Orch frag., B♭ | *c*1814 | — | —; v |
| 125 | Symphony no.2, B♭ | 10 Dec 1814 – 24 March 1815 | 1884 | i/1, 65; i, 71 |
| 200 | Symphony no.3, D | 24 May – 19 July 1815 | 1884 | i/1, 143; i, 153 |
| 345 | Concerto (Concertstück), D, vn, orch | 1816 | 1897 | xxi, 46; iv |
| 417 | Symphony no.4, c, 'Tragic' | by 27 April 1816 | 1884 | i/1, 191; ii |
| 438 | Rondo, A, vn, str | June 1816 | 1897 | xxi, 73; iv |
| 470 | Overture, B♭ [possibly for cantata 472; arr. str qt 601] | Sept 1816 | 1886 | ii, 31; iv |

| D | Title | Composed | Published | SW; NSA |
|---|---|---|---|---|
| 485 | Symphony no.5, B♭ | Sept – 3 Oct 1816 | 1885 | i/2, 1; ii |
| 556 | Overture, D | May 1817 | 1886 | ii, 47; iv |
| 580 | Polonaise, B♭, vn, orch | Sept 1817 | 1928 | —; iv |
| 589 | Symphony no.6, C | Oct 1817 – Feb 1818 | 1885 | i/2, 49; ii |
| 590 | Overture, D, 'im italienischen Stile' [arr. pf 4 hands, 592] | Nov 1817 | 1886 | ii, 63; iv |
| 591 | Overture, C, 'im italienischen Stile' [arr. pf 4 hands, 597] | Nov 1817 | 1865, op.170 | ii, 83; iv |
| 615 | Symphony, D, pf sketches for 2 movts | May 1818 | — | —; v |
| 648 | Overture, e [possibly for 137, see THEATRICAL] | Feb 1819 | 1886 | ii, 101; iv |
| 708a | Symphony, D, sketches | after 1820 | — | —; v |
| 729 | Symphony [no.7], E, sketched in score | Aug 1821 | 1934 | —; v |
| 759 | Symphony [no.7] no.8, b, 'Unfinished' | Oct 1822 | 1867 | i/2, 239; iii |
| 849 | 'Gmunden–Gastein' Symphony [identical with 944] | June–Sept 1825 | — | — |
| 936a | Symphony [no.10], D, sketches | ? autumn 1828 | 1978 | —; v |
| 944 | Symphony [no.8] no.9, C, 'Great' | 1825–8 | 1840 | i/2, 117; iii |
| 966a | Orch frag., D [see 71c] | | | |
| 966b | Orch sketches, A, frag. | 1820 or later | — | —; v |
| 996 | Overture [see 2a] | | | |
| 997 | Symphony [see 2b] | | | |

CHAMBER

*NSA numbers refer to volume and page in series 6 unless otherwise stated*

| D | Title | Forces | Composed | Published | SW; NSA |
|---|---|---|---|---|---|
| 2c | String Quartet, ?d/F, frag. [formerly 998] | 2 vn, va, vc | ?1811 | 1978 | —; iii |
| 2d | 6 Minuets, C, F, D, C, d, B♭ [formerly 995] | 2 ob, 2 cl, 2 hn, 2 bn, trbn | 1811 | 1970 | —; ix |
| 2f | Trio of a minuet, C, sketch | ? wind insts | 1811 | — | —; ix |
| 3 | String Quartet, C, frag. | 2 vn, va, vc | ?sum. 1812 | 1978 | —; iii |
| 8 | Overture, c | 2 vn, 2 va, vc | 29 June 1811 | 1970 | —; ii, 3 |
| 8a | Overture, c [arr. of 8] | 2 vn, va, vc | after 12 July 1811 | 1970 | —; iii |
| 18 | String Quartet, g/B♭ | 2 vn, va, vc | 1810 or 1811 | 1890 | v, 1; iii |
| 19 | String Quartet, lost | 2 vn, va, vc | 1810 or 1811 | — | — |
| 19a | String Quartet, lost | 2 vn, va, vc | 1810 or 1811 | — | — |
| 20 | Overture, B♭, lost | 2 vn, va, vc | 1812 | — | — |
| 28 | Trio (Sonata in 1 movt), B♭ | pf, vn, vc | 27 July – 28 Aug 1812 | 1923 | —; vii, 3 |
| 32 | String Quartet, C | 2 vn, va, vc | Sept – Oct 1812 | | |
| | movts 1, 3 | | | 1890 | v, 11 |
| | movt 4 | | | 1897 | Rb, 53 |
| | movts 1–4 | | | 1954 | —; iii |
| 36 | String Quartet, B♭ | 2 vn, va, vc | 19 Nov 1812 – 21 Feb 1813 | 1890 | v, 19; iii |
| 46 | String Quartet, C | 2 vn, va, vc | 3–7 March 1813 | 1890 | v, 37; iii |
| 68 | String Quartet, B♭, 1st movt and finale | 2 vn, va, vc | 8 June – 18 Aug 1813 | 1890 | v, 53; iii |
| 72 | Wind octet, F | 2 ob, 2 cl, 2 hn, 2 bn | by 18 Aug 1813 | 1889 | iii, 69; i, 3 |
| 72a | Allegro, F, unfinished | 2 ob, 2 cl, 2 hn, 2 bn | 1813 | 1897 | Rb, 41; i, 151 |
| 74 | String Quartet, D | 2 vn, va, vc | 22 Aug – Sept 1813 | 1890 | v, 71; iv |
| 79 | Wind nonet, e♭, 'Franz Schuberts Begräbnis-Feyer' (Eine kleine Trauermusik) | 2 cl, 2 bn, dbn, 2 hn, 2 trbn | 19 Sept 1813 | 1889 | iii, 81; i, 25 |
| 86 | Minuet, D | 2 vn, va, vc | ?Nov 1813 | 1886 | ii, 154; ix |
| 87 | String Quartet, E♭ | 2 vn, va, vc | Nov 1813 | 1840, op.125/1 | v, 147; iv |
| 87a | Andante, C | ? 2 vn, va, vc | Nov 1813 | — | —; iv |
| 89 | 5 minuets and 6 trios, C, F, d, G, C | 2 vn, va, vc | 19 Nov 1813 | 1886 | ii, 141; ix |
| 90 | 5 Deutsche and 7 trios with coda, C, G, D, F, C | 2 vn, va, vc | 19 Nov 1813 | 1886 | ii, 147; ix |
| 94 | String Quartet, D | 2 vn, va, vc | ? 1811 or 1812 | 1871 | v, 93; iii |
| 94b | 5 minuets and 6 Deutsche with trios, lost | 2 vn, va, vc, 2 hn | 1814 | — | — |
| 96 | Trio, G, added to Schubert's arr. of W. Matiegka's Notturno op.21 [replaces orig. 2nd trio] | fl, va, vc, gui | Feb 1814 | 1926 | —; viii/2 |
| 103 | String Quartet, c, frags., Grave and Allegro | 2 vn, va, vc | 23 April 1814 | 1939 | —; iv |
| 111a | String Trio, B♭, frag., lost [? sketch for 112] | vn, va, vc | 5–13 Sept 1814 | — | — |
| 112 | String Quartet, B♭ | 2 vn, va, vc | 5–13 Sept 1814 | 1863, op.168 | v, 109; iv |
| 173 | String Quartet, g | 2 vn, va, vc | 25 March – 1 April 1815 | 1871 | v, 129; iv |
| 353 | String Quartet, E | 2 vn, va, vc | 1816 | 1840, op.125/2 | v, 165; iv |
| 354 | 4 komische Ländler, D | 2 vn | Jan 1816 | 1930 | —; ix |
| 355 | 8 Ländler, f♯ | ?vn | Jan 1816 | 1928 | —; ix |
| 370 | 9 Ländler, D | ?vn | Jan 1816 | 1930 | —; ix |
| 374 | 11 Ländler, B♭ | vn | ?Feb 1816 | 1902 | —; ix |
| 384 | Sonata (Sonatina), D | vn, pf | March 1816 | 1836, op.137/1 | viii, 26; viii, 3 |
| 385 | Sonata (Sonatina), a | vn, pf | March 1816 | 1836, op.137/2 | viii, 40; viii, 17 |

| D | Title | Forces | Composed | Published | SW; NSA |
|---|---|---|---|---|---|
| 408 | Sonata (Sonatina), g | vn, pf | April 1816 | 1836, op.137/3 | viii, 56; viii, 33 |
| 471 | String Trio, B♭, 1st movt and frag. of 2nd | vn, va, vc | Sept 1816 | 1890–97 | vi, 1, Rb, 84; vi |
| 487 | Adagio and Rondo concertante, F | vn, va, vc, pf | Oct 1816 | 1865 | vii/1, 52; vii, 157 |
| 574 | Sonata (Duo), A | vn, pf | Aug 1817 | 1851, op.162 | viii, 100; viii, 47 |
| 581 | String Trio, B♭ | vn, va, vc | Sept 1817 | 1897 | xxi, 93; vi |
| 597a | Variations, A, sketches, lost | vn | Dec 1817 | — | — |
| 601 | Overture, B♭, frag. [arr. of orch ov. 470] | 2 vn, va, vc | c1816 | — | — |
| 667 | Piano Quintet, A, 'Die Forelle' | pf, vn, va, vc, db | ?aut. 1819 | 1829, op.114 | vii/1, 52; vii, 185 |
| 703 | String Quartet, c (Quartettsatz), with frag. 2nd movt | 2 vn, va, vc | Dec 1820 | 1870–97 | v, 183, Rb, 76; v |
| 802 | Introduction and variations (on Trockne Blumen from Die schöne Müllerin), e/E | fl, pf | Jan 1824 | 1850, op.160 | viii, 120; viii, 67 |
| 803 | Octet, F | cl, hn, bn, 2 vn, va, vc, db | Feb – 1 March 1824 | | |
| | movts 1–3, 6 | | | 1853, op.166 | — |
| | movts 1–6 | | | 1889 | iii, 1; i, 27 |
| 804 | String Quartet, a | 2 vn, va, vc | Feb–March 1824 | 1824, op.29/1 | v, 191; v |
| 810 | String Quartet, d, 'Der Tod und das Mädchen' | 2 vn, va, vc | March 1824 | 1831 | v, 215; v |
| 821 | Sonata, a, 'Arpeggione' | arpeggione, pf | Nov 1824 | 1871 | viii, 142; viii, 89 |
| 887 | String Quartet, G | 2 vn, va, vc | 20–30 June 1826 | 1851, op.161 | v, 251; v |
| 895 | Rondo, b (Rondo brillant) | vn, pf | Oct 1826 | 1827, op.70 | viii, 1; viii, 107 |
| 897 | Piano Trio movt, E♭, 'Notturno' | pf, vn, vc | ?1827 | 1846, op.148 | vii/2, 106; vii, 143 |
| 898 | Piano Trio, B♭ | pf, vn, vc | ?1827 | 1836, op.99 | vii/2, 2; vii, 91 |
| 929 | Piano Trio, E♭ | pf, vn, vc | begun Nov 1827 | 1828, op.100 | vii/2, 46; vii, 17 |
| 934 | Fantasy, C | vn, pf | Dec 1827 | 1850, op.159 | viii, 70; viii, 131 |
| 956 | String Quintet, C | 2 vn, va, 2 vc | Sept/Oct 1828 | 1853, op.163 | iv, 1; ii, 19 |
| 995 | 6 Minuets [see 2d] | | | | |
| 998 | String Quartet [see 2c] | | | | |
| AI/3 | Fugue, C, frag., va part only | ? 2 vn, va, vc | ?1812 | — | —; viii/1 |

SONATAS, FANTASIES AND SHORTER WORKS FOR PIANO

*NSA numbers refer to volume in series 7/ii unless otherwise stated*

| D | Title and remarks | Composed | Published | SW; NSA |
|---|---|---|---|---|
| 2e | Fantasie, c [formerly 993] | 1811 | — | —; iv |
| 13 | Fugue, d | c1812 | — | —; iv |
| 14 | Overture, sketch, lost | c1812 | — | — |
| 21 | 6 variations, E♭, lost | 1812 | — | — |
| 24 | 7 variations, F, frag., lost | ?sum. 1812 | — | — |
| 24a | Fugue, C, ? for org | ?sum. 1812 | 1978 | —; iv |
| 24b | Fugue, G, ? for org | ?sum. 1812 | 1978 | —; iv |
| 24c | Fugue, d, ? for org | ?sum. 1812 | 1978 | —; iv |
| 24d | Fugue, C, frag. | ?sum. 1812 | 1978 | —; iv |
| 25c | Fugue, F, frag. | ?sum. 1812 | — | —; viii/2 |
| 29 | Andante, C [arr. of Str Qt, 3] | 9 Sept 1812 | 1888 | xi, 136; iv |
| 37a | fugal sketches, B♭ [formerly 967] | ?1813 | — | —; iv |
| 41a | Fugue, e, frag. | 1813 | — | —; iv |
| 71b | Fugue, e, frag. | July 1813 | — | —; iv |
| 154 | Allegro, E [sketch of 157] | 11 Feb 1815 | 1897 | xxi, 136; i |
| 156 | 10 variations, F | 15 Feb 1815 | 1887 | xi, 112; iv |
| 157 | Sonata, E, inc. | begun Feb 1815 | 1888 | x, 2; i |
| 178 | Adagio, G, 2 versions [2nd version frag.] | 8 April 1815 | 1897 | xxi, 244; iv |
| 279 | Sonata, C [minuet = 277a with alternative trio, see DANCES FOR PIANO; ? finale = 346] | Sept 1815 | 1888 | x, 16; i |
| 346 | Allegretto, C, frag. [? finale of 279] | ?1816 | 1897 | xxi, 222; iv |
| 347 | Allegretto moderato, C, frag. | ?1813 | 1897 | xxi, 230; iv |
| 348 | Andantino, C, frag. | ?1816 | 1897 | xxi, 233; iv |
| 349 | Adagio, C, frag. | ?1816 | 1897 | xxi, 242; iv |
| 459 | Sonata, E, frag. (nos.1, 2 of 'Fünf Klavierstücke') | Aug 1816 | 1843 | xi, 170; i |
| 459a | 'Fünf Klavierstücke', C, A, E (nos.3–5) | ?1816 | 1843 | xi, 178; iv |
| 505 | Adagio, D♭ [?orig. slow movt of 625; adapted (? by publisher) as introduction to 506] | ?Sept 1818 | 1897 | Rb, 4; iv |
| 506 | Rondo, E [? finale of 566] | ?June 1817 | 1848, op.145 | xi, 105; iv |
| 537 | Sonata, a | March 1817 | c1852, op.164 | x, 60; i |
| 557 | Sonata, A♭ | May 1817 | 1888 | x, 30; i |
| 566 | Sonata, e [? finale = 506] | June 1817 | | |
| | Moderato | | 1888 | x, 40; i |

| D | Title and remarks | Composed | Published | SW; NSA |
|---|---|---|---|---|
| | Allegretto | | 1907 | —; i |
| | Scherzo | | 1928–9 | —; i |
| 567 | Sonata, D♭, inc. [1st version of 568] | June 1817 | 1897 | xxi, 140; i |
| 568 | Sonata, E♭ | ?1826 | 1829, op.122 | x, 74; i |
| 570 | Scherzo, D, Allegro f♯, inc. [? intended as movts 3–4 of 571] | ?July 1817 | 1897 | xxi, 236; i |
| 571 | Sonata, f♯, frag. of 1st movt only | July 1817 | 1897 | xxi, 160; i |
| 575 | Sonata, B | Aug 1817 | 1846, op.147 | x, 44; i |
| 576 | 13 variations on a theme by Anselm Hüttenbrenner, a | Aug 1817 | 1867 | xi, 124; iv |
| 593 | 2 scherzos, B♭, D♭ | Nov 1817 | 1871 | xi, 190; iv |
| 604 | Andante, A [? slow movt of 570/571] | 1816 or July 1817 | 1888 | xi, 138; iv |
| 605 | Fantasia, C, frag. | 1821–3 | 1897 | xxi, 214; iv |
| 605a | Fantasy, C, 'Grazer Fantasie' | ?1818 | 1969 | —; iv |
| 606 | March, E | ?1818 | 1840 | xi, 198; iv |
| 612 | Adagio, E [? slow movt of 613] | April 1818 | 1869 | xi, 142; iv |
| 613 | Sonata, C, 2 movts, frag. [? slow movt = 612] | April 1818 | 1897 | xxi, 164; ii |
| 625 | Sonata, f, 2 movts, frag. [slow movt = ?505] | Sept 1818 | 1897 | xxi, 172; ii |
| 655 | Sonata, c♯, frag. of 1st movt | April 1819 | 1897 | xxi, 186; ii |
| 664 | Sonata, A | 1819 or 1825 | 1829, op.120 | x, 134; ii |
| 718 | Variation on a waltz by Diabelli, c | March 1821 | 1824 | xi, 134; iv |
| 759a | Overture to Alfonso und Estrella, D [arr. from 732] | Nov 1822 | *c*1839, op.69 | —; iv |
| 760 | Fantasy, C, 'Wandererfantasie' | Nov 1822 | 1823, op.15 | xi, 2; v |
| 769a | Sonata, e, frag. [formerly 994] | *c*1823 | 1958 | —; i |
| 780 | 6 Momens musicals [Moments musicaux], C, A♭, f, c♯, f, A♭ | 1823–8 | 1828, op.94 | xi, 88; v |
| 784 | Sonata, a | Feb 1823 | 1839, op.143 | x, 94; ii |
| 817 | Ungarische Melodie, b [?1st version of pf duet, 818] | 2 Sept 1824 | 1928 | —; v |
| 840 | Sonata, C, 'Reliquie', movts 3–4 inc. | April 1825 | 1861 | xxi, 190; ii |
| 845 | Sonata, a | before end May 1825 | 1826, op.42 | x, 110; ii |
| 850 | Sonata, D | Aug 1825 | 1826, op.53 | x, 146; ii |
| 894 | Sonata, G (formerly known as Fantasie, Andante, Menuetto und Allegretto) | Oct 1826 | 1827, op.78 | x, 178; iii |
| 899 | 4 Impromptus, c, E♭, G♭, A♭ | ? sum.–aut. 1827 | | xi, 28; v |
| | nos.1–2 | | 1827, op.90/1–2 | |
| | nos.3–4 | | 1857, op.90/3–4 | |
| 900 | Allegretto, c, frag. | ? after 1820 | 1897 | xxi, 220; v |
| 915 | Allegretto, c | 26 April 1827 | 1870 | xi, 146; v |
| 916b | Piano piece, C, sketch | ? sum.–aut. 1827 | 1978 | —; v |
| 916c | Piano piece, c, sketch | ? sum.–aut. 1827 | 1978 | —; v |
| 935 | 4 Impromptus, f, A♭, B♭, f | Dec 1827 | 1839, op.142 | xi, 58; v |
| 946 | 3 Klavierstücke, e♭, E♭, C | May 1828 | 1868 | xi, 150; v |
| 958 | Sonata, c | Sept 1828 | 1839 | x, 204; iii |
| 959 | Sonata, A | Sept 1828 | 1839 | x, 232; iii |
| 960 | Sonata, B♭ | Sept 1828 | 1839 | x, 264; iii |
| 967 | fugal sketches [see 37a] | | | |
| 980f | March, G | ? | — | —; vi |
| 993 | Fantasie [see 2e] | | | |
| 994 | Sonata [see 769a] | | | |

DANCES FOR PIANO

*NSA numbers refer to volume and page in series 7/ii*

| D | Title and remarks | Composed | Published | SW; NSA |
|---|---|---|---|---|
| 19b | Waltzes and march, lost | ? 1812 or 1813 | — | — |
| 22 | 12 minuets with trios, lost | 1812 | — | — |
| 41 | 30 minuets with trios, 10 lost | 1813 | 1889 | xii, 137; vi |
| 91 | 2 minuets, D, A, each with 2 trios, 2 other minuets lost | 22 Nov 1813 | 1956 | —; vi |
| 128 | 12 Wiener Deutsche | ?1812 | 1897 | xxi, 248; vi |
| 135 | Deutscher, E, with trio [see 146] | 1815 | 1930 | —; vi |
| 139 | Deutscher, C♯, with trio | 1815 | 1930 | —; vi |
| 145 | 12 Waltzes [no.7 = no.2 of 970], 17 Ländler, 9 Ecossaises [no.5 = no.1 of 421; no.6 = no.5 of 697], incl. 3 Atzenbrugger Tänze (nos.1–3) | 1815 – July 1821 | 1823, op.18 | xii, 14; vii |
| 146 | 20 Waltzes (Letzte Walzer) [no.3 = 135 with new trio] | | 1830, op.127 | xii, 66; vii |
| | nos.1, 3–11 | 1815 | | |
| | nos.2, 12–20 | Feb 1823 | | |
| 158 | Ecossaise, d/F | 21 Feb 1815 | 1889 | xii, 136; vi |
| 277a | Minuet, a [used in Sonata, 279], with trio | ?Sept 1815 | 1925 | —; iv |
| 299 | 12 Ecossaises [no.1 = Ecossaise no.1 from 145] | 3 Oct 1815 | | |
| | nos.1–8 | | 1897 | xxi, 264; vi |
| | nos.9–12 | | 1912 | —; vi |
| 334 | Minuet, A, with trio | *c*1815 | 1897 | xxi, 256; iv |
| 335 | Minuet, E, with 2 trios | *c*1813 | 1897 | xxi, 258; vi |

| D | Title and remarks | Composed | Published | SW; NSA |
|---|---|---|---|---|
| 365 | 36 Originaltänze (Erste Walzer), incl. Trauerwalzer (no.2) and 3 Atzenbrugger Tänze (nos.29–31) | 1816 – July 1821 | 1821, op.9 | xii, 2; vii |
| 366 | 17 Ländler [no.17 arr. from 814 no.1, see PIANO FOUR HANDS] | 1816 – Nov 1824 | | xii, 88; vi |
| | nos.6 and 17 | | 1824 | |
| | nos.1–17 | | 1869 | |
| 378 | 8 Ländler, B♭ | 13 Feb 1816 | 1869 | xii, 102; vi |
| 380 | 3 minuets, E, A, C, each with 2 trios, 2nd trio of 3rd minuet lost | 22 Feb 1816 | | |
| | nos.1 and 2 | | 1897 | xxi, 262; vi |
| | no.3 | | 1956 | —; vi |
| 420 | 12 Deutsche | 1816 | 1871 | xii, 94; vii |
| 421 | 6 Ecossaises, A♭, f, E♭, B♭, E♭, A♭ [no. 1 = Ecossaise no.5 of 145] | May 1816 | 1889 | xii, 132; vi |
| 511 | Ecossaise, E♭ | c1817 | 1924 | —; vi |
| 529 | 8 Ecossaises | Feb 1817 | | |
| | nos.1–3, 6, 8, D, D, G, D, D | | 1871 | xii, 143; vi |
| | nos.4, 5, 7, D | | 1897 | xxi, 267; vi |
| 600 | Minuet, c♯ [? trio = 610] | ?1814 | 1897 | xxi, 261; iv |
| 610 | Trio, E [? minuet = 600] | Feb 1818 | 1889 | xii, 157; vi |
| 640 | 2 dances [see 980a] | | | |
| 643 | Deutscher, c♯, and Ecossaise, D♭ | 1819 | 1889 | xii, 117; vi |
| 679 | 2 Ländler [see 980b] | | | |
| 680 | 2 Ländler [see 980c] | | | |
| 681 | 12 Ländler, nos.1–4 lost | c1815 | 1930 | —; vi |
| 697 | 6 Ecossaises, A♭ | May 1820 | | |
| | nos.1–4, 6 | | 1889 | xii, 134; vi |
| | no.5 [= no.6 of 145] | | 1823 | —; vi |
| 722 | Deutscher, G♭ | 8 March 1821 | 1889 | xii, 115; vii |
| 734 | 16 Ländler and 2 Ecossaises (Wiener-Damen Ländler) | c1822 | 1826, op.67 | xii, 48; vii |
| 735 | Galop and 8 Ecossaises | c1822 | 1825, op.49 | xii, 119; vii |
| 769 | 2 Deutsche | | | xii, 114; vi |
| | no.1, A | Jan 1824 | 1889 | |
| | no.2, D | by Dec 1823 | 1823 | |
| 779 | 34 Valses sentimentales | c1823 | 1825, op.50 | xii, 34; vii |
| 781 | 12 Ecossaises | Jan 1823 | | xii, 125; vii |
| | no.1 [= Ecossaise no.2 of 783] | | 1825, op.33 | |
| | nos.4, 7 | | 1824 | |
| | nos.2–3, 5–6, 8–12 | | 1889 | |
| 782 | Ecossaise, D | c1823 | 1824 | —; vii |
| 783 | 16 Deutsche and 2 Ecossaises [no.2 = no.1 of 781] | Jan 1823 – July 1824 | 1825, op.33 | xii, 28; vii |
| 790 | 12 Deutsche (Ländler) | May 1823 | 1864, op.171 | xii, 82; vi |
| 816 | 3 Ecossaises, D, D, B♭ | Sept 1824 | 1956 | —; vi |
| 820 | 6 Deutsche, A♭, A♭, A♭, B♭, B♭, B♭, | Oct 1824 | 1931 | —; vi |
| 841 | 2 Deutsche, F, G | April 1825 | 1930 | —; vi |
| 844 | Waltz, G (Albumblatt) | 16 April 1825 | 1897 | xxi, 268; vi |
| 924 | 12 Grazer Walzer | ?Sept 1827 | 1828, op.91 | xii, 60; vii |
| 925 | Grazer Galopp, C | ?Sept 1827 | 1828 | xii, 123; vii |
| 944a | Deutscher, lost | 1 March 1828 | — | — |
| 969 | 12 Waltzes (Valses nobles) | by end 1826 | 1827, op.77 | xii, 54; vii |
| 970 | 6 Ländler, E♭, E♭, A♭, A♭, D♭, D♭ [no.2 = no.7 of 145] | ? | 1889 | xii, 106; vii |
| 971 | 3 Deutsche, a, A, E | by end 1822 | 1823 | xii, 108; vii |
| 972 | 3 Deutsche, D♭, A♭, A | ? | 1889 | xii, 110; vi |
| 973 | 3 Deutsche, E, E, A♭ | ? | 1889 | xii, 111; vi |
| 974 | 2 Deutsche, D♭ | ? | 1889 | xii, 113; vi |
| 975 | Deutscher, D | ? | 1889 | xii, 116; vi |
| 976 | Cotillon, E♭ | by end 1825 | 1825 | xii, 118; vi |
| 977 | 8 Ecossaises | ? | 1889 | xii, 129; vi |
| 978 | Waltz, A♭ | by end 1825 | 1825 | —; vii |
| 979 | Waltz, G | by end 1826 | 1826 | —; vii |
| 980 | 2 waltzes, G, b | by end 1826 | 1826 | —; vii |
| 980a | 2 dances, A, E, sketches [formerly 640] | ? | 1956 | —; vi |
| 980b | 2 Ländler, E♭ [formerly 679] | ? | 1925 | —; vi |
| 980c | 2 Ländler, D♭, frag. [formerly 680] | ? | 1930 | —; vi |
| 980d | Waltz, C | by end 1827 | 1828 | —; vii |
| 980c | 2 dances, g, F, sketches [? for pf] | ? | — | —; vi |

PIANO FOUR HANDS

*NSA numbers refer to volume and page in series 7/i*

| D | Title and remarks | Composed | Published | SW; NSA |
|---|---|---|---|---|
| 1 | Fantasie, G | 8 April – 1 May 1810 | 1888 | ix/3, 189; i |
| 1b | Fantasie, G, frag. | 1810 or 1811 | — | —; i |
| 1c | Sonata, F, frag., 1st movt only | 1810 or 1811 | — | —; i |
| 9 | Fantasie, g | 20 Sept 1811 | 1888 | ix/3, 224; i |
| 48 | Fantasie, c (Grande sonate) | April – 10 June 1813 | | |

| D | Title and remarks | Composed | Published | SW; NSA |
|---|---|---|---|---|
| | 1st version [without finale] | | 1871 | ix/3, 234; i |
| | 2nd version [complete] | | 1888 | —; i |
| 592 | Overture, D, 'im italienischen Stile' [arr. of orch ov., 590] | Dec 1817 | 1872 | ix/2, 26; v |
| 597 | Overture, C, 'im italienischen Stile' [arr. of orch ov., 591] | Nov or Dec 1817 | 1872 | ix/2, 14; v |
| 599 | 4 polonaises, d, B♭, E, F | July 1818 | 1827, op.75 | ix/3, 160; iv, 126 |
| 602 | 3 marches héroïques, b, C, D | 1818 or 1824 | 1824, op.27 | ix/1, 2; iv, 3 |
| 603 | Introduction, 4 variations on an original theme and finale [see 968a] | | | |
| 608 | Rondo, D | | | |
| | version a | Jan 1818 | — | —; i |
| | version b (Notre amitié est invariable) | c1818 | 1835, op.138 | ix/2, 136; i |
| 617 | Sonata, B♭ | sum.–aut. 1818 | 1823, op.30 | ix/2, 40; i |
| 618 | Deutscher, G, with 2 trios and 2 Ländler, E | sum.–aut. 1818 | 1909 | —; iv, 167 |
| 618a | Polonaise and trio, sketch [trio used in 599] | July 1818 | 1972 | —; iv, 180 |
| 624 | 8 variations on a French song, e | Sept 1818 | 1822, op.10 | ix/2, 150; i |
| 668 | Overture, g | Oct 1819 | 1897 | xxi, 106; v |
| 675 | Overture, F | ?Nov 1819 | 1825, op.34 | ix/2, 2; v |
| 733 | 3 marches militaires, D, G, E♭ | ? sum.–aut. 1818 | 1826, op.51 | ix/1, 56; iv, 20 |
| 773 | Overture to Alfonso und Estrella [arr. from 732] | 1823 | 1826; 1830 as op.69 | —; v |
| 798 | Overture to Fierrabras [arr. from 796] | late 1823 | 1897 | xxi, 120; v |
| 812 | Sonata, C, 'Grand Duo' | June 1824 | 1838, op.140 | ix/2, 66; ii, 5 |
| 813 | 8 variations on an original theme, A♭ | sum. 1824 | 1825, op.35 | ix/2, 168; ii, 27 |
| 814 | 4 Ländler, E♭, A♭, c, C [no.1 arr. as 366 no.17, see DANCES FOR PIANO] | July 1824 | 1869 | ix/3, 172; iv, 176 |
| 818 | Divertissement à l'hongroise, g | ?aut. 1824 | 1826, op.54 | ix/3, 2; ii, 38 |
| 819 | 6 grandes marches, E♭, g, b, D, e♭, E | ?aut. 1824 | 1825, op.40 | ix/1, 20; iv, 33 |
| 823 | Divertissement sur des motifs originaux français, e | c1825 | | ix/3, 38; ii, 621 |
| | 1 Marche brillante | | 1826, op.63/1 | |
| | 2 Andantino varié | | 1827, op.84/1 | |
| | 3 Rondeau brillant | | 1827, op.84/2 | |
| 824 | 6 polonaises, d, F, B♭, D, A, E | 1826 | 1826, op.61 | ix/3, 136; iv, 140 |
| 859 | Grande marche funèbre, c, on the death of Aleksander I of Russia | Dec 1825 | 1826, op.55 | ix/1, 70; iv, 74 |
| 885 | Grande marche héroïque, a, for the coronation of Nicholas I of Russia | 1826 | 1826, op.66 | ix/1, 78; iv, 82 |
| 886 | 2 marches caractéristiques [see 968b] | | | |
| 908 | 8 variations on a theme from Hérold's Marie, C | Feb 1827 | 1827, op.82/1 | ix/2, 194; iii |
| 928 | March, G, 'Kindermarsch' | 12 Oct 1827 | 1870 | ix/1, 116; iv, 124 |
| 940 | Fantasie, f | Jan–April 1828 | 1829, op.103 | ix/3, 112; iii |
| 947 | Allegro, a, 'Lebensstürme' | May 1828 | 1840, op.144 | ix/3, 88; iii |
| 951 | Rondo, A | June 1828 | 1828, op.107 | ix/2, 118; iii |
| 952 | Fugue, e, pf/org | 3 June 1828 | 1848, op.152 | ix/3, 176; iii |
| 968 | Allegro moderato, C, and Andante, a (Sonatine) | ?1818 | 1888 | ix/3, 180; i |
| 968a | Introduction, 4 variations on an original theme and finale, B♭ [formerly 603] | ?1824 | 1860, op.82/2 | ix/2, 216; i |
| 968b | 2 marches caractéristiques, C [formerly 886] | ?1826 | 1830, op.121 | ix/1, 94; i |

SONGS

The following list includes duets, melodramas and works for or with unison chorus or incorporating brief passages for four-part chorus; all with piano accompaniment unless otherwise stated. SW numbers refer to volume and page in series 20, and NSA numbers to volume and page in series 4, unless otherwise stated. Incipits are given where different from title.

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 1a | Song sketch (no text) | | — | c | ?1810 | 1969 | —; vi, 157 |
| 5 | Hagars Klage | Hier am Hügel heissen Sandes | C.A. Schücking | c | 30 March 1811 | 1894 | i, 1; vi, 3 |
| 6 | Des Mädchens Klage (1) | Der Eichwald brauset | F. von Schiller | d | 1811 or 1812 | 1894 | i, 16; iii |
| 7 | Leichenfantasie | Mit erstorbnem Scheinen | Schiller | d | c1811 | 1894 | i, 22; vi, 22 |
| 10 | Der Vatermörder | Ein Vater starb von des Sohnes Hand | G.C. Pfeffel | c | 26 Dec 1811 | 1894 | i, 40; vi, 46 |
| 15 | Der Geistertanz (1), frag. | Die bretterne Kammer der Toten erbebt | F. von Matthisson | c | c1812 | 1895 | x, 92; vii, 188 |
| 15a | Der Geistertanz (2), frag. | Die bretterne Kammer der Toten erbebt | Matthisson | f | c1812 | 1895 | x, 94; vii, 190 |
| 17 | Quell'innocente figlio version 1 | | P. Metastasio | F | c1812 | 1940 | —; viii/2 |
| 23 | Klaglied | Meine Ruh' ist dahin | F. Rochlitz | g | 1812 | 1830, op.131/3 | i, 52; vi, 56 |
| 30 | Der Jüngling am Bache (1) | An der Quelle sass der Knabe | Schiller | F | 24 Sept 1812 | 1894 | i, 48; iv |

| D | *Title* | *Incipit* | *Text* | *Key* | *Composed* | *Published* | *SW; NSA* |
|---|---|---|---|---|---|---|---|
| 33 | Entra l'uomo allor che nasce version 1 | | Metastasio | e | Sept–Oct 1812 | 1940 | —; viii/2 |
| 35 | Serbate, o dei custodi version 3 | | Metastasio | C | 10 Dec 1812 | 1940 | —; viii/2 |
| 39 | Lebenstraum | Ich sass an einer Tempelhalle | G. von Baumberg | C | *c*1810 | 1969 | —; vi, 171 |
| 42 | Misero pargoletto (1) | | Metastasio | | ?1813 | | |
| | version a, inc. | | | g | | 1969 | —; vi, 180 |
| | version b, inc. | | | g | | 1969 | —; vi, 181 |
| | Misero pargoletto (2) | | | g | | 1895 | x, 31; vi, 60 |
| 44 | Totengräberlied (2) | Grabe, Spaten, grabe! | L.C.H. Hölty | e | 19 Jan 1813 | 1894 | i, 54; vi, 64 |
| 50 | Die Schatten | Freunde, deren Grüfte | Matthisson | A | 12 April 1813 | 1894 | i, 58; vi, 68 |
| 52 | Sehnsucht (1) | Ach, aus dieses Tales Gründen | Schiller | d | 15–17 April 1813 | 1868 | i, 62; ii, 241 |
| 59 | Verklärung | Lebensfunke, vom Himmel ertglüht | A. Pope, trans. J.G. von Herder | a | 4 May 1813 | 1832 | i, 68; vi, 73 |
| 73 | Thekla: eine Geisterstimme (1) | Wo ich sei, und wo mich hingewendet | Schiller | G | 22–3 Aug 1813 | 1868 | i, 70; iv |
| 76 | Pensa, che questo istante | | Metastasio | | | | |
| | version a | | | D | 7 Sept 1813 | 1969 | —; vi, 184 |
| | version b | | | D | 13 Sept 1813 | 1871 | x, 34; vi, 76 |
| 77 | Der Taucher | Wer wagt es, Rittersmann | Schiller | | | | |
| | version a | | | d | 17 Sept 1813–5 April 1814 | 1831 | i, 73; vi, 78 |
| | version b [formerly 111] | | | d | by 1815 | 1894 | i, 102; vi, 114 |
| 78 | Son fra l'onde | | Metastasio | c | 18 Sept 1813 | 1895 | x, 36; vi, 150 |
| 81 | Auf den Sieg der Deutschen, with 2 vn, vc | Verschwunden sind die Schmerzen | ?Schubert | F | aut. 1813 | 1895 | x, 74; xiv |
| 83 | Zur Namensfeier des Herrn Andreas Siller, with vn, hp | Des Phöbus Strahlen | — | G | 28 Oct – 4 Nov 1813 | 1895 | x, 72; xiv |
| 93 | Don Gayseros | | F. de la Motte Fouqué | | *c*1815 | 1894 | |
| | 1 Don Gayseros, Don Gayseros | | | F | | | i, 132; vii, 167 |
| | 2 Nächtens klang die süsse Laute | | | F | | | i, 137; vii, 173 |
| | 3 An dem jungen Morgenhimmel | | | E♭ | | | i, 141; vii, 177 |
| 95 | Adelaide | Einsam wandelt dein Freund | Matthisson | A♭ | 1814 | 1848 | i, 169; vii, 3 |
| 97 | Trost: an Elisa | Lehnst du deine bleich-gehärmte Wange | Matthisson | a | 1814 | 1894 | i, 154; vii, 6 |
| 98 | Erinnerungen (1) | Am Seegestad | Matthisson | | | | |
| | version a | | | B♭ | aut. 1814 | 1968 | —; vii, 167 |
| | version b | | | B♭ | *c*1814 | 1894 | i, 166; vii, 8 |
| 99 | Andenken (1) | Ich denke dein | Matthisson | F | April 1814 | 1894 | i, 144; vii, 11 |
| 100 | Geisternähe | Der Dämmrung Schein | Matthisson | E♭ | April 1814 | 1894 | i, 147; vii, 14 |
| 101 | Erinnerung | Kein Rosenschimmer leuchtet | Matthisson | e | April 1814 | 1894 | i, 151; vii, 18 |
| 102 | Die Betende | Laura betet! | Matthisson | B | aut. 1814 | 1840 | i, 156; vii, 21 |
| 104 | Die Befreier Europas in Paris | Sie sind in Paris! | J.C. Mikan | | | | |
| | version a | | | G | May 1814 | 1968 | —; vii, 180 |
| | version b | | | G | May 1814 | 1968 | —; vii, 182 |
| | version c | | | G | 16 May 1814 | 1895 | x, 76; vii, 24 |
| 107 | Lied aus der Ferne | Wenn in des Abends letztem Scheine | Matthisson | | | | |
| | version a | | | E | July 1814 | 1894 | i, 158; vii, 26 |
| | version b | | | D | ?July 1814 | 1968 | —; vii, 29 |
| 108 | Der Abend | Purpur malt die Tannenhügel | Matthisson | d | July 1814 | 1894 | i, 161; vii, 31 |
| 109 | Lied der Liebe | Durch Fichten am Hügel | Matthisson | B♭ | July 1814 | 1894 | i, 163; vii, 33 |
| 111 | Der Taucher [see 77] | | | | | | |
| 113 | An Emma | Weit in nebelgrauer Ferne | Schiller | | | | |
| | version a | | | F | 17 Sept 1814 | 1894 | i, 172; iii |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| | version b | | | F | c1814 | 1821 | i, 174; iii |
| | version c | | | F | c1814 | 1826, op.58/2 | i, 176; iii |
| 114 | Romanze | Ein Fräulein klagt' im finstern Turm | Matthisson | | | | |
| | version a | | | g | Sept 1814 | 1902 | —; vii, 36 |
| | version b | | | g | 29 Sept 1814 | 1868 | i, 178; vii, 42 |
| 115 | An Laura, als sie Klopstocks Auferstehungslied sang | Herzen, die gen Himmel sich erheben | Matthisson | E | 2–7 Oct 1814 | 1840 | i, 183; vii, 48 |
| 116 | Der Geistertanz (3) | Die bretterne Kammer der Toten erbebt | Matthisson | c | 14 Oct 1814 | 1840 | i, 186; vii, 52 |
| 117 | Das Mädchen aus der Fremde (1) | In einem Tal bei armen Hirten | Schiller | A | 16 Oct 1814 | 1894 | i, 189; viii |
| 118 | Gretchen am Spinnrade | Meine Ruh' ist hin | J.W. von Goethe | d | 19 Oct 1814 | 1821, op.2 | i, 191; i, 10 |
| 119 | Nachtgesang | O gib vom weichen Pfühle | Goethe | A♭ | 30 Nov 1814 | 1850 | i, 197; vii, 55 |
| 120 | Trost in Tränen | Wie kommt's, dass du so traurig bist | Goethe | F | 30 Nov 1814 | 1835 | i, 198; vii, 56 |
| 121 | Schäfers Klagelied | Da droben auf jenem Berge | Goethe | | | | |
| | version a | | | e | Nov 1814 | 1894 | i, 203; i, 194 |
| | version b | | | c | 30 Nov 1814 | 1821, op.3/1 | i, 200; i, 20 |
| 122 | Ammenlied | Am hohen, hohen Turm | M. Lubi | g | Dec 1814 | 1872 | i, 224; vii, 59 |
| 123 | Sehnsucht | Was zieht mir das Herz so? | Goethe | G | 3 Dec 1814 | 1842 | i, 206; vii, 60 |
| 124 | Am See | Sitz' ich im Gras | J. Mayrhofer | | | | |
| | version a | | | g | Dec 1814 | 1968 | —; vii, 194 |
| | version b | | | g | 7 Dec 1814 | 1885 | i, 210; vii, 65 |
| 126 | Szene aus Goethes Faust (Dom), with 4vv | Wie anders, Gretchen, war dir's | Goethe | | | | |
| | version a | | | c | Dec 1814 | 1873 | i, 215; vii, 196 |
| | version b | | | c | 12 Dec 1814 | 1832 | i, 219; vii, 71 |
| 134 | Ballade | Ein Fräulein schaut vom hohen Turm | J. Kenner | g | c1815 | 1830, op.126 | ii, 198; vii, 77 |
| 138 | Rastlose Liebe | Dem Schnee, dem Regen | Goethe | | | | |
| | version a | | | E | 19 May 1815 | 1821, op.51 | iii, 198; i, 35 |
| | version b | | | D | 1821 | 1970 | —; i, 208 |
| 141 | Der Mondabend | Rein und freundlich lacht der Himmel | J.G. Kumpf | A | 1815 | 1830, op.131/1 | ii, 20; vii, 86 |
| 142 | Geistes-Gruss | Hoch auf dem alten Turme | Goethe | | 1815 or 1816 | | |
| | version a | | | E♭/G♭ | | 1895 | iii, 189; v |
| | version b | | | E♭/G♭ | | 1885 | iii, 190; v |
| | version c | | | D/F | | | —; v |
| | version d | | | E♭/G♭ | | 1895 | iii, 191; v |
| | version e | | | E♭/G♭ | | | —; v |
| | version f | | | E/G | rev. ?1828 | 1828, op.92/3 | iii, 192; v |
| 143 | Genügsamkeit | Dort raget ein Berg | F. von Schober | c♯ | 1815 | 1829, op.109/2 | iii, 230; vii, 88 |
| 144 | Romanze, unfinished | In der Väter allen ruhte | F. Graf zu Stolberg-Stolberg | E | April 1816 | 1897 | Rb, 46; vii, 201 |
| 149 | Der Sänger | Was hör' ich draussen vor dem Tor | Goethe | | | | |
| | version a | | | D | Feb 1815 | 1894 | ii, 41; vii, 90 |
| | version b | | | D | 1815 | 1829, op.117 | ii, 33; vii, 97 |
| 150 | Lodas Gespenst | Der bleiche, kalte Mond | Ossian, trans. E. Baron de Harold | g/B♭ | 17 Jan 1816 | 1830 | ii, 21; vii, 105 |
| 151 | Auf einen Kirchhof | Sei gegrüsst, geweihte Stille | F. von Schlechta | A | 2 Feb 1815 | c1850 | ii, 1; vii, 119 |
| 152 | Minona | Wie treiben die Wolken so finster | F.A. Bertrand | a | 8 Feb 1815 | 1894 | ii, 6; vii, 124 |
| 153 | Als ich sie erröten sah | All' mein Wirken | B.A. Ehrlich | G | 10 Feb 1815 | 1845 | ii, 15; vii, 135 |
| 155 | Das Bild | Ein Mädchen ist's | | F | 11 Feb 1815 | 1862, op.165/3 | ii, 19; vii, 140 |
| 159 | Die Erwartung | Hör' ich das Pförtchen | Schiller | | | | |
| | version a | | | B♭ | May 1816 | 1968 | —; vii, 141 |
| | version b | | | B♭ | 1816 | 1829, op.116 | ii, 47; vii, 153 |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 160 | Am Flusse (1) | Verfliesset, vielgeliebte Lieder | Goethe | d | 27 Feb 1815 | 1894 | ii, 58; xiii |
| 161 | An Mignon | Über Tal und Fluss getragen | Goethe | | | | |
| | version a | | | g♯ | 27 Feb 1815 | 1894 | ii, 59; i, 249 |
| | version b | | | g | 1815 | 1825, op.19/2 | ii, 60; i, 129 |
| 162 | Nähe des Geliebten | Ich denke dein | Goethe | | 27 Feb 1815 | | |
| | version a | | | G♭ | | 1894 | ii, 62; i, 276 |
| | version b | | | G♭ | | 1821, op.5/2 | ii, 63; i, 40 |
| 163 | Sängers Morgenlied (1) | Süsses Licht! aus goldenen Pforten | T. Körner | G | 27 Feb 1815 | 1894 | ii, 64; viii |
| 164 | Liebesrausch (1), frag. | ... Glanz des Guten | Körner | G | March 1815 | 1928 | —; viii |
| 165 | Sängers Morgenlied (2) | Süsses Licht! aus goldenen Pforten | Körner | C | 1 March 1815 | 1872 | ii, 66; viii |
| 166 | Amphiaraos | Vor Thebens siebenfach gähnenden Toren | Körner | g | 1 March 1815 | 1894 | ii, 68; viii |
| 169 | Trinklied vor der Schlacht, for 2 unison choruses | Schlacht, du brichst an! | Körner | C | 12 March 1815 | 1894 | ii, 76; iii/3 |
| 170 | Schwertlied, with unison chorus | Du Schwert an meiner Linken | Körner | C | 12 March 1815 | 1873 | ii, 78; iii/3 |
| 171 | Gebet während der Schlacht | Vater, ich rufe dich! | Körner | B♭ | 12 March 1815 | 1831 | ii, 80; viii |
| 172 | Der Morgenstern (1), frag. | Stern der Liebe | Körner | G♭ | 12 March 1815 | — | —; viii |
| 174 | Das war ich | Jüngst träumte mir | Körner | | | | |
| | version a | | | G | 26 March 1815 | *c*1842 | ii, 84; viii |
| | version b, frag. | | | D | *c*June 1816 | 1897 | Rb, 16; viii |
| 176 | Die Sterne | Was funkelt ihr so mild mich an? | J.G. Fellinger | A♭ | 6 April 1815 | 1872 | ii, 86; viii |
| 177 | Vergebliche Liebe | Ja, ich weiss es | J.K. Bernard | c | 6 April 1815 | 1867, op.173/3 | ii, 88; viii |
| 179 | Liebesrausch (2) | Dir, Mädchen, schlägt | Körner | G | 8 April 1815 | 1872 | ii, 90; viii |
| 180 | Sehnsucht der Liebe | Wie die Nacht mit heiligem Beben | Körner | | | | |
| | version a | | | G | 8 April 1815 | 1894 | ii, 92; viii |
| | version b, frag., lost | | | G | July 1815 | — | — |
| 182 | Die erste Liebe | Die erste Liebe füllt das Herz | Fellinger | C | 12 April 1815 | 1842 | ii, 94; viii |
| 183 | Trinklied, with unison chorus | Ihr Freunde und du gold'ner Wein | A. Zettler | G | 12 April 1815 | 1887 | ii, 97; iii/3 |
| 186 | Die Sterbende | Heil! dies ist die letzte Zähre | Matthisson | A♭ | May 1815 | 1894 | ii, 100; viii |
| 187 | Stimme der Liebe (1) | Abendgewölke schweben hell | Matthisson | F | May 1815 | 1894 | ii, 98; viii |
| 188 | Naturgenuss (1) | Im Abendschimmer wallt der Quell | Matthisson | B♭ | May 1815 | 1887 | ii, 99; viii |
| 189 | An die Freude, with unison chorus | Freude, schöner Götterfunken | Schiller | E | May 1815 | 1829, op.111/1 | ii, 102; iii/3 |
| 191 | Des Mädchens Klage (2) | Der Eichwald brauset | Schiller | | | | |
| | version a | | | c | 15 May 1815 | 1894 | ii, 104; iii |
| | version b | | | c | 1815 | 1826, op.58/3 | ii, 106; iii |
| 192 | Der Jüngling am Bache (2) | An der Quelle sass der Knabe | Schiller | f | 15 May 1815 | 1887 | ii, 108; iv |
| 193 | An den Mond | Geuss, lieber Mond | Hölty | f | 17 May 1815 | 1826, op.57/3 | ii, 110; iii |
| 194 | Die Mainacht | Wann der silberne Mond | Hölty | d | 17 May 1815 | 1894 | ii, 112; viii |
| 195 | Amalia | Schön wie Engel | Schiller | A | 19 May 1815 | 1867, op.173/1 | ii, 113; viii |
| 196 | An die Nachtigall | Geuss nicht so laut | Hölty | f♯ | 22 May 1815 | 1865, op.172/3 | ii, 116; viii |
| 197 | An die Apfelbäume, wo ich Julien erblickte | Ein heilig Säuseln | Hölty | A | 22 May 1815 | 1850 | ii, 117; viii |
| 198 | Seufzer | Die Nachtigall singt überall | Hölty | g | 22 May 1815 | 1894 | ii, 120; viii |
| 201 | Auf den Tod einer Nachtigall (1), frag. | Sie ist dahin | Hölty | f♯ | 25 May 1815 | 1970 | —; x |
| 204a | Das Traumbild, lost | | Hölty | — | May 1815 | — | — |
| 206 | Liebeständelei | Süsses Liebchen, komm zu mir! | Körner | E♭ | 26 May 1815 | 1872 | ii, 122; viii |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 207 | Der Liebende | Beglückt, beglückt, wer dich erblickt | Hölty | B♭ | 29 May 1815 | 1894 | ii, 123; viii |
| 208 | Die Nonne | Es liebt' in Welschland | Hölty | | | | |
| | version a, frag. | | | A♭ | 29 May 1815 | 1897 | Rb, 19; viii |
| | version b [formerly 212] | | | A♭ | 16 June 1815 | 1895 | ii, 124; viii |
| 209 | Der Liedler | Gib, Schwester, mir die Harf herab | Kenner | a | Jan 1815 | 1825, op.38 | ii, 184; ii, 144 |
| 210 | Die Liebe (Klärchens Lied) | Freudvoll und leidvoll | Goethe | B♭ | 3 June 1815 | 1838 | ii, 130; viii |
| 211 | Adelwold und Emma | Hoch, und ehern schier von Dauer | Bertrand | F | 5–14 June 1815 | 1894 | ii, 132; viii |
| 212 | Die Nonne [see 208] | | | | | | |
| 213 | Der Traum | Mir träumt', ich war ein Vögelein | Hölty | A | 17 June 1815 | 1865, op.172/1 | ii, 158; viii |
| 214 | Die Laube | Nimmer werd' ich, nimmer dein vergessen | Hölty | A♭ | 17 June 1815 | 1865, op.172/2 | ii, 159; viii |
| 215 | Jägers Abendlied (1) | Im Felde schleich' ich still und wild | Goethe | F | 20 June 1815 | 1907 | —; i, 198 |
| 215a | Meeresstille (1) | Tiefe Stille herrscht im Wasser | Goethe | C | 20 June 1815 | 1952 | —; i, 197 |
| 216 | Meeresstille (2) | Tiefe Stille herrscht im Wasser | Goethe | C | 21 June 1815 | 1821, op.3/2 | ii, 160; i, 23 |
| 217 | Kolmas Klage | Rund um mich Nacht | Ossian, trans. | c | 22 June 1815 | 1830 | ii, 161; viii |
| 218 | Grablied | Er fiel den Tod fürs Vaterland | Kenner | f | 24 June 1815 | 1848 | ii, 166; viii |
| 219 | Das Finden | Ich hab' ein Mädchen funden | L. Kosegarten | B♭ | 25 June 1815 | 1848 | ii, 167; viii |
| 221 | Der Abend | Der Abend blüht | Kosegarten | B | 15 July 1815 | 1829, op.118/2 | ii, 178; viii |
| 222 | Lieb Minna | Schwüler Hauch weht mir herüber | A. Stadler | f | 2 July 1815 | 1885 | ii, 168; viii |
| 224 | Wandrers Nachtlied | Der du von dem Himmel bist | Goethe | G♭ | 5 July 1815 | 1821, op.4/3 | ii, 170; i, 34 |
| 225 | Der Fischer | Das Wasser rauscht | Goethe | | | | |
| | version a | | | B♭ | 5 July 1815 | 1970 | —; i, 208 |
| | version b | | | B♭ | c1815 | 1821, op.5/3 | ii, 171; i, 42 |
| 226 | Erster Verlust | Ach, wer bringt die schönen Tage | Goethe | f | 5 July 1815 | 1821, op.5/4 | ii, 172; i, 44 |
| 227 | Idens Nachtgesang | Vernimm es, Nacht | Kosegarten | B♭ | 7 July 1815 | 1885 | ii, 173; viii |
| 228 | Von Ida | Der Morgen blüht | Kosegarten | f | 7 July 1815 | 1894 | ii, 174; viii |
| 229 | Die Erscheinung | Ich lag auf grünen Matten | Kosegarten | E | 7 July 1815 | 1829, op.108/3 | ii, 175; v |
| 230 | Die Täuschung | Im Erlenbusch, im Tannenhain | Kosegarten | E | 7 July 1815 | 1862, op.165/4 | ii, 176; viii |
| 231 | Das Sehnen | Wehmut, die mich hüllt | Kosegarten | a | 8 July 1815 | 1865, op.172/4 | ii, 177; viii |
| 233 | Geist der Liebe | Wer bist du, Geist der Liebe | Kosegarten | E | 15 July 1815 | 1829, op.118/1 | ii, 180; viii |
| 234 | Tischlied | Mich ergreift, ich weiss nicht wie | Goethe | C | 15 July 1815 | 1829, op.118/3 | ii, 182; viii |
| 235 | Abends unter der Linde (1) | Woher, o namenloses Sehnen | Kosegarten | F | 24 July 1815 | 1894 | ii, 204; viii |
| 237 | Abends unter der Linde (2) | Woher, o namenloses Sehnen | Kosegarten | F | 25 July 1815 | 1872 | ii, 206; viii |
| 238 | Die Mondnacht | Siehe, wie die Mondesstrahlen | Kosegarten | F♯ | 25 July 1815 | 1894 | ii, 208; viii |
| 240 | Huldigung | Ganz verloren, ganz versunken | Kosegarten | E | 27 July 1815 | 1894 | ii, 210; viii |
| 241 | Alles um Liebe | Was ist es, das die Seele füllt? | Kosegarten | E | 27 July 1815 | 1894 | ii, 212; viii |
| 245 | An den Frühling [see 587b] | | | | | | |
| 246 | Die Bürgschaft | Zu Dionys, dem Tyrannen | Schiller | g | Aug 1815 | 1830 | iii, 11; viii |
| 247 | Die Spinnerin | Als ich still und ruhig spann | Goethe | b | Aug 1815 | 1829, op.118/6 | iii, 44; viii |
| 248 | Lob des Tokayers | O köstlicher Tokayer | Baumberg | B♭ | Aug 1815 | 1829, op.118/4 | iii, 66; viii |
| 249 | Die Schlacht (1), frag. | | Schiller | b | 1 Aug 1815 | | —; iii/2 |
| 250 | Das Geheimnis (1) | Sie konnte mir kein Wörtchen sagen | Schiller | A♭ | 7 Aug 1815 | 1872 | iii, 2; xiii |
| 251 | Hoffnung (1) | Es reden und träumen die Menschen | Schiller | G♭ | 7 Aug 1815 | 1872 | iii, 4; iv |

| D | *Title* | *Incipit* | *Text* | *Key* | *Composed* | *Published* | *SW; NSA* |
|---|---|---|---|---|---|---|---|
| 252 | Das Mädchen aus der Fremde (2) | In einem Tal bei armen Hirten | Schiller | F | 12 Aug 1815 | 1887 | iii, 10; viii |
| 253 | Punschlied: im Norden zu singen | Auf der Berge freien Höhen | Schiller | B♭ | 18 Aug 1815 | 1887 | iii, 30; viii |
| 254 | Der Gott und die Bajadere | Mahadöh, der Herr der Erde | Goethe | E♭ | 18 Aug 1815 | 1887 | iii, 32; viii |
| 255 | Der Rattenfänger | Ich bin der wohlbekannte Sänger | Goethe | G | 19 Aug 1815 | *c*1850 | iii, 34; viii |
| 256 | Der Schatzgräber | Arm am Beutel, krank am Herzen | Goethe | d | 19 Aug 1815 | 1887 | iii, 35; viii |
| 257 | Heidenröslein | Sah ein Knab' ein Röslein stehn | Goethe | G | 19 Aug 1815 | 1821, op.3/3 | iii, 37; i, 24 |
| 258 | Bundeslied | In allen guten Stunden | Goethe | B♭ | 4 or 19 Aug 1815 | 1887 | iii, 38; viii |
| 259 | An den Mond (1) | Füllest wieder Busch und Tal | Goethe | E♭ | 19 Aug 1815 | *c*1850 | iii, 40; ix |
| 260 | Wonne der Wehmut | Trocknet nicht, trocknet nicht | Goethe | c | 20 Aug 1815 | 1829, op.115/2 | iii, 42; viii |
| 261 | Wer kauft Liebesgötter? | Von allen schönen Waren | Goethe | C | 21 Aug 1815 | *c*1850 | iii, 43; viii |
| 262 | Die Fröhlichkeit | Wes' Adern leichtes Blut durchspringt | M.J. Prandstetter | E | 22 Aug 1815 | 1895 | iii, 64; ix |
| 263 | Cora an die Sonne | Nach so vielen trüben Tagen | Baumberg | E♭ | 22 Aug 1815 | 1848 | iii, 50; ix |
| 264 | Der Morgenkuss | Durch eine ganze Nacht | Baumberg | | | | |
| | version a | | | E♭ | 22 Aug 1815 | 1872 | iii, 51; ix |
| | version b | | | C | *c*1815 | 1850 | —; ix |
| 265 | Abendständchen: An Lina | Sei sanft wie ihre Seele | Baumberg | B♭ | 23 Aug 1815 | 1895 | iii, 52; ix |
| 266 | Morgenlied | Willkommen, rotes Morgenlicht | Stolberg | F | 24 Aug 1815 | 1895 | iii, 54; ix |
| 270 | An die Sonne | Sinke, liebe Sonne | Baumberg | E♭ | 25 Aug 1815 | 1829, op.118/5 | iii, 56; ix |
| 271 | Der Weiberfreund | Noch fand von Evens Töchterscharen | A. Cowley, trans. J.F. von Ratschky | A | 25 Aug 1815 | 1895 | iii, 57; ix |
| 272 | An die Sonne | Königliche Morgensonne | C.A. Tiedge | E♭ | 25 Aug 1815 | 1872 | iii, 58; ix |
| 273 | Lilla an die Morgenröte | Wie schön bist du, du güldne Morgenröte | | D | 25 Aug 1815 | 1895 | iii, 59; ix |
| 274 | Tischlerlied | Mein Handwerk geht durch alle Welt | | C | 25 Aug 1815 | 1850 | iii, 60; ix |
| 275 | Totenkranz für ein Kind | Sanft wehn, im Hauch der Abendluft | Matthisson | g | 25 Aug 1815 | 1895 | iii, 61; ix |
| 276 | Abendlied | Gross und rotentflammet | Stolberg | A | 28 Aug 1815 | 1895 | iii, 62; ix |
| 278 | Ossians Lied nach dem Falle Nathos | Beugt euch aus euren Wolken nieder | Ossian, trans. Harold | | ?Sept 1815 | | |
| | version a, frag. | | | E | | 1897 | Rb, 34; ix |
| | version b | | | E | | 1830 | iii, 108; ix |
| 280 | Das Rosenband | Im Frühlingsgarten fand ich sie | F.G. Klopstock | A♭ | Sept 1815 | 1837 | iii, 72; ix |
| 281 | Das Mädchen von Inistore | Mädchen Inistores | Ossian, trans. Harold | c | Sept 1815 | 1830 | iii, 110; ix |
| 282 | Cronnan | Ich sitz' bei der moosigten Quelle | Ossian, trans. Harold | c | 5 Sept 1815 | 1830 | iv, 21; ix |
| 283 | An den Frühling (1) | Willkommen, schöner Jüngling! | Schiller | F | 6 Sept 1815 | 1865, op.172/5 | iii, 68; xi |
| 284 | Lied | Es ist so angenehm | ?Schiller | G | 6 Sept 1815 | 1895 | iii, 69; ix |
| 285 | Furcht der Geliebten (An Cidli) | Cidli, du weinest | Klopstock | | | | |
| | version a | | | A♭ | 12 Sept 1815 | 1895 | iii, 70; ix |
| | version b | | | A♭ | *c*1815 | 1885 | iii, 71; ix |
| 286 | Selma und Selmar | Weine du nicht | Klopstock | | | | |
| | version a | | | F | *c*1815 | 1895 | iii, 74; ix |
| | version b | | | F | 14 Sept 1815 | 1837 | iii, 75; ix |
| 287 | Vaterlandslied | Ich bin ein deutsches Mädchen | Klopstock | | | | |
| | version a | | | C | 14 Sept 1815 | 1895 | iii, 76; ix |
| | version b | | | C | *c*1815 | 1895 | iii, 77; ix |
| 288 | An Sie | Zeit, Verkündigerin der besten Freuden | Klopstock | A♭ | 14 Sept 1815 | 1895 | iii, 78; ix |
| 289 | Die Sommernacht | Wenn der Schimmer von dem Monde | Klopstock | | | | |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| | version a | | | C | 14 Sept 1815 | 1895 | iii, 80; ix |
| | version b | | | C | c1815 | 1895 | iii, 82; ix |
| 290 | Die frühen Gräber | Willkommen, o silberner Mond | Klopstock | a | 14 Sept 1815 | 1837 | iii, 84; ix |
| 291 | Dem Unendlichen | Wie erhebt sich das Herz | Klopstock | | | | |
| | version a | | | F | 15 Sept 1815 | 1895 | iii, 85; ix |
| | version b | | | F | c1815 | 1831 | iii, 90; ix |
| | version c | | | G | c1815 | 1895 | iii, 95; ix |
| 292 | Klage [see 371] | | | | | | |
| 293 | Shilric und Vinvela | Mein Geliebter ist ein Sohn des Hügels | Ossian, trans. Harold | B♭ | 20 Sept 1815 | 1830 | iii, 100; ix |
| 295 | Hoffnung | Schaff, das Tagwerk meiner Hände | Goethe | c1816 | | | |
| | version a | | | F | | 1872 | iii, 193; ix |
| | version b | | | E | | 1895 | iii, 194; ix |
| 296 | An den Mond (2) | Füllest wieder Busch und Tal | Goethe | A♭ | c1816 | 1868 | iii, 195; ix |
| 297 | Augenlied | Süsse Augen, klare Bronnen! | Mayrhofer | | ?1817 | | |
| | version a | | | F | | 1895 | iii, 168; ix |
| | version b | | | F | | 1850 | —; ix |
| 298 | Liane | Hast du Lianen nicht gesehen? | Mayrhofer | C | Oct 1815 | 1895 | iii, 165; ix |
| 300 | Der Jüngling an der Quelle | Leise, rieselnder Quell | J.G. von Salis-Seewis | A | c1817 | 1842 | vi, 208; ix |
| 301 | Lambertine | O Liebe, die mein Herz erfüllet | J.L. Stoll | E♭ | 12 Oct 1815 | 1842 | iii, 112; ix |
| 302 | Labetrank der Liebe | Wenn im Spiele leiser Töne | Stoll | F | 15 Oct 1815 | 1895 | iii, 114; ix |
| 303 | An die Geliebte | O, dass ich dir vom stillen Auge | Stoll | G | 15 Oct 1815 | 1887 | iii, 116; ix |
| 304 | Wiegenlied | Schlumm're sanft! | Körner | F | 15 Oct 1815 | 1895 | iii, 117; ix |
| 305 | Mein Gruss an den Mai | Sei mir gegrüsst, o Mai | Kumpf | B♭ | 15 Oct 1815 | 1895 | iii, 118; ix |
| 306 | Skolie | Lasst im Morgenstrahl des Mai'n | J.L. von Deinhardstein | B♭ | 15 Oct 1815 | 1895 | iii, 120; ix |
| 307 | Die Sternenwelten | Oben drehen sich die grossen | U. Jarnik, trans. Fellinger | F | 15 Oct 1815 | 1895 | iii, 121; ix |
| 308 | Die Macht der Liebe | Überall, wohin mein Auge blicket | J.N. von Kalchberg | B♭ | 15 Oct 1815 | 1895 | iii, 123; ix |
| 309 | Das gestörte Glück | Ich hab' ein heisses junges Blut | Körner | F | 15 Oct 1815 | 1872 | iii, 124; ix |
| 310 | Sehnsucht (1) | Nur wer die Sehnsucht kennt | Goethe | | 18 Oct 1815 | | |
| | version a | | | A♭ | | 1895 | iii, 126; iii |
| | version b | | | F | | 1895 | iii, 128; iii |
| 311 | An den Mond, frag. | | | A | 19 Oct 1815 | | —; ix |
| 312 | Hektors Abschied | Will sich Hektor ewig von mir wenden | Schiller | | | | |
| | version a | | | f | 19 Oct 1815 | 1895 | iii, 130; iii |
| | version b | | | f | c1815 | 1826, op.58/1 | iii, 36; iii |
| 313 | Die Sterne | Wie wohl ist mir im Dunkeln | Kosegarten | B♭ | 19 Oct 1815 | 1895 | iii, 142; ix |
| 314 | Nachtgesang | Tiefe Feier schauert um die Welt | Kosegarten | E♭ | 19 Oct 1815 | 1887 | iii, 144; ix |
| 315 | An Rosa I | Warum bist du nicht hier | Kosegarten | A♭ | 19 Oct 1815 | 1895 | iii, 145; ix |
| 316 | An Rosa II | Rosa, denkst du an mich? | Kosegarten | | | | |
| | version a | | | A♭ | 19 Oct 1815 | 1895 | iii, 146; ix |
| | version b | | | A♭ | c1815 | 1895 | iii, 147; ix |
| 317 | Idens Schwanenlied | Wie schaust du aus dem Nebelflor | Kosegarten | | | | |
| | version a | | | f | 19 Oct 1815 | — | —; ix |
| | version b | | | f | c1815 | 1895 | iii, 148; ix |
| 318 | Schwanengesang | Endlich stehn die Pforten offen | Kosegarten | f | 19 Oct 1815 | 1895 | iii, 150; ix |
| 319 | Luisens Antwort | Wohl weinen Gottes Engel | Kosegarten | b♭ | 19 Oct 1815 | 1895 | iii, 152; ix |
| 320 | Der Zufriedene | Zwar schuf das Glück hinieden | C.L. Reissig | A | 23 Oct 1815 | 1895 | iii, 154; ix |
| 321 | Mignon | Kennst du das Land | Goethe | A | 23 Oct 1815 | 1832 | iii, 155; ix |
| 322 | Hermann und Thusnelda | Ha, dort kömmt er | Klopstock | E♭ | 27 Oct 1815 | 1837 | iii, 159; ix |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 323 | Klage der Ceres | Ist der holde Lenz erschienen? | Schiller | G | 9 Nov 1815 – June 1816 | 1895 | iii, 171; ix |
| 325 | Harfenspieler (1) | Wer sich der Einsamkeit ergibt | Goethe | a | 13 Nov 1815 | 1895 | iii, 187; i, 218 |
| 327 | Lorma (1), frag. | Lorma sass in der Halle von Aldo | Ossian, trans. Harold | a | 28 Nov 1815 | 1928 | —; x |
| 328 | Erlkönig | Wer reitet so spät | Goethe | | | | |
| | version a | | | g | ?Oct 1815 | 1895 | iii, 202; i, 173 |
| | version b | | | g | 1815 | 1868 | iii, 214; i, 180 |
| | version c | | | g | 1815 | 1895 | iii, 208; i, 187 |
| | version d | | | g | 1815 | 1821, op.1 | iii, 219; i, 3 |
| 329 | Die drei Sänger, frag. | Der König sass beim frohen Mahle | F. Bobrik | A | 23 Dec 1815 | 1895 | x, 97; ix |
| 330 | Das Grab (2) | Das Grab ist tief und stille | Salis-Seewis | c | 28 Dec 1815 | 1895 | iii, 231; iii/3 |
| | version a [for version b see MALE VOICES] | | | | | | |
| 342 | An mein Klavier | Sanftes Klavier | C.F.D. Schubart | A | c1816 | 1885 | iv, 138; x |
| 343 | Am Tage aller Seelen (Litanei auf das Fest aller Seelen) | Ruhn in Frieden alle Seelen | J.G. Jacobi | | Aug 1816 | | |
| | version a | | | E♭ | | 1831 | v, 126; x |
| | version b | | | E♭ | | — | —; x |
| 344 | Am ersten Maimorgen | Heute will ich fröhlich, fröhlich sein | M. Claudius | G | c1816 | — | —; x |
| 350 | Der Entfernten (2) | Wohl denk' ich allenthalben | Salis-Seewis | E♭ | ?1816 | 1885 | iv, 69; x |
| 351 | Fischerlied (1) | Das Fischer-gewerbe gibt rüstigen Mut! | Salis-Seewis | D | ?1816 | 1895 | iv, 70; xi |
| 352 | Licht und Liebe (Nachtgesang), S, T | Liebe ist ein süsses Licht | M. von Collin | G | ?1816 | c1847 | iv, 253; iii/2 |
| 358 | Die Nacht | Du verstörst uns nicht, o Nacht! | J.P. Uz | A♭ | 1816 | c1849 | iv, 127; x |
| 359 | Sehnsucht (2) | Nur wer die Sehnsucht kennt | Goethe | d | 1816 | 1872 | iv, 200; iii |
| 360 | Lied eines Schiffers an die Dioskuren | Dioskuren, Zwillingssterne | Mayrhofer | A♭ | 1816 | 1826, op.65/1 | iv, 221; iii |
| 361 | Am Bach im Frühlinge | Du brachst sie nun, die kalte Rinde | Schober | D♭ | 1816 | 1829, op.109/1 | iv, 230; x |
| 362 | Zufriedenheit (1) | Ich bin vergnügt | Claudius | A | 1815 or 1816 | 1895 | iv, 244; xi |
| 363 | An Chloen, frag. | Die Munterkeit ist meinen Wangen | Uz | G | 1816 | — | —; x |
| 367 | Der König in Thule | Es war ein König in Thule | Goethe | d | early 1816 | 1821, op.5/5 | iv, 202; i, 45 |
| 368 | Jägers Abendlied (2) | Im Felde schleich' ich still und wild | Goethe | D♭ | ?early 1816 | 1821, op.3/4 | iv, 203; i, 25 |
| 369 | An Schwager Kronos | Spude dich Kronos! | Goethe | d | 1816 | 1825, op.19/1 | iv, 204; i, 121 |
| 371 | Klage [formerly 292] | Trauer umfliesst mein Leben | | b | Jan 1816 | 1872 | iv, 5; x |
| 372 | An die Natur | Süsse, heilige Natur | Stolberg-Stolberg | F | 15 Jan 1816 | 1895 | iv, 2; x |
| 373 | Lied | Mutter geht durch ihre Kammern | Fouqué | g | ?15 Jan 1816 | 1895 | iv, 3; x |
| 375 | Der Tod Oskars | Warum öffnest du wieder | Ossian, trans. Harold | c | Feb 1816 | 1830 | iv, 7; x |
| 376 | Lorma (2), frag. | Lorma sass in der Halle von Aldo | Ossian, trans. Harold | a | 10 Feb 1816 | 1895 | x, 102; x |
| 381 | Morgenlied | Die frohe neubelebte Flur | | C | 24 Feb 1816 | 1895 | iv, 29; x |
| 382 | Abendlied | Sanft glänzt die Abendsonne | | F | 24 Feb 1816 | 1895 | iv, 30; x |
| 388 | Laura am Klavier | Wenn dein Finger durch die Saiten meistert | Schiller | | | 1895 | |
| | version a | | | E | March 1816 | | iv, 41; x |
| | version b | | | A | c1816 | | iv, 46; x |
| 389 | Des Mädchens Klage (3) | Der Eichwald braust | Schiller | c | March 1816 | 1873 | iv, 52; iii |
| 390 | Entzückung an Laura (1) | Laura, über diese Welt | Schiller | A | March 1816 | 1895 | iv, 54; x |
| 391 | Die vier Weltalter | Wohl perlet im Glase | Schiller | G | March 1816 | 1829, op.111/3 | iv, 56; x |
| 392 | Pflügerlied | Arbeitsam und wacker | Salis-Seewis | C | March 1816 | 1895 | iv, 58; x |
| 393 | Die Einsiedelei (2) | Es rieselt, klar und wehend | Salis-Seewis | A | March 1816 | c1845 | iv, 60; xi |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 394 | An die Harmonie | Schöpferin beseelter Töne! | Salis-Seewis | A | March 1816 | 1895 | iv, 62; x |
| 395 | Lebensmelodien | Auf den Wassern wohnt mein stilles Leben | A.W. von Schlegel | G | March 1816 | 1829, op.111/2 | iv, 72; x |
| 396 | Gruppe aus dem Tartarus (1), frag. | Horch, wie Murmeln des empörten Meeres | Schiller | c | March 1816 | 1975 | —; ii, 171 |
| 397 | Ritter Toggenburg | Ritter, treue Schwesterliebe | Schiller | F | 13 March 1816 | 1832 | iv, 31; x |
| 398 | Frühlingslied (2) | Die Luft ist blau | Hölty | G | 13 May 1816 | 1887 | iv, 97; x |
| 399 | Auf den Tod einer Nachtigall (2) | Sie ist dahin | Hölty | a | 13 May 1816 | 1895 | iv, 98; x |
| 400 | Die Knabenzeit | Wie glücklich, wem das Knabenkleid | Hölty | A | 13 May 1816 | 1895 | iv, 100; x |
| 401 | Winterlied | Keine Blumen blühn | Hölty | a | 13 May 1816 | 1895 | iv, 102; x |
| 402 | Der Flüchtling | Frisch atmet des Morgens lebendiger Hauch | Schiller | B♭ | 18 March 1816 | 1872 | iv, 35; x |
| 403 | Lied | Ins stille Land | Salis-Seewis | | | | |
| | version a | | | g | 27 March 1816 | 1845 | iv, 66; x |
| | version b | | | a | April 1816 | 1895 | iv, 67; x |
| | version c | | | a | March 1816 | — | —; x |
| | version d | | | a | Aug 1823 | — | —; x |
| 404 | Die Herbstnacht | Mit leisen Harfentönen | Salis-Seewis | F | March 1816 | 1885 | iv, 61; x |
| 405 | Der Herbstabend | Abendglockenhalle zittern | Salis-Seewis | | | | |
| | version a | | | f | April 1816 | 1895 | iv, 68; x |
| | version b | | | f | 1816 | — | —; x |
| 406 | Abschied von der Harfe | Noch einmal tön, o Harfe | Salis-Seewis | e | March 1816 | 1887 | iv, 80; x |
| 409 | Die verfehlte Stunde | Quälend ungestilltes Sehnen | A.W. von Schlegel | f | April 1816 | 1872 | iv, 70; x |
| 410 | Sprache der Liebe | Lass dich mit gelinden Schlägen | A.W. von Schlegel | E | April 1816 | 1829, op.115/3 | iv, 78; x |
| 411 | Daphne am Bach | Ich hab' ein Bächlein funden | Stolberg-Stolberg | D | April 1816 | 1887 | iv, 81; x |
| 412 | Stimme der Liebe | Meine Selinde | Stolberg-Stolberg | | | | |
| | version a | | | E | 1816 | — | —; x |
| | version b | | | D | *c*1816 | 1838 | iv, 82; x |
| 413 | Entzückung | Tag voll Himmel | Matthisson | C | April 1816 | 1895 | iv, 84; x |
| 414 | Geist der Liebe (1) | Der Abend schleiert Flur und Hain | Matthisson | G | April 1816 | 1895 | iv, 87; x |
| 415 | Klage | Die Sonne steigt | Matthisson | C | April 1816 | 1895 | iv, 88; x |
| 416 | Lied in der Abwesenheit, frag. | Ach, mir ist das Herz so schwer | Stolberg-Stolberg | b | April 1816 | 1925 | —; x |
| 418 | Stimme der Liebe (2) | Abendgewölke schweben hell | Matthisson | G | 29 April 1816 | 1895 | iv, 90; x |
| 419 | Julius an Theone | Nimmer, nimmer darf ich dir gestehen | Matthisson | g | 30 April 1816 | 1895 | iv, 95; x |
| 429 | Minnelied | Holder klingt der Vogelsang | Hölty | E | May 1816 | 1885 | iv, 103; x |
| 430 | Die frühe Liebe | Schon im bunten Knabenkleide | Hölty | | | | |
| | version a | | | E | May 1816 | 1895 | iv, 104; x |
| | version b, lost | | | E | *c*1816 | — | — |
| 431 | Blumenlied | Es ist ein halbes Himmelreich | Hölty | E | May 1816 | 1887 | iv, 105; x |
| 432 | Der Leidende | Nimmer trag' ich länger | | | May 1816 | | |
| | version a | | | b | | 1850 | iv, 106; x |
| | version b | | | b | | 1895 | iv, 107; x |
| 433 | Seligkeit | Freuden sonder Zahl | Hölty | E | May 1816 | 1895 | iv, 108; x |
| 434 | Erntelied | Sicheln schallen, Ähren fallen | Hölty | E | May 1816 | 1850 | iv, 109; x |
| 436 | Klage | Dein Silber schien | Hölty | | | | |
| | version a | | | F | 12 May 1816 | 1850 | iv, 95; x |
| | version b [formerly 437] | | | F | 1816 | — | —; x |
| 437 | Klage [see 436] | | | | | | |
| 442 | Das grosse Halleluja version a [for version b see FEMALE OR UNSPECIFIED VOICES] | Ehre sei dem Hocherhabnen | Klopstock | E | June 1816 | *c*1847 | iv, 110; x |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 443 | Schlachtlied (1) version a [for version b see FEMALE OR UNSPECIFIED VOICES] | Mit unserm Arm ist nichts getan | Klopstock | E | June 1816 | 1895 | iv, 112; x |
| 444 | Die Gestirne | Es tönet sein Lob | Klopstock | F | June 1816 | 1831 | iv, 114; x |
| 445 | Edone | Dein süsses Bild, Edone | Klopstock | E♭ | June 1816 | 1837 | iv, 116; x |
| 446 | Die Liebesgötter | Cypris, meiner Phyllis gleich | Uz | C | June 1816 | 1887 | iv, 118; x |
| 447 | An den Schlaf | Komm, und senke die umflorten Schwingen | | A | June 1816 | 1895 | iv, 120; x |
| 448 | Gott im Frühlinge | In seinem schimmernden Gewand | Uz | | | | |
| | version a | | | E | June 1816 | 1887 | iv, 121; x |
| | version b | | | E | *c*June 1816 | — | —; x |
| 449 | Der gute Hirt | Was sorgest du? | Uz | E | June 1816 | 1872 | iv, 124; x |
| 450 | Fragment aus dem Aeschylus | So wird der Mann, der sonder Zwang | Aeschylus, trans. Mayrhofer | | June 1816 | | |
| | version a | | | A♭ | | 1895 | iv, 128; x |
| | version b | | | A♭ | | 1832 | iv, 131; x |
| 454 | Grablied auf einen Soldaten | Zieh hin, du braver Krieger du! | C.F.D. Schubart | c | July 1816 | 1872 | iv, 140; x |
| 455 | Freude der Kinderjahre | Freude, die im frühen Lenze | F. von Köpken | C | July 1816 | 1887 | iv, 142; x |
| 456 | Das Heimweh | Oft in einsam stillen Stunden | K.G.T. Winkler | F | July 1816 | 1887 | iv, 144; x |
| 457 | An die untergehende Sonne | Sonne, du sinkst | Kosegarten | E♭ | July 1816 – May 1817 | 1827, op.44 | iv, 134; iii |
| 458 | Aus Diego Manazares (Ilmerine) | Wo irrst du durch einsame Schatten | Schlechta | A♭ | 30 July 1816 | 1872 | iv, 146; x |
| 462 | An Chloen | Bei der Liebe reinsten Flammen | Jacobi | A♭ | Aug 1816 | 1895 | iv, 149; x |
| 463 | Hochzeit-Lied | Will singen euch im alten Ton | Jacobi | E♭ | Aug 1816 | 1895 | iv, 150; x |
| 464 | In der Mitternacht | Todesstille deckt das Tal | Jacobi | c | Aug 1816 | 1895 | iv, 151; x |
| 465 | Trauer der Liebe | Wo die Taub in stillen Buchen | Jacobi | | | | |
| | version a | | | A♭ | Aug 1816 | 1885 | iv, 152; x |
| | version b | | | A♭ | *c*1816 | — | —; x |
| 466 | Die Perle | Es ging ein Mann zur Frühlingszeit | Jacobi | d | Aug 1816 | 1872 | iv, 153; x |
| 467 | Pflicht und Liebe | Du, der ewig um mich trauert | F.W. Gotter | c | Aug 1816 | 1885 | x, 104; x |
| 468 | An den Mond | Was schauest du so hell und klar | Hölty | A | 7 Aug 1816 | 1895 | iv, 148; x |
| 469 | Mignon (1), 2 frags. | So lasst mich scheinen | Goethe | A♭ | Sept 1816 | 1897 | Rb, 86; iii |
| 473 | Liedesend | Auf seinem goldnen Throne | Mayrhofer | | Sept 1816 | | |
| | version a | | | c | | 1895 | iv, 154; x |
| | version b | | | c | | 1833 | iv, 159; x |
| 474 | Lied des Orpheus, als er in die Hölle ging | Wälze dich hinweg | Jacobi | | | | |
| | version a, inc. | | | G♭ | Sept 1816 | 1895 | iv, 164; x |
| | version b | | | G♭ | 1816 | 1832 | iv, 170; x |
| 475 | Abschied (nach einer Wallfahrtsarie) | Über die Berge zieht ihr fort | Mayrhofer | G | Sept 1816 | 1885 | iv, 176; xi |
| 476 | Rückweg | Zum Donaustrom, zur Kaiserstadt | Mayrhofer | d | Sept 1816 | 1872 | iv, 178; xi |
| 477 | Alte Liebe rostet nie | — | Mayrhofer | B | Sept 1816 | 1895 | iv, 180; xi |
| 478 | Harfenspieler I (Gesänge des Harfners no.1) (2) | Wer sich der Einsamkeit ergibt | Goethe | | | | |
| | version a | | | a | Sept 1816 | 1895 | iv, 181; i, 220 |
| | version b | | | a | 1822 | 1822, op.12/1 | iv, 189; i, 85 |
| 479 | Harfenspieler II (Gesänge des Harfners no.3) | An die Türen will ich schleichen | Goethe | | | | |
| | version a | | | a | Sept 1816 | 1895 | iv, 184; i, 224 |
| | version b | | | a | 1822 | 1822, op.12/3 | iv, 196; i, 93 |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 480 | Harfenspieler III (Gesänge des Harfners no.2) (1, 2, 3) | Wer nie sein Brot mit Tränen ass | Goethe | | | | |
| | version a | | | a | Sept 1816 | 1895 | iv, 186; i, 291 |
| | version b | | | a | Sept 1816 | 1895 | iv, 187; i, 226 |
| | version c | | | a | 1822 | 1822, op.12/2 | iv, 192; i, 89 |
| 481 | Sehnsucht (3) | Nur wer die Sehnsucht kennt | Goethe | a | Sept 1816 | 1895 | iv, 198; iii |
| 482 | Der Sänger am Felsen | Klage, meine Flöte | C. Pichler | e | Sept 1816 | 1895 | iv, 200; xi |
| 483 | Lied | Ferne von der grossen Stadt | Pichler | E | Sept 1816 | 1895 | iv, 212; xi |
| 484 | Gesang der Geister über den Wassern (1), frag. | ... dann zur Tiefe nieder | Goethe | G | Sept 1816 | 1895 | x, 594; xi |
| 489 | Der Wanderer | Ich komme vom Gebirge her | G.P. Schmidt von Lübeck | | | | |
| | version a | | | c♯ | Oct 1816 | 1895 | iv, 214; i, 200 |
| | version b [formerly 493b] | | | b | *c*1816 | 1970 | —; i, 204 |
| | version c [formerly 493a] | | | c♯ | *c*1816 | 1821, op.4/1 | iv, 217; i, 26 |
| 490 | Der Hirt | Du Turm! zu meinem Leide | Mayrhofer | F | Oct 1816 | 1895 | iv, 220; xi |
| 491 | Geheimnis | Sag an, wer lehrt dich Lieder | Mayrhofer | B♭ | Oct 1816 | 1887 | iv, 223; xi |
| 492 | Zum Punsche | Woget brausend, Harmonien | Mayrhofer | d | Oct 1816 | 1849 | iv, 226; xi |
| 493 | Der Wanderer [see 489b–c] | | | | | | |
| 495 | Abendlied der Fürstin | Der Abend rötet nun das Tal | Mayrhofer | F | Nov 1816 | 1868 | iv, 227; xi |
| 496 | Bei dem Grabe meines Vaters | Friede sei um diesen Grabstein | Claudius | E♭ | Nov 1816 | 1885 | iv, 234; xi |
| 496a | Klage um Ali Bey | Lasst mich! lasst mich! ich will klagen | Claudius | e♭ | Nov 1816 | 1968 | —; vii, 84 |
| 497 | An die Nachtigall | Er liegt und schläft | Claudius | G | Nov 1816 | 1829, op.98/1 | iv, 238; v |
| 498 | Wiegenlied | Schlafe, schlafe, holder süsser Knabe | | A♭ | Nov 1816 | 1829, op.98/2 | iv, 239; v |
| 499 | Abendlied | Der Mond ist aufgegangen | Claudius | B♭ | Nov 1816 | 1885 | iv, 240; xi |
| 500 | Phidile | Ich war erst sechzehn Sommer alt | Claudius | G♭ | Nov 1816 | 1895 | iv, 242; xi |
| 501 | Zufriedenheit (2) | Ich bin vergnügt | Claudius | | Nov 1816 | | |
| | version a | | | E | | 1895 | iv, 246; xi |
| | version b | | | G | | — | —; xi |
| 502 | Herbstlied | Bunt sind schon die Wälder | Salis-Seewis | G | Nov 1816 | 1872 | iv, 248; xi |
| 503 | Mailied (3) | Grüner wird die Au | Hölty | G | Nov 1816 | — | —; xi |
| 504 | Am Grabe Anselmos | Dass ich dich verloren habe | Claudius | | | | |
| | version a | | | e♭ | 4 Nov 1816 | 1821, op.6/3 | iv, 236; i, 56 |
| | version b | | | e♭ | *c*1816 | 1970 | —; i, 216 |
| 507 | Skolie | Mädchen entsiegelten | Matthisson | G | Dec 1816 | 1895 | iv, 249; xi |
| 508 | Lebenslied | Kommen und Scheiden | Matthisson | C | Dec 1816 | 1845 | iv, 250; xi |
| 509 | Leiden der Trennung | Vom Meere trennt sich die Welle | Metastasio, trans. H. von Collin | | Dec 1816 | | |
| | version a, frag. | | | g | | — | —; xi |
| | version b | | | g | | 1872 | iv, 251; xi |
| 510 | Vedi quanto adoro | | Metastasio | E♭ | Dec 1816 | 1895 | x, 40; xi |
| 513a | Nur wer die Liebe kennt, sketch | | F. Werner | A♭ | ?1817 | 1974 | —; xi |
| 514 | Die abgeblühte Linde | Wirst du halten, was du schwurst | L. von Széchényi | a | ?1817 | 1821, op.7/1 | v, 29; i, 59 |
| 515 | Der Flug der Zeit | Es floh die Zeit im Wirbelfluge | Széchényi | A | ?1817 | 1821, op.7/2 | v, 33; i, 63 |
| 516 | Sehnsucht | Der Lerche wolkennahe Lieder | Mayrhofer | C | ?1816 | 1822, op.8/2 | vi, 386; i, 73 |
| 517 | Der Schäfer und der Reiter | Ein Schäfer sass im Grünen | Fouqué | | April 1817 | | |
| | version a | | | E | | 1972 | —; i, 191 |
| | version b | | | E | | 1822, op.13/1 | v, 6; i, 95 |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 518 | An den Tod | Tod, du Schrecken der Natur | Schubart | B | 1816 or 1817 | 1824 | v, 130; v |
| 519 | Die Blumensprache | Es deuten die Blumen | ? E. Platner | B♭ | ?1817 | 1867, op.173/5 | v, 25; xi |
| 520 | Frohsinn | Ich bin von lockerem Schlage | I.F. Castelli | | | | |
| | version a | | | F | Jan 1817 | 1895 | v, 2; xi |
| | version b | | | F | *c*1817 | 1850 | —; xi |
| 521 | Jagdlied version a [for version b see FEMALE AND UNSPECIFIED VOICES] | Trarah! Trarah! wir kehren daheim | Werner | F | Jan 1817 | 1895 | v, 3; xi |
| 522 | Die Liebe | Wo weht der Liebe hoher Geist? | G. Leon | G | Jan 1817 | 1895 | v, 4; xi |
| 523 | Trost | Nimmer lange weil' ich hier | | c♯ | Jan 1817 | 1885 | v, 5; xi |
| 524 | Der Alpenjäger | Auf hohen Bergesrücken | Mayrhofer | | Jan 1817 | | |
| | version a | | | E | | 1895 | v, 12; i, 233 |
| | version b | | | D | | 1970 | —; i, 236 |
| | version c | | | F | | 1822, op.13/3 | v, 16; i, 104 |
| 525 | Wie Ulfru fischt | Der Angel zuckt | Mayrhofer | | Jan 1817 | | |
| | version a | | | d | | 1970 | —; i, 269 |
| | version b | | | d | | 1823, op.21/3 | v, 18; i, 158 |
| 526 | Fahrt zum Hades | Der Nachen dröhnt | Mayrhofer | d | Jan 1817 | 1832 | v, 20; xi |
| 527 | Schlaflied (Abendlied; Schlummerlied) | Es mahnt der Wald | Mayrhofer | | Jan 1817 | | |
| | version a | | | F | | 1975 | —; ii, 193 |
| | version b | | | F | | 1823, op.24/2 | v, 24; ii, 20 |
| 528 | La pastorella al prato (2) | | C. Goldoni | G | Jan 1817 | 1872 | x, 46; xi |
| 530 | An eine Quelle | Du kleine grünumwachs'ne Quelle | Claudius | A | Feb 1817 | 1829, op.109/3 | iv, 232; xi |
| 531 | Der Tod und das Mädchen | Vorüber, ach vorüber | Claudius | d | Feb 1817 | 1821, op.7/3 | v, 35; i, 66 |
| 532 | Das Lied vom Reifen, frag. | Seht meine lieben Bäume an | Claudius | A♭ | Feb 1817 | 1895 | v, 36; xi |
| 533 | Täglich zu singen | Ich danke Gott und freue mich | Claudius | F | Feb 1817 | 1895 | v, 38; xi |
| 534 | Die Nacht | Die Nacht ist dumpfig und finster | Ossian, trans. Harold | g | Feb 1817 | 1830 | v, 39; xi |
| 535 | Lied, with small orch | Brüder, schrecklich brennt die Träne | | g | Feb 1817 | 1895 | x, 78; iii/1 |
| 536 | Der Schiffer | Im Winde, im Sturme | Mayrhofer | | ?March 1817 | | |
| | version a | | | E♭ | | 1970 | —; i, 263 |
| | version b | | | E♭ | | 1823, op.21/2 | v, 24; i, 152 |
| 539 | Am Strome | Ist mir's doch, als sei mein Leben | Mayrhofer | B | March 1817 | 1822, op.8/4 | v, 54; i, 82 |
| 540 | Philoktet | Da sitz' ich ohne Bogen | Mayrhofer | b | March 1817 | 1831 | v, 56; xi |
| 541 | Memnon | Den Tag hindurch nur einmal | Mayrhofer | D♭ | March 1817 | 1821, op.6/1 | v, 59; i, 46 |
| 542 | Antigone und Oedip | Ihr hohen Himmlischen | Mayrhofer | C | March 1817 | 1821, op.6/2 | v, 62; i, 50 |
| 543 | Auf dem See | Und frische Nahrung | Goethe | | March 1817 | | |
| | version a | | | E | | 1895 | v, 66; v |
| | version b | | | E♭ | | 1828, op.92/2 | v, 70; v |
| 544 | Ganymed | Wie im Morgenglanze | Goethe | A♭ | March 1817 | 1825, op.19/3 | v, 75; i, 132 |
| 545 | Der Jüngling und der Tod | Die Sonne sinkt, o könnt ich | J. von Spaun | | March 1817 | | |
| | version a | | | c♯ | | 1895 | v, 80; xi |
| | version b | | | c♯ | | 1872 | v, 82; xi |
| 546 | Trost im Liede | Braust des Unglücks Sturm empor | Schober | d | March 1817 | 1827; 1828 as op.101/3 | v, 84; v |
| 547 | An die Musik | Du holde Kunst | Schober | | | | |
| | version a | | | D | March 1817 | 1895 | v, 86; iv |
| | version b | | | D | *c*1817 | 1827 op.88/4 | v, 87; iv |
| 548 | Orest auf Tauris | Ist dies Tauris | Mayrhofer | E♭ | March 1817 | 1831 | vi, 118; xi |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 549 | Mahomets Gesang (1), frag. | Seht den Felsenquell | Goethe | c♯ | March 1817 | 1895 | x, 110; xiii |
| 550 | Die Forelle | In einem Bächlein helle | Schubart | | | | |
| | version a | | | D♭ | c1817 | 1895 | v, 132; ii, 194 |
| | version b | | | D♭ | c1817 | 1895 | v, 135; ii, 202 |
| | version c | | | D♭ | Feb 1818 | 1895 | v, 138; ii, 198 |
| | version d | | | D♭ | c1820 | 1820; 1827 as op.32 | v, 141; ii, 109 |
| | version e | | | D♭ | Oct 1821 | 1975 | —; ii, 206 |
| 551 | Pax vobiscum | Der Friede sei mit euch! | Schober | F | April 1817 | 1831 | v, 88; xi |
| 552 | Hänflings Liebeswerbung | Ahidi! ich liebe | F. Kind | | | | |
| | version a | | | A | April 1817 | 1970 | —; i, 260 |
| | version b | | | A | c1817 | 1823, op.20/3 | v, 90; i, 145 |
| 553 | Auf der Donau | Auf der Wellen Spiegel | Mayrhofer | E♭ | April 1817 | 1823, op.21/1 | v, 92; i, 148 |
| 554 | Uraniens Flucht | Lasst uns, ihr Himmlischen | Mayrhofer | D | April 1817 | 1895 | v, 99; xi |
| 555 | Song sketch (no text) | | | a | ?May 1817 | 1934 | —; xi |
| 558 | Liebhaber in allen Gestalten | Ich wollt', ich wär' ein Fisch | Goethe | A | May 1817 | 1887 | iii, 46; xi |
| 559 | Schweizerlied | Uf'm Bergli bin i g'sässe | Goethe | F | May 1817 | 1885 | iii, 48; xi |
| 560 | Der Goldschmiedsgesell | Es ist doch meine Nachbarin | Goethe | F | May 1817 | 1850 | iii, 49; xi |
| 561 | Nach einem Gewitter | Auf den Blumen | Mayrhofer | F | May 1817 | 1872 | v, 116; xi |
| 562 | Fischerlied (3) | Das Fischergewerbe gibt rüstigen Mut! | Salis-Seewis | F | May 1817 | 1895 | v, 118; xi |
| 563 | Die Einsiedelei (3) | Es rieselt, klar und wehend | Salis-Seewis | C | May 1817 | 1887 | v, 120; xi |
| 564 | Gretchen im Zwinger (Gretchen; Gretchens Bitte), frag. | Ach neige, du Schmerzensreiche | Goethe | b♭ | May 1817 | 1838 | x, 116; xi |
| 565 | Der Strom | Mein Leben wälzt sich murrend fort | | d | ?June 1817 | 1876 | v, 123; xi |
| 569 | Das Grab (4), for unison chorus | Das Grab ist tief und stille | Salis-Seewis | c♯ | June 1817 | 1895 | v, 122; iii/3 |
| 573 | Iphigenia | Blüht denn hier an Tauris Strande | Mayrhofer | G♭ | July 1817 | 1829, op.98/3 | v, 127; v |
| 577 | Entzückung an Laura (2) | | Schiller | | Aug 1817 | | |
| | frag. a | Laura, Laura, über diese Welt | | A | | 1873 | x, 119; x |
| | frag. b | Amoretten seh ich | | D♭ | | 1895 | x, 120; x |
| 578 | Abschied | Lebe wohl! lebe wohl! | Schubert | b | 24 Aug 1817 | 1838 | x, 80; xi |
| 579 | Der Knabe in der Wiege (Wiegenlied) | Er schläft so süss | A. Ottenwalt | | | | |
| | version a | | | C | aut. 1817 | 1872 | v, 180; xi |
| | version b, frag. | | | A♭ | Nov 1817 | 1897 | Rb, 70; xi |
| 579a | Vollendung [formerly 989] | Wenn ich einst das Ziel errungen habe | Matthisson | A | ?Sept–Oct 1817 | 1970 | —; xi |
| 579b | Die Erde [formerly 989a] | Wenn sanft entzückt | Matthisson | E | ?Sept–Oct 1817 | 1970 | —; xi |
| 582 | Augenblicke im Elysium [see 990b] | | | | | | |
| 583 | Gruppe aus dem Tartarus (2) | Horch, wie Murmeln des empörten Meeres | Schiller | C | Sept 1817 | 1823, op.24/1 | v, 144; ii, 13 |
| 584 | Elysium | Vorüber die stöhnende Klage! | Schiller | E | Sept 1817 | 1830 | v, 149; xi |
| 585 | Atys | Der Knabe seufzt | Mayrhofer | a | Sept 1817 | 1833 | v, 159; xi |
| 586 | Erlafsee | Mir ist so wohl, so weh' | Mayrhofer | F | Sept 1817 | 1818; 1822 as op.8/3 | v, 164; i, 78 |
| 587 | An den Frühling (3) | Willkommen, schöner Jüngling! | Schiller | | | | |
| | version a | | | A | Oct 1817 | 1885 | iii, 8; xi |
| | version b [formerly 245] | | | B♭ | c1817 | 1895 | iii, 6; xi |
| 588 | Der Alpenjäger | Willst du nicht das Lämmlein hüten | Schiller | | | | |
| | version a, frag. | | | E♭ | Oct 1817 | 1897 | Rb, 66; ii, 236 |
| | version b | | | C | c1817 | 1825, op.37/2 | v, 168; ii, 138 |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 594 | Der Kampf | Nein, länger werd' ich diesen Kampf | Schiller | d | Nov 1817 | 1829, op.110 | v, 171; xi |
| 595 | Thekla: eine Geisterstimme (2) | Wo ich sei, und wo mich hingewendet | Schiller | | | | |
| | version a | | | c♯ | Nov 1817 | 1895 | v, 177; iv |
| | version b | | | c | *c*1817 | 1827, op.88/2 | v, 178; iv |
| 596 | Lied eines Kindes, frag. | Lauter Freude fühl' ich | | B♭ | Nov 1817 | 1895 | x, 122; xi |
| 611 | Auf der Riesenkoppe | Hoch auf dem Gipfel deiner Gebirge | Körner | d | March 1818 | *c*1850 | v, 184; xii |
| 614 | An den Mond in einer Herbstnacht | Freundlich ist dein Antlitz | A. Schreiber | A | April 1818 | 1832 | v, 188; xii |
| 616 | Grablied für die Mutter | Hauche milder, Abendluft | | b | June 1818 | 1838 | v, 194; xii |
| 619 | Vocal exercise, 2vv, figured bass (no text) | | — | C | July 1818 | 1892 | ser. xix, 95; viii/2 |
| 620 | Einsamkeit | Gib mir die Fülle der Einsamkeit! | Mayrhofer | B♭ | July 1818 | 1840 | v, 196; xii |
| 622 | Der Blumenbrief | Euch Blümlein will ich senden | Schreiber | D | Aug 1818 | 1833 | v, 213; xii |
| 623 | Das Marienbild | Sei gegrüsst, du Frau der Huld | Schreiber | C | Aug 1818 | 1831 | v, 214; xii |
| 626 | Blondel zu Marien | In düstrer Nacht | | e♭ | Sept 1818 | 1842 | v, 218; xii |
| 627 | Das Abendrot | Du heilig, glühend Abendrot! | Schreiber | E | Nov 1818 | 1867, op.173/6 | v, 220; xii |
| 628 | Sonett I | Apollo, lebet noch | Petrarch, trans. A.W. von Schlegel | B♭ | Nov 1818 | 1895 | v, 225; xii |
| 629 | Sonett II | Allein, nachdenklich, wie gelähmt | Petrarch, trans. A.W. von Schlegel | g | Nov 1818 | 1895 | v, 228; xii |
| 630 | Sonett III | Nunmehr, da Himmel, Erde | Petrarch, trans. J.D. Gries | C | Dec 1818 | 1895 | v, 234; xii |
| 631 | Blanka (Das Mädchen) | Wenn mich einsam Lüfte fächeln | F. von Schlegel | a | Dec 1818 | 1885 | v, 236; xii |
| 632 | Vom Mitleiden Mariä | Als bei dem Kreuz Maria stand | F. von Schlegel | g | Dec 1818 | 1831 | v, 238; xii |
| 633 | Der Schmetterling | Wie soll ich nicht tanzen | F. von Schlegel | F | *c*1819 | 1826, op.57/1 | iii, 225; iii |
| 634 | Die Berge | Sieht uns der Blick gehoben | F. von Schlegel | G | *c*1819 | 1826, op.57/2 | iii, 227; iii |
| 636 | Sehnsucht (2) | Ach, aus dieses Tales Gründen | Schiller | | *c*1821 | | |
| | version a | | | b | | 1975 | —; ii, 250 |
| | version b | | | b | | 1895 | vi, 23; ii, 258 |
| | version c | | | b | | 1826, op.39 | vi, 29; ii, 165 |
| 637 | Hoffnung (2) | Es reden und träumen die Menschen | Schiller | B♭ | *c*1819 | 1827, op.87/2 | vi, 36; iv |
| 638 | Der Jüngling am Bache (3) | An der Quelle sass der Knabe | Schiller | | | | |
| | version a | | | d | April 1819 | 1895 | vi, 40; iv |
| | version b | | | c | *c*1819 | 1827, op.87/3 | vi, 36; iv |
| 639 | Widerschein | | Schlechta | | *c*1819 | | |
| | version a | Fischer harrt am Brückenbogen | | D | | 1820 | —; v |
| | version b [formerly 949] | Tom lehnt harrend auf der Brücke | | B♭ | | 1832 | ix, 130; v |
| 645 | Abend, frag. | Wie ist es denn | L. Tieck | g | ?Jan 1819 | — | —; xii |
| 646 | Die Gebüsche | Es wehet kühl und leise | F. von Schlegel | G | Jan 1819 | 1885 | vi, 1; xii |
| 649 | Der Wanderer | Wie deutlich des Mondes Licht | F. von Schlegel | D | Feb 1819 | 1826, op.65/2 | vi, 5; iii |
| 650 | Abendbilder | Still beginnt's im Hain zu tauen | J.P. Silbert | a | Feb 1819 | 1831 | vi, 7; xii |
| 651 | Himmelsfunken | Der Odem Gottes weht | Silbert | G | Feb 1819 | 1831 | vi, 14; xii |
| 652 | Das Mädchen | Wie so innig, möcht ich sagen | F. von Schlegel | | | | |
| | version a | | | A | Feb 1819 | 1842 | vi, 16; xii |
| | version b | | | A | *c*Feb 1819 | — | —; xii |
| 653 | Bertas Lied in der Nacht | Nacht umhüllt mit wehendem Flügel | F. Grillparzer | e♭ | Feb 1819 | *c*1842 | vi, 18; xii |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 654 | An die Freunde | Im Wald, im Wald da grabt mich ein | Mayrhofer | a | March 1819 | c1842 | vi, 20; xii |
| 658 | Marie | Ich sehe dich in tausend Bildern | Novalis [F. von Hardenberg] | D | ?May 1819 | 1895 | vi, 53; xii |
| 659 | Hymne I | Wenige wissen das Geheimnis | Novalis | a | May 1819 | 1872 | vi, 42; xii |
| 660 | Hymne II | Wenn ich ihn nur habe | Novalis | b♭ | May 1819 | 1872 | vi, 49; xii |
| 661 | Hymne III | Wenn alle untreu werden | Novalis | b♭ | May 1819 | 1872 | vi, 50; xii |
| 662 | Hymne IV | Ich sag' es jedem | Novalis | A | May 1819 | 1872 | vi, 52; xii |
| 663 | Der 13. Psalm, frag. | Ach, Herr, wie lange | trans. M. Mendelssohn | D♭ | June 1819 | 1927 | —; xii |
| 669 | Beim Winde | Es träumen die Wolken | Mayrhofer | g | Oct 1819 | 1829 | vi, 54; xii |
| 670 | Die Sternennächte | In monderhellten Nächten | Mayrhofer | D♭ | Oct 1819 | 1862, op.165/2 | vi, 56; xii |
| 671 | Trost | Hörnerklänge rufen klagend | Mayrhofer | E♭ | Oct 1819 | 1849 | vi, 60; xii |
| 672 | Nachtstück | — | Mayrhofer | | | | |
| | version a | Wenn über Bergen der Nebel sich breitet | | c♯ | Oct 1819 | 1975 | —; ii, 225 |
| | version b | Wenn über Berge sich der Nebel breitet | | c | c1819 | 1825, op.36/2 | vi, 62; ii, 125 |
| 673 | Die Liebende schreibt | Ein Blick von deinen Augen | Goethe | B♭ | Oct 1819 | 1832; 1862 as op.165/1 | vi, 68; xii |
| 674 | Prometheus | Bedecke deinen Himmel, Zeus | Goethe | g | Oct 1819 | 1850 | vi, 70; xii |
| 677 | Strophe aus Die Götter Griechenlands | Schöne Welt, wo bist du? | Schiller | | Nov 1819 | | |
| | version a | | | a/A | | 1895 | vi, 76; xii |
| | version b | | | a/A | | 1848 | vi, 78; xii |
| 682 | Über allen Zauber Liebe, frag. | Sie hüpfte mit mir auf grünem Plan | Mayrhofer | G | c1820 | 1895 | x, 123; xii |
| 684 | Die Sterne | Du staunest, o Mensch | F. von Schlegel | E♭ | 1820 | 1850 | vi, 102; xii |
| 685 | Morgenlied | Eh' die Sonne früh aufersteht | Werner | a | 1820 | 1821, op.4/2 | vi, 104; i, 30 |
| 686 | Frühlingsglaube | Die linden Lüfte sind erwacht | L. Uhland | | | | |
| | version a | | | B♭ | Sept 1820 | 1970 | —; i, 252 |
| | version b | | | B♭ | 1820 | 1970 | —; i, 256 |
| | version c | | | A♭ | Nov 1822 | 1823, op.20/2 | vi, 108; i, 141 |
| 687 | Nachthymne | Hinüber wall' ich | Novalis | D | Jan 1820 | 1872 | vi, 372; xii |
| 688 | Vier Canzonen | | | | Jan 1820 | 1871 | |
| | | 1 Non t'accostar all'urna | J.A. Vitorelli | C | | | x, 48; xii |
| | | 2 Guarda, che bianca luna | Vitorelli | G | | | x, 50; xii |
| | | 3 Da quel sembiante appresi | Metastasio | B♭ | | | x, 52; xii |
| | | 4 Mio ben ricordati | Metastasio | b♭ | | | x, 53; xii |
| 690 | Abendröte | Tiefer sinket schon die Sonne | F. von Schlegel | A | March 1823 | 1830 | vi, 94; xii |
| 691 | Die Vögel | Wie lieblich und fröhlich | F. von Schlegel | A | March 1820 | 1865, op.172/6 | vi, 86; xii |
| 692 | Der Knabe | Wenn ich nur ein Vöglein wäre | F. von Schlegel | A | March 1820 | 1872 | vi, 88; xii |
| 693 | Der Fluss | Wie rein Gesang sich windet | F. von Schlegel | B | March 1820 | 1872 | vi, 91; xii |
| 694 | Der Schiffer | Friedlich lieg' ich hingegossen | F. von Schlegel | D | March 1820 | 1842 | vi, 98; xii |
| 695 | Namenstagslied | Vater, schenk' mir diese Stunde | A. Stadler | A | March 1820 | 1895 | x, 81; xii |
| 698 | Des Fräuleins Liebeslauschen (Liebeslauschen) | Da unten steht ein Ritter | Schlechta | A | Sept 1820 | 1832 | vi, 113; xii |
| 699 | Der entsühnte Orest | Zu meinen Füssen brichst du dich | Mayrhofer | C | Sept 1820 | 1831 | vi, 121; xii |
| 700 | Freiwilliges Versinken | Wohin? O Helios! | Mayrhofer | d | Sept 1820 | 1831 | vi, 124; xii |
| 702 | Der Jüngling auf dem Hügel | Ein Jüngling auf dem Hügel | H. Hüttenbrenner | G | Nov 1820 | 1822, op.8/1 | vi, 126; i, 68 |
| 707 | Der zürnenden Diana | Ja, spanne nur den Bogen | Mayrhofer | | Dec 1820 | | |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| | version a | | | A | | 1895 | vi, 133; ii, 210 |
| | version b | | | A♭ | | 1825, op.36/ 1 | vi, 141; ii, 113 |
| 708 | Im Walde (Waldesnacht) | Windes Rauschen, Gottes Flügel | F. von Schlegel | c♯ | Dec 1820 | 1832 | vi, 149; xii |
| 711 | Lob der Tränen | Laue Lüfte, Blumendüfte | A.W. von Schlegel | | 1818 | | |
| | version a | | | D | | 1970 | —; i, 229 |
| | version b | | | D | | 1822, op.13/ 2 | v, 10; i, 100 |
| 712 | Die gefangenen Sänger | Hörst du von den Nachtigallen | A.W. von Schlegel | G | Jan 1821 | 1842 | vi, 164; xiii |
| 713 | Der Unglückliche | Die Nacht bricht an | C. Pichler | | Jan 1821 | | |
| | version a | | | b | | 1895 | vi, 168; iv |
| | version b | | | b | | 1827, op.87/ 1 | vi, 173; iv |
| 715 | Versunken | Voll Locken kraus ein Haupt | Goethe | A♭ | Feb 1821 | 1845 | vi, 178; xiii |
| 716 | Grenzen der Menschheit | Wenn der uralte heilige Vater | Goethe | E | March 1821 | 1832 | vi, 185; xiii |
| 717 | Suleika II | Ach um deine feuchten Schwingen | ? M. von Willemer | B♭ | ?March 1821 | 1825, op.31 | vi, 201; ii, 97 |
| 719 | Geheimes | Über meines Liebchens Äugeln | Goethe | A♭ | March 1821 | 1822, op.14/ 2 | vi, 183; i, 118 |
| 720 | Suleika I | Was bedeutet die Bewegung? | ?Willemer | | | | |
| | version a | | | b | March 1821 | 1970 | —; i, 239 |
| | version b | | | b | c1821 | 1822, op.14/ 1 | vi, 194; i, 108 |
| 721 | Mahomets Gesang (2), frag. | Seht den Felsenquell | Goethe | c♯ | March 1821 | 1895 | x, 125; xiii |
| 725 | Linde Lüfte wehen, Mez, T, frag. | | | b | April 1821 | 1929 | —; iii/2 |
| 726 | Mignon I (1) | Heiss mich nicht reden | Goethe | b | April 1821 | 1870 | vi, 189; iii |
| 727 | Mignon II (2) | So lasst mich scheinen | Goethe | b | April 1821 | 1850 | vi, 191; iii |
| 728 | Johanna Sebus, frag. | Der Damm zerreisst | Goethe | d | April 1821 | 1895 | x, 128; xiii |
| 731 | Der Blumen Schmerz | Wie tönt es mir so schaurig | J. Mayláth | e | Sept 1821 | 1821; 1867 as op.173/ 4 | vi, 210; v |
| 736 | Ihr Grab | Dort ist ihr Grab | K.A. Engelhardt | E♭ | ?1822 | 1842 | vii, 4; xiii |
| 737 | An die Leier | Ich will von Atreus Söhnen | F.S. Ritter von Bruchmann, after Anacreon | E♭ | ? 1822 or 1823 | 1826, op.56/ 2 | vii, 42; iii |
| 738 | Im Haine | Sonnenstrahlen durch die Tannen | Bruchmann | A | ? 1822 or 1823 | 1826, op.56/ 3 | vii, 46; iii |
| 741 | Sei mir gegrüsst | O du Entrissne mir | F. Rückert | B♭ | between end 1821 and aut. 1822 | 1823, op.20/ 1 | vi, 214; i, 137 |
| 742 | Der Wachtelschlag | Ach! mir schallt's dorten | S.F. Sauter | A | 1822 | 1822; 1827 as op.68 | vii, 2; iii |
| 743 | Selige Welt | Ich treibe auf des Lebens Meer | J.C. Senn | A♭ | ?aut. 1822 | 1823, op.23/ 2 | vii, 14; ii, 6 |
| 744 | Schwanengesang | Wie klag ich's aus | Senn | A♭ | ?aut. 1822 | 1823, op.23/ 3 | vii, 16; ii, 8 |
| 745 | Die Rose | Es lockte schöne Wärme | F. von Schlegel | | 1822 | | |
| | version a | | | G | | 1822; 1827 as op.73 | vii, 18; iii |
| | version b | | | F | | 1895 | vii, 21; iii |
| 746 | Am See | In des Sees Wogenspiele | Bruchmann | E♭ | ? 1822 or 1823 | 1831 | vii, 74; xiii |
| 749 | Herrn Josef Spaun, Assessor in Linz (Sendschreiben an den Assessor Spaun in Linz) | Und nimmer schreibst du? | M. von Collin | c | Jan 1822 | 1850 | x, 84; xiii |
| 751 | Die Liebe hat gelogen | | A. von Platen-Hallermünde | c | by 17 April 1822 | 1823, op.23/ 1 | vii, 28; ii, 4 |
| 752 | Nachtviolen | | Mayrhofer | C | April 1822 | 1872 | vii, 6; xiii |
| 753 | Heliopolis I | Im kalten rauhen Norden | Mayrhofer | e | April 1822 | 1826, op.65/ 3 | vii, 10; iii |
| 754 | Heliopolis II | Fels auf Felsen hingewälzet | Mayrhofer | c | April 1822 | 1842 | vii, 14; xiii |
| 756 | Du liebst mich nicht | Mein Herz ist zerrissen | Platen-Hallermünde | | July 1822 | | |

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|---|---|---|---|---|---|---|---|
| | version a | | | g♯ | | 1895 | vii, 24; iii |
| | version b | | | a | | 1826, op.59/1 | vii, 26; iii |
| 758 | Todesmusik | In des Todes Feierstunde | Schober | G♭ | Sept 1822 | 1829, op.108/2 | vii, 30; v |
| 761 | Schatzgräbers Begehr | In tiefster Erde ruht ein alt Gesetz | Schober | | Nov 1822 | | |
| | version a | | | d | | 1823, op.23/4 | vii, 35; ii, 10 |
| | version b | | | d | | 1895 | vii, 187; ii, 189 |
| 762 | Schwestergruss | Im Mondenschein wall' ich auf und ab | Bruchmann | f♯ | Nov 1822 | 1833 | vii, 38; xiii |
| 764 | Der Musensohn | Durch Feld und Wald zu schweifen | Goethe | | | | |
| | version a | | | A♭ | Dec 1822 | 1895 | vii, 48; v |
| | version b | | | G | c1822 | 1828, op.92/1 | vii, 51; v |
| 765 | An die Entfernte | So hab' ich wirklich dich verloren? | Goethe | G | Dec 1822 | 1868 | vii, 54; xiii |
| 766 | Am Flusse (2) | Verfliesset, vielgeliebte Lieder | Goethe | D | Dec 1822 | 1872 | vii, 56; xiii |
| 767 | Willkommen und Abschied | Es schlug mein Herz | Goethe | | | | |
| | version a | | | D | Dec 1822 | 1895 | vii, 58; iii |
| | version b | | | C | c1822 | 1826, op.56/1 | vii, 64; iii |
| 768 | Wandrers Nachtlied | Über allen Gipfeln ist Ruh | Goethe | B♭ | by July 1824 | 1827; 1828 as op.96/3 | vii, 70; v |
| 770 | Drang in die Ferne | Vater, du glaubst es nicht | K.G. von Leitner | a/A | early 1823 | 1823; 1827 as op.71 | vii, 91; iii |
| 771 | Der Zwerg | Im trüben Licht verschwinden schon die Berge | M. von Collin | a | ? 1822 or 1823 | 1823, op.22/1 | vii, 95; i, 160 |
| 772 | Wehmut | Wenn ich durch Wald und Fluren geh' | M. von Collin | d | ? 1822 or 1823 | 1823, op.22/2 | vii, 102; i, 168 |
| 774 | Auf dem Wasser zu singen | Mitten im Schimmer der spiegelnden Wellen | Stolberg-Stolberg | A♭ | 1823 | 1823; 1827 as op.72 | vii, 106; iii |
| 775 | Dass sie hier gewesen | Dass der Ostwind Düfte | Rückert | C | ?1823 | 1826, op.59/2 | viii, 2; iii |
| 776 | Du bist die Ruh | | Rückert | E♭ | 1823 | 1826, op.59/3 | viii, 4; iii |
| 777 | Lachen und Weinen | | Rückert | A♭ | ?1823 | 1826, op.59/4 | viii, 7; iii |
| 778 | Greisengesang | Der Frost hat mir bereifet | Rückert | | by June 1823 | | |
| | version a | | | b | | — | —; iii |
| | version b | | | b | | 1826, op.60/1 | viii, 10; iii |
| 778a | Die Wallfahrt | Meine Tränen im Bussgewand | Rückert | f | ?1823 | 1969 | —; xiii |
| 785 | Der zürnende Barde | Wer wagt's, wer wagt's | Bruchmann | g | Feb 1823 | 1831 | vii, 71; xiii |
| 786 | Viola | Schneeglöcklein, o Schneeglöcklein | Schober | A♭ | March 1823 | 1830, op.123 | vii, 76; xiii |
| 788 | Lied (Die Mutter Erde) | Des Lebens Tag ist schwer | Stolberg-Stolberg | a/A | April 1823 | 1838 | vii, 104; xiii |
| 789 | Pilgerweise | Ich bin ein Waller auf der Erde | Schober | f♯ | April 1823 | 1832 | vii, 108; xiii |
| 792 | Vergissmeinnicht | Als der Frühling sich vom Herzen | Schober | A♭ | May 1823 | 1833 | vii, 114; xiii |
| 793 | Das Geheimnis (2) | Sie konnte mir kein Wörtchen sagen | Schiller | G | May 1823 | 1867, op.173/2 | vii, 125; xiii |
| 794 | Der Pilgrim | Noch in meines Lebens Lenze | Schiller | | | | |
| | version a | | | E | May 1823 | 1895 | vii, 130; ii, 229 |
| | version b | | | D | c1823 | 1825, op.37/1 | —; ii, 132 |
| 795 | Die schöne Müllerin | | W. Müller | | Oct–Nov 1823 | 1824, op.25 | |
| | 1 Das Wandern | Das Wandern ist des Müllers Lust | | B♭ | | | vii, 134; ii, 21 |
| | 2 Wohin? | Ich hört' ein Bächlein rauschen | | G | | | vii, 136; ii, 23 |
| | 3 Halt! | Eine Mühle seh' ich blinken | | C | | | vii, 140; ii, 29 |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| | 4 Danksagung an den Bach | War es also gemeint | | G | | | vii, 143; ii, 34 |
| | 5 Am Feierabend | Hätt' ich tausend Arme zu rühren | | a | | | vii, 147; ii, 36 |
| | 6 Der Neugierige | Ich frage keine Blume | | B | | | vii, 149; ii, 42 |
| | 7 Ungeduld | Ich schnitt es gern in alle Rinden ein | | A | | | vii, 152; ii, 46 |
| | 8 Morgengruss | Guten Morgen, schöne Müllerin | | C | | | vii, 154; ii, 50 |
| | 9 Des Müllers Blumen | Am Bach viel kleine Blumen stehn | | A | | | vii, 155; ii, 52 |
| | 10 Tränenregen | Wir sassen so traulich beisammen | | A | | | vii, 156; ii, 54 |
| | 11 Mein! | Bächlein, lass dein Rauschen sein | | D | | | vii, 158; ii, 57 |
| | 12 Pause | Meine Laute hab' ich gehängt | | B♭ | | | vii, 162; ii, 63 |
| | 13 Mit dem grünen Lautenbande | Schad' um das schöne grüne Band | | B♭ | | | vii, 165; ii, 68 |
| | 14 Der Jäger | Was sucht denn der Jäger | | c | | | vii, 166; ii, 70 |
| | 15 Eifersucht und Stolz | Wohin so schnell | | g | | | vii, 168; ii, 72 |
| | 16 Die liebe Farbe | In Grün will ich mich kleiden | | b | | | vii, 172; ii, 76 |
| | 17 Die böse Farbe | Ich möchte ziehn in die Welt hinaus | | B | | | vii, 174; ii, 78 |
| | 18 Trockne Blumen | Ihr Blümlein alle, die sie mir gab | | e | | | vii, 178; ii, 83 |
| | 19 Der Müller und der Bach | Wo ein treues Herze in Liebe vergeht | | g | | | vii, 181; ii, 87 |
| | 20 Des Baches Wiegenlied | Gute Ruh', gute Ruh' | | E | | | vii, 184; ii, 90 |
| 797 | Romanze zum Drama Rosamunde (3b) | Der Vollmond strahlt auf Bergeshöhn | H. von Chézy | f | aut. 1823 | 1824, op.26 | —; ii, 94 |
| 799 | Im Abendrot | O, wie schön ist deine Welt | K. Lappe | A♭ | 1824 or Feb 1825 | 1832 | viii, 30; xiii |
| 800 | Der Einsame | Wann meine Grillen schwirren | Lappe | | | | |
| | version a | | | G | early 1825 | 1825 | viii, 36; — |
| | version b | | | G | *c*1825 | 1827, op.41 | viii, 41; ii, 172 |
| 801 | Dithyrambe | Nimmer, das glaub mir | Schiller | A | by June 1826 | 1826, op.60/2 | viii, 14; iii |
| 805 | Der Sieg | O unbewölktes Leben! | Mayrhofer | F | March 1824 | 1833 | viii, 16; iii |
| 806 | Abendstern | Was weilst du einsam an dem Himmel | Mayrhofer | a | March 1824 | 1833 | viii, 18; xiii |
| 807 | Auflösung | Verbirg dich, Sonne | Mayrhofer | G | March 1824 | 1842 | viii, 20; xiii |
| 808 | Gondelfahrer (1) | Es tanzen Mond und Sterne | Mayrhofer | C | March 1824 | 1872 | viii, 26; xiii |
| 822 | Lied eines Kriegers, with unison chorus | Des stolzen Männerlebens schönste Zeichen | | A | 31 Dec 1824 | 1842 | viii, 32; iii/3 |
| 827 | Nacht und Träume | Heil'ge Nacht, du sinkest nieder | M. von Collin | | by June 1823 | | |
| | version a | | | B | | 1975 | —; ii, 267 |
| | version b | | | B | | 1825, op.43/2 | viii, 32; ii, 184 |
| 828 | Die junge Nonne | Wie braust durch die Wipfel | J.N. Craigher de Jachelutta | f | early 1825 | 1825, op.43/1 | viii, 62; ii, 178 |
| 829 | Abschied, melodrama | Leb wohl, du schöne Erde | A. von Pratobevera | F | Feb 1826 | 1873 | x, 136; xiii |
| 830 | Lied der Anne Lyle | Wärst du bei mir im Lebenstal | A. MacDonald trans. ? S. May | c | ?early 1825 | 1828, op.85/1 | ix, 78; iv |
| 831 | Gesang der Norna | Mich führt mein Weg | W. Scott, trans. S.H. Spiker | f | early 1825 | 1828, op.85/2 | ix, 82; iv |
| 832 | Des Sängers Habe | Schlagt mein ganzes Glück | Schlechta | B♭ | Feb 1825 | 1830 | viii, 46; xiii |
| 833 | Der blinde Knabe | O sagt, ihr Lieben, mir einmal | C. Cibber, trans. Craigher | | | | |
| | version a | | | B♭ | April 1825 | 1895 | viii, 54; v |
| | version b | | | B♭ | April 1825 | 1827; 1828 as op.101/2 | viii, 58; v |
| 834 | Im Walde | Ich wandre über Berg und Tal | E. Schulze | | | | |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| | version a | | | g | March 1825 | 1835, op.93/1 | —; v |
| | version b | | | b♭ | c1825 | 1828, op.90/1 | viii, 96; v |
| 837 | Ellens Gesang I | Raste, Krieger, Krieg ist aus | Scott, trans. D.A. Storck | D♭ | April–July 1825 | 1826, op.52/1 | viii, 70; iii |
| 838 | Ellens Gesang II | Jäger, ruhe von der Jagd! | Scott, trans. Storck | E♭ | April–July 1825 | 1826, op.52/2 | viii, 78; iii |
| 839 | Ellens Gesang III (Hymne an die Jungfrau) | Ave Maria! Jungfrau mild! | Scott, trans. Storck | B♭ | April 1825 | 1826, op.52/6 | viii, 90; iii |
| 842 | Totengräbers Heimweh | O Menschheit, o Leben | Craigher | f | April 1825 | 1833 | viii, 50; xiii |
| 843 | Lied des gefangenen Jägers | Mein Ross so müd in dem Stalle | Scott, trans. Storck | d | April 1825 | 1826, op.52/7 | viii, 92; iii |
| 846 | Normans Gesang | Die Nacht bricht bald herein | Scott, trans. Storck | c | April 1825 | 1826, op.52/5 | viii, 82; iii |
| 851 | Das Heimweh | Ach, der Gebirgssohn | J.L. Pyrker von Felsö-Eör | | Aug 1825 | | |
| | version a | | | a | | 1895 | viii, 112; iii |
| | version b | | | a | | 1827, op.79/1 | viii, 120; iii |
| 852 | Die Allmacht (1) | Gross ist Jehovah, der Herr | Pyrker | | Aug 1825 | | |
| | version a | | | A | | — | —; iii |
| | version b | | | C | | 1827, op.79/2 | viii, 120; iii |
| 853 | Auf der Bruck | Frisch trabe sonder Ruh | Schulze | | | | |
| | version a | | | G | March or Aug 1825 | 1835, op.93/2 | —; iii |
| | version b | | | A♭ | c1825 | 1828, op.90/2 | viii, 106; iii |
| 854 | Fülle der Liebe | Ein sehnend Streben | F. von Schlegel | A♭ | Aug 1825 | 1830 | viii, 132; iii |
| 855 | Wiedersehn | Der Frühlingssonne holdes Lächeln | A.W. von Schlegel | G | Sept 1825 | 1842 | viii, 136; xiii |
| 856 | Abendlied für die Entfernte | Hinaus, mein Blick! | A.W. von Schlegel | F | Sept 1825 | 1827, op.88/1 | viii, 138; iv |
| 857 | Zwei Szenen aus dem Schauspiel Lacrimas | | C.W. von Schütz | | Sept 1825 | 1829, op.124 | |
| | 1 Lied der Delphine | Ach, was soll ich beginnen | | A | | | viii, 146; xiii |
| | 2 Lied des Florio | Nun, da Schatten niedergleiten | | E | | | viii, 143; xiii |
| 860 | An mein Herz | O Herz, sei endlich stille | Schulze | a | Dec 1825 | 1832 | viii, 154; xiii |
| 861 | Der liebliche Stern | Ihr Sternlein, still in der Höhe | Schulze | G | Dec 1825 | 1832 | viii, 160; xiii |
| 862 | Um Mitternacht | Keine Stimme hör ich schallen | Schulze | | | | |
| | version a | | | B♭ | Dec 1825 | — | —; iv |
| | version b | | | B♭ | ?March 1826 | 1827, op.88/3 | viii, 212; iv |
| 863 | An Gott, lost | | C.C. Hohlfeld | — | by 1827 | — | — |
| 864 | Das Totenhemdchen, lost | | E. von Bauernfeld | — | after 1824 | — | — |
| 865 | Widerspruch version b [for version a see MALE VOICES] | Wenn ich durch Busch und Zweig | J.G. Seidl | D | ?1826 | 1828, op.105/1 | ser. xvi, 93; v |
| 866 | Vier Refrainlieder | | Seidl | | ?sum. 1828 | 1828, op.95 | |
| | 1 Die Unterscheidung | Die Mutter hat mich jüngst gescholten | | G | | | viii, 240; v |
| | 2 Bei dir allein | | | A♭ | | | viii, 243; v |
| | 3 Die Männer sind méchant | Du sagtest mir es, Mutter | | a | | | viii, 248; v |
| | 4 Irdisches Glück | So mancher sieht mit finstrer Miene | | d | | | viii, 250; v |
| 867 | Wiegenlied | Wie sich der Äuglein kindlicher Himmel | Seidl | A♭ | ?1826 | 1828, op.105/2 | viii, 252; v |
| 868 | Das Echo [see 990c] | | | | | | |
| 869 | Totengräber-Weise | Nicht so düster und so bleich | Schlechta | f♯ | 1826 | 1832 | viii, 198; xiv |
| 870 | Der Wanderer an den Mond | Ich auf der Erd', am Himmel du | Seidl | g/G | 1826 | 1827, op.80/1 | viii, 234; iv |
| 871 | Das Zügenglöcklein | Kling die Nacht durch, klinge | Seidl | | 1826 | | |
| | version a | | | A♭ | | 1979 | —; iv |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| | version b | | | A♭ | | 1827, op.80/2 | viii, 237; iv |
| 874 | O Quell, was strömst du rasch und wild, frag. | | Schulze | G | ?Jan 1826 | 1974 | —; xiv |
| 876 | Im Jänner 1817 (Tiefes Leid) | Ich bin von aller Ruh geschieden | Schulze | e | Jan 1826 | 1838 | viii, 164; xiv |
| 877 | Gesänge aus Wilhelm Meister | | Goethe | | Jan 1826 | 1827, op.62 | |
| | 1 Mignon und der Harfner (5), S, T | Nur wer die Sehnsucht kennt | | b | | | viii, 166; iii |
| | 2 Lied der Mignon (2) | Heiss mich nicht reden | | e | | | viii, 169; iii |
| | 3 Lied der Mignon (3) | So lasst mich scheinen | | B | | | viii, 172; iii |
| | 4 Lied der Mignon (4) | Nur wer die Sehnsucht kennt | | a | | | viii, 174; iii |
| 878 | Am Fenster | Ihr lieben Mauern hold und traut | Seidl | F | March 1826 | 1828, op.105/3 | viii, 176; v |
| 879 | Sehnsucht | Die Scheibe friert | Seidl | d | March 1826 | 1828, op.105/4 | viii, 179; v |
| 880 | Im Freien | Draussen in der weiten Nacht | Seidl | E♭ | March 1826 | 1827, op.80/3 | viii, 184; iv |
| 881 | Fischerweise | Den Fischer fechten Sorgen | Schlechta | | March 1826 | | |
| | version a | | | D | | 1895 | viii, 190; v |
| | version b | | | D | | 1828, op.96/4 | viii, 194; v |
| 882 | Im Frühling | Still sitz' ich an des Hügels Hang | Schulze | G | March 1826 | 1828, op.101/1 | viii, 202; v |
| 883 | Lebensmut | O wie dringt das junge Leben | Schulze | B♭ | March 1826 | 1832 | viii, 206; xiv |
| 884 | Über Wildemann | Die Winde sausen am Tannenhang | Schulze | d | March 1826 | 1829, op.108/1 | viii, 216; v |
| 888 | Trinklied (Come, thou monarch of the vine) | Bacchus, feister Fürst | W. Shakespeare, trans. F.M. von Grünbühel and Bauernfeld | C | July 1826 | 1850 | viii, 227; xiv |
| 889 | Ständchen (Hark, hark the lark) | Horch, horch! die Lerch | Shakespeare, trans. A.W. von Schlegel | C | July 1826 | 1830 | viii, 228; xiv |
| 890 | Hippolits Lied | Lasst mich, ob ich auch still verglüh | F. von Gerstenberg | a | July 1826 | 1830 | viii, 230; xiv |
| 891 | Gesang (An Sylvia; Who is Sylvia?) | Was ist Silvia | Shakespeare, trans. Bauernfeld | A | July 1826 | 1828, op.106/4 | viii, 232; v |
| 896 | Fröhliches Scheiden, sketch | Gar fröhlich kann ich scheiden | Leitner | F | aut. 1827 – early 1828 | 1920 | —; xiv |
| 896a | Sie in jedem Liede, sketch | Nehm ich die Harfe | Leitner | B♭ | aut. 1827 – early 1828 | — | —; xiv |
| 896b | Wolke und Quelle, sketch | Auf meinen heimischen Bergen | Leitner | C | aut. 1827 – early 1828 | — | —; xiv |
| 902 | Drei Gesänge | | | | 1827 | 1827, op.83 | |
| | 1 L'incanto degli occhi (Die Macht der Augen) (2) | Da voi, cari lumi (Nur euch, schöne Sterne) | Metastasio | C | | | x, 54; iv |
| | 2 Il traditor deluso (Der getäuschte Verräter) (2) | Ahimè, io tremo! (Weh mir, ich bebe) | Metastasio | e | | | x, 58; iv |
| | 3 Il modo di prender moglie (Die Art, ein Weib zu nehmen) | Or sù! non ci pensiamo (Wohlan! und ohne Zagen) | | C | | | x, 65; iv |
| 904 | Alinde | Die Sonne sinkt ins tiefe Meer | Rochlitz | A | Jan 1827 | 1827, op.81/1 | iv, 257; iv |
| 905 | An die Laute | Leiser, leiser, kleine Laute | Rochlitz | D | Jan 1827 | 1827, op.81/2 | iv, 262; iv |
| 906 | Der Vater mit dem Kind | Dem Vater liegt das Kind im Arm | Bauernfeld | D | Jan 1827 | 1832 | viii, 261; xiv |
| 907 | Romanze des Richard Löwenherz | Grosse Taten tat der Ritter | Scott, trans. K.L.M. Müller | | ?March 1826 | | |
| | version a | | | b | | 1979 | —; iv |
| | version b | | | b | | 1828, op.86 | viii, 220; iv |
| 909 | Jägers Liebeslied | Ich schiess' den Hirsch | Schober | D | Feb 1827 | 1828, op.96/2 | viii, 264; v |
| 910 | Schiffers Scheidelied | Die Wogen am Gestade schwellen | Schober | e | Feb 1827 | 1833 | viii, 267; xiv |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 911 | Winterreise | | W. Müller | | | 1828, op.89 | |
| | Book 1: | | | | Feb – spr. 1827 | | |
| | 1 Gute Nacht | Fremd bin ich eingezogen | | d | | | ix, 2; iv |
| | 2 Die Wetterfahne | Der Wind spielt mit der Wetterfahne | | a | | | ix, 6; iv |
| | 3 Gefrorne Tränen | Gefrorne Tropfen fallen | | f | | | ix, 8; iv |
| | 4 Erstarrung | Ich such im Schnee vergebens | | c | | | ix, 10; iv |
| | 5 Der Lindenbaum | Am Brunnen vor dem Tore | | E | | | ix, 16; iv |
| | 6 Wasserflut | Manche Trän' aus meinen Augen | | | | | |
| | version a | | | f♯ | | | ix, 20; iv |
| | version b | | | e | | | —; iv |
| | 7 Auf dem Flusse | Der du so lustig rauschtest | | e | | | ix, 22; iv |
| | 8 Rückblick | Es brennt mir unter beiden Sohlen | | g | | | ix, 26; iv |
| | 9 Irrlicht | In die tiefsten Felsengründe | | b | | | ix, 30; iv |
| | 10 Rast | Nun merk ich erst | | | | | |
| | version a | | | c | | | ix, 32; iv |
| | version b | | | d | | 1895 | ix, 34; iv |
| | 11 Frühlingstraum | Ich träumte von bunten Blumen | | A/a | | | ix, 36; iv |
| | 12 Einsamkeit | Wie eine trübe Wolke | | | | | |
| | version a | | | b | | | ix, 40; iv |
| | version b | | | d | | 1895 | ix, 42; iv |
| | Book 2: | | | | begun Oct 1827 | | |
| | 13 Die Post | Von der Strasse her ein Posthorn klingt | | E♭ | | | ix, 44; iv |
| | 14 Der greise Kopf | Der Reif hat einen weissen Schein | | c | | | ix, 48; iv |
| | 15 Die Krähe | Eine Krähe war mit mir | | c | | | ix, 50; iv |
| | 16 Letzte Hoffnung | Hie und da ist an den Bäumen | | E♭ | | | ix, 53; iv |
| | 17 Im Dorfe | Es bellen die Hunde | | D | | | ix, 56; iv |
| | 18 Der stürmische Morgen | Wie hat der Sturm zerrissen | | d | | | ix, 60; iv |
| | 19 Täuschung | Ein Licht tanzt freundlich | | A | | | ix, 62; iv |
| | 20 Der Wegweiser | Was vermeid ich denn die Wege | | g | | | ix, 64; iv |
| | 21 Das Wirtshaus | Auf einen Totenacker | | F | | | ix, 68; iv |
| | 22 Mut | Fliegt der Schnee mir ins Gesicht | | | | | |
| | version a | | | a | | — | —; iv |
| | version b | | | g | | | ix, 70; iv |
| | 23 Die Nebensonnen | Drei Sonnen sah ich | | | | | |
| | version a | | | A | | — | —; iv |
| | version b | | | A | | | ix, 72; iv |
| | 24 Der Leiermann | Drüben hinterm Dorfe | | | | | |
| | version a | | | a | | 1895 | ix, 74; iv |
| | version b | | | b | | | ix, 76; iv |
| 916a | Song sketch (no text) | | — | C | ?May 1827 | — | —; xiv |
| 917 | Das Lied im Grünen | Ins Grüne, ins Grüne | J.A.F. Reil | A | June 1827 | 1829, op.115/1 | ix, 85; xiv |
| 919 | Frühlingslied (2) | Geöffnet sind des Winters Riegel | A. Pollak | A♭ | ?early 1827 | 1897 | ser. xxi, 325; xiv |
| 922 | Heimliches Lieben | O du, wenn deine Lippen | K.L. von Klenke | | | | |
| | version a | | | B♭ | Sept 1827 | 1895 | ix, 92; v |
| | version b | | | B♭ | c1827 | 1828, op.106/1 | ix, 97; v |
| 923 | Eine altschottische Ballade | Dein Schwert, wie ist's von Blut so rot | anon. Eng., trans. Herder | | | | |
| | version a, 2vv | | | g | Sept 1827 | 1862, op.165/5 | ix, 104; xiv |
| | version b | | | g | c1827 | 1895 | ix, 402; xiv |
| | version c, 2vv | | | g | c1827 | 1971 | —; xiv |

| D | Title | Incipit | Text | Key | Composed | Published | SW; NSA |
|---|---|---|---|---|---|---|---|
| 926 | Das Weinen | Gar tröstlich kommt geronnen | Leitner | D | aut. 1827 – early 1828 | 1828, op.106/2 | ix, 106; v |
| 927 | Vor meiner Wiege | Das also, das ist der enge Schrein | Leitner | b | aut. 1827 – early 1828 | 1828, op.106/3 | ix, 108; v |
| 931 | Der Wallensteiner Lanzknecht beim Trunk | He! schenket mir im Helme ein! | Leitner | g | Nov 1827 | 1835 | ix, 112; xiv |
| 932 | Der Kreuzzug | Ein Münich steht in seiner Zell | Leitner | D | Nov 1827 | 1832 | ix, 114; xiv |
| 933 | Des Fischers Liebesglück | Dort blinket durch Weiden | Leitner | a | Nov 1827 | 1835 | ix, 116; xiv |
| 937 | Lebensmut, frag. | Fröhlicher Lebensmut | L. Rellstab | B♭ | ?sum. 1828 | 1872 | x, 134; xiv |
| 938 | Der Winterabend | Es ist so still | Leitner | B♭ | Jan 1828 | 1835 | ix, 118; xiv |
| 939 | Die Sterne | Wie blitzen die Sterne | Leitner | E♭ | Jan 1828 | 1828, op.96/1 | ix, 125; v |
| 943 | Auf dem Strom, with hn/vc obbl | Nimm die letzten Abschiedsküsse | Rellstab | E | March 1828 | 1829, op.119 | x, 2; xiv |
| 945 | Herbst | Es rauschen die Winde | Rellstab | e | April 1828 | 1895 | x, 90; xiv |
| 949 | Widerschein [see 639b] | | | | | | |
| 955 | Glaube, Hoffnung und Liebe | Glaube, hoffe, liebe! | C. Kuffner | E♭ | Aug 1828 | 1828, op.97 | viii, 28; v |
| 957 | Schwanengesang | | | | Aug–Oct 1828 | 1829 | |
| | Book 1: | | | | | | |
| | 1 Liebesbotschaft | Rauschendes Bächlein, so silbern | Rellstab | G | Aug 1828 | | ix, 134; xiv |
| | 2 Kriegers Ahnung | In tiefer Ruh liegt um mich her | Rellstab | c | | | ix, 139, xiv |
| | 3 Frühlingssehnsucht | Säuselnde Lüfte wehend so mild | Rellstab | B♭ | | | ix, 144; xiv |
| | 4 Ständchen | Leise flehen meine Lieder | Rellstab | d | | | ix, 148; xiv |
| | 5 Aufenthalt | Rauschender Strom, brausender Wald | Rellstab | e | | | ix, 151; xiv |
| | 6 In der Ferne | Wehe dem Fliehenden | Rellstab | b | | | ix, 156; xiv |
| | Book 2: | | | | | | |
| | 7 Abschied | Ade! du muntre, du fröhliche Stadt | Rellstab | E♭ | | | ix, 160; xiv |
| | 8 Der Atlas | Ich unglückselger Atlas | H. Heine | g | | | ix, 167; xiv |
| | 9 Ihr Bild | Ich stand in dunklen Träumen | Heine | b♭ | | | ix, 170; xiv |
| | 10 Das Fischermädchen | Du schönes Fischermädchen | Heine | A♭ | | | ix, 172; xiv |
| | 11 Die Stadt | Am fernen Horizonte | Heine | c | | | ix, 175; xiv |
| | 12 Am Meer | Das Meer erglänzte weit hinaus | Heine | C | | | ix, 178; xiv |
| | 13 Der Doppelgänger | Still ist die Nacht | Heine | b | | | ix, 180; xiv |
| | 14 Die Taubenpost | Ich hab' eine Brieftaub | Seidl | G | Oct 1828 | | ix, 182; xiv |
| 965 | Der Hirt auf dem Felsen, with cl obbl | Wenn auf dem höchsten Fels | W. Müller, ?H. von Chézy | B♭ | Oct 1828 | 1830, op.129 | x, 16; xiv |
| 965a | Die Taubenpost [see 957/14] | | | | | | |
| 989 | Vollendung [see 579a] | | | | | | |
| 989a | Die Erde [see 579b] | | | | | | |
| 990 | Der Graf von Habsburg | Zu Aachen in seiner Kaiserspracht | Schiller | G | ?1815 | 1853 | —; xiv |
| 990a | Kaiser Maximilian auf der Martinswand | Hinauf! hinauf! in Sprung und Lauf | H. von Collin | B♭ | ?1815 | 1853 | —; xiv |
| 990b | Augenblicke im Elysium, lost [formerly 582] | | Schober | | ? | — | — |
| 990c | Das Echo [formerly 868] | Herzliebe gute Mutter | Castelli | B♭ | ? | 1830, op.130 | viii, 258; xiv |
| 990d | Die Schiffende, lost | Sie wankt dahin! | Hölty | — | ? | — | —; iv |
| 990e | L'incanto degli occhi (1), ?frag. | Da voi, cari lumi | Metastasio | B♭ | ? | 1933 | —; iv |
| 990f | Il traditor deluso (1), ?frag., lost | Ahimè! io tremo! | Metastasio | — | ? | — | — |
| 991 | [part of 323] | | | | | | |
| AI/30 | Mein Frieden | Ferne, ferne flammenhelle Sterne | Heine | E♭ | ?1815 | 1840 | — |

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| 16 | 7 contrapuntal studies, nos.1–4, g, nos.3–7, a, ?vv, ?1823, ed. in A. Orel: *Der junge Schubert* (Vienna, 1940/*R*) |
| 25 | 2 contrapuntal studies, a 2–4, frags., begun 18 June 1812 |
| 25a | 2 contrapuntal studies, a 4, frags., ?sum. 1812 |
| 25b | 15 contrapuntal studies, a 3, frags., ?sum. 1812 (part facs. in C. Landon, E1969) |
| AI/3 | Fugue, C, str qt, frag., va only, ?1812 |
| AI/14 | Waltz, 'Kupelwieser-Walzer', G, pf, 17 Sept 1826 (Vienna, 1970) |
| AI/23 | Lebenslied, TTB/TTBB, 2nd T only, 1815 or 1816 (Kassel, 1974) [? part of lost Lebensbild, 425] |
| AI/28 | Klage, song, *c*1817 [formerly 512] |
| AI/32 | Figured bass exercises, before 1812 [formerly 598a] |
| AII/1 | arr. of ov. to Gluck's Iphigénie en Aulide, pf 4 hands, frag., ?early 1810 |
| AII/2 | arr. of W. Matiegka's Notturno op.21, fl, va, vc, gui, 26 Feb 1814 (Munich, 1926) [see also CHAMBER, D96] |
| AII/3 | arr. of 2 arias from Gluck's Echo et Narcisse, 1v, pf, March 1816 |
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| AI/7 | March, 2 pf 8 hands, Nov 1825, lost [formerly 858] |
| AI/12 | 7 leichte Variationen, G, pf, ?1810 |
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| AIII/6 | Offertory: Clamavi ad te, frag., ?Nov 1813, by J. Preindl [formerly 85] |
| AIII/11 | Lass immer in der Jugend Glanz, canon, 2vv, after Mozart [formerly 92] |
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ROBERT WINTER (text), MAURICE J.E. BROWN with ERIC SAMS (work-list)

**Schubert, Heino** (*b* Glogau, Silesia [now Głogów, Poland], 11 April 1928). German composer. He studied choral conducting, composition and the organ at the Detmold Music Academy, where his teachers included Kurt Thomas and Günter Bialas. In 1954 he continued his composition studies in Freiburg with Harald Genzmer. After serving as Kantor in Heidelberg, he was appointed organist at Essen Minster in 1961, also serving as lecturer at the nearby Folkwang Hochschule. He joined the composition department at the University of Mainz in 1978. His many honours include the Südwestfunk, Baden-Baden, composition prize (1957), the Stamitz prize (1961), the composition prize of the Bundesverband der Deutschen Industrie and the Silesian culture prize.

Schubert's primary compositional emphasis has been sacred music, particularly liturgical vocal works. He has also written chorale preludes for the organ, and works for wind and chamber ensembles. Some of these are intended for amateur musicians to perform during Catholic church services. Continuing in the tradition of Hugo Distler, Schubert's style is characterized by free tonality, modal melodies, colouristic harmonies and additive rhythms. His works often draw on themes from Silesian and Polish folk music, as in the prize-winning oratorio *Der Mensch, das Spiel der Zeit* (1984).

WORKS
(*selective list*)

Stage: Kasperl wird reich (Schuloper)

Masses: Mass, E, 4-pt mixed chorus, 1950; Kanonmesse (1952); Mass, 3-pt mixed chorus, org, 1952; Missa 'unanimi voce', chorus, org, 1959; Gesänge zur Brautmesse; Kanonische Messe, mixed chorus; Missa choralis, chorus, org; St Anna-Messe, chorus, wind; Marienmesse

Cants. (chorus, org): Ave Maria, gratia plena, Königin im Himmelreich; Gelobet seist du, Jesu Christ; Gott sei gelobet unde gebenedeiet; Grosser Gott, wir loben dich; Liborius-Kantate; Maria ging hinaus; Wer heimlich seine Wohnestatt

Other vocal: Deutsche Ordinarium I, chorus, org, 1964; Deutsches Marienordinarium, chorus, org (1965); Weihnachtstriptychon, solo vv, male vv, children's chorus, orch, 1966; Die kleinen Jahreszeiten, female vv, pf (1979); Draussen ist der Vogel frei, choral cycle, mixed chorus, pf; Der Mensch, das Spiel der Zeit (orat, A. Gryphius) (1984); Auf dem Hochzeitsmarkt von Janoshida, chorus, 12 insts/pf 4 hands; Eigengesänge zur Missa 'Votiva St Hedwigs', chorus, wind; Proprien-Vertonung für Ostern, Pfingsten, Christkönig, Dreifaltigkeitssonntag, Marienproprium; St Hedwigsvesper, chorus, org

Inst: Sonata, ob, pf (1952); Wind Qnt (1956); Sonata, vn, pf (1958); 4 Stücke, pf 4 hands (1959); Giuoco per due, 2 pf (1962); Magnificat, org, 1963 (1964); Conc., 4 ww, str orch; org works

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LOTHAR HOFFMANN-ERBRECHT

**Schubert, Johann Friedrich** (*b* Rudolstadt, 17 Dec 1770; *d* Mülheim an der Ruhr, Oct 1811). German violinist and composer. He studied in his home town, with Hesse in Frankenhausen (*c*1788) and with Hausmann in Sondershausen; his skill on the violin and bassoon then impressed E.L. Gerber, who drew him into the court concerts in Sondershausen. In 1791 he joined the orchestra of C.T. Döbbelin's troupe in Berlin as second violinist and moved with it to Stettin (now Szczecin, Poland), where he was appointed director of music after the successful première of his opera *Die nächtliche Erscheinung* (1798); he also began to perform as a soloist. He was director of music at the theatre at Glogau (now Głogów, Poland) from 1801 and in a similar post in Witter's theatrical society in Ballenstedt from 1804. Soon after, he became leader of the concerts of the Kölner Kaufmannschaft in Mülheim.

Schubert's reputation as a composer was based on his opera and a few published works, including a violin concerto, violin duets and keyboard pieces. He was highly esteemed as a violinist, and wrote articles on string instruments as well as a singing method (1804); in the latter he followed Sulzer, Tosi and Hiller in their reliance on a systematic approach and a sound knowledge of literature.

WORKS
*all printed works published in Leipzig*

Die nächtliche Erscheinung (op, 2), Stettin, 1798

Inst: 3 Duos, 2 vn, op.1 (1804); 3 Duos, 2 vn, op.2 (n.d.); 24 kleine Stücke, pf, op.3 (n.d.); Symphonie concertante, ob, bn, orch, op.4 (n.d.); Vn Conc. (1805); Fantasia, orch, *A-Wgm*

Pedagogical: Neue Singe-Schule, oder Gründliche und vollständige Anweisung zur Singkunst in 3 Abtheilungen mit hinlänglichen Uebungsstücken (1804)

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DIETER HÄRTWIG/URSULA KRAMER

**Schubert, Joseph** (bap. Varnsdorf, 20 Dec 1754; *d* Dresden, ? 28 July 1837). Bohemian violinist, violist and composer. He had his first music lessons from his father, a Kantor, then studied counterpoint in Prague and in 1778 completed his training as a violinist in Berlin. From 1779 to 1784 he was first violinist in the Hofkapelle in Schwedt, where at least four of his operas were successfully staged. Between 1788 and 1824 he was a second violist in the Hofkapelle in Dresden. Here he composed many works, some of which are now in the Sächsische Landesbibliothek. He retired in 1824 with a pension of 500 thaler. Schubert provided much information on Bohemian musicians in Dresden for Jan B. Dlabač's *Allgemeines historisches Künstler-Lexikon* (Prague, 1815/*R*).

ZDEŇKA PILKOVÁ

**Schubert, Louis** (*b* Dessau, 27 Jan 1828; *d* Dresden, 17 Sept 1884). German violinist, singing teacher and composer. He went to St Petersburg in his 17th year and to Königsberg as leader of the orchestra the following year; he remained there until 1862, and wrote music criticism for the *Hartung'sche Zeitung*. He then settled at Dresden, where he enjoyed a great reputation as a teacher of singing. He published a *Gesang-Schule in Liedern*, opp.18, 23–4 (Leipzig, *c*1868) and produced the comic operas or operettas *Aus Sibirien* (Königsberg, 1856), *Das Rosenmädchen* (Königsberg, 1861), *Die Wahrsagerin* (Dresden, 1864), *Wer ist der Erbe?* (Dresden, 1865), *Die beiden Geizigen* (Königsberg, 1870), *Faustina Hasse* (Altenburg, 1879) and *Vorder Hochzeit* (Kassel, 1880).

GEORGE GROVE/R

**Schubert, Manfred** (*b* Berlin, 27 April 1937). German composer. He studied music education with Fritz Reuter and Slavonic studies at the East Berlin Humboldt University (1955–60), and took part in Wagner-Régeny's masterclass at the German Academy of Arts in East Berlin

(1960–63). In 1962 he became a music critic of the *Berliner Zeitung*, a position he held until 1990. In 1984 he received a UNESCO award (Paris) for his First Symphony. In 1985–6 he lectured in composition and orchestration at the Hochschule für Musik Hanns Eisler in Berlin.

The works of Hindemith, Stravinsky, Prokofiev and Eisler were Schubert's initial models. A deep interest in the Second Viennese School resulted in classical 12-note serial works such as the Flute Sonata (1966); in the mid-1960s his interests turned to the music of contemporary Polish composers. Since then he has used aleatory as well as serial elements, and tone-colour techniques. He strives for a synthesis of traditional and new methods, and for a creative adoption of classical models. His current preference lies in a fixed series of chords along the lines of a serially arranged polytonality. His output of the 1990s has consisted largely of church music.

WORKS
(*selective list*)

Orch: 5 Pieces, 1965; Tanzstudien, 1965; Orchestermusik 66, 1966; Suite, 1966; Divertimento, 1970; Cl Conc., 1971; Hommage à Rudolf Wagner-Régeny, hp, 13 str, perc, cel, 1972; Cantilena e Capriccio, vn, orch, 1974; Sym. I, 1979–82; Conc., 2 vn, orch, 1988; Vogelreden III, fl, str, 1990

Chbr: 2 pf sonatas, 1961, 1963; 4 str qts, 1963–96; Sonata, fl, 1966; Septet, 1967; Moments musicaux, 5 wind, 1967; Nachtstück und Passacaglia, 8 insts, 1967–8; Evocazione per undici esecutori, 10 insts, 1975; works for pf and org

Vocal: 4 Lieder (C. Morgenstern), Bar, pf, 1961; 2 Lieder (E. Toller, I. Härtelt), Bar, pf, 1961; 8 Lieder (B. Brecht), S, pf, 1964; Traumwald, 4 Lieder (Morgenstern), Bar, str, 1964; Brandenburger Kantate, S, Bar, mixed chorus, orch, 1971; Canzoni amorose (J. Bobrowski), Bar, orch, 1973; Nachtgesänge (J.W. von Goethe), Bar, orch, 1986; Miserere, mixed chorus, org, 1992; Misericordia ejus, 2 mixed choruses, 1996

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F. Schneider: *Das Streichquartettschaffen in der DDR bis 1970* (Leipzig, 1980)

ECKART SCHWINGER/LARS KLINGBERG

**Schubert, Richard** (*b* Dessau, 15 Dec 1885; *d* Oberstaufen, 12 Oct 1959). German tenor. He studied with Rudolf von Milde and made his début as a baritone in 1909 at Strasbourg. After further study in Milan and Dresden, he returned in 1911 as a tenor, singing first at Nuremberg and then at Wiesbaden (1913–17), where he concentrated on the Wagnerian repertory. His career was then divided largely between Hamburg and Vienna. He sang in the première of Korngold's *Die tote Stadt* (1920, Hamburg), and was also closely associated with Strauss in early performances of *Ariadne auf Naxos*, *Die Frau ohne Schatten* and *Die ägyptische Helena*. Abroad he sang in Paris, Buenos Aires and Chicago. He had a wide repertory of lyric and dramatic roles in Italian and French opera, including Rodolfo, Faust, Radames and Otello. His last appearance in Vienna was as Eisenstein in *Die Fledermaus* in 1937, after which he sang and directed the opera at Osnabrück and then retired to teach. His recordings show a vividly expressive and unusually lyrical style in the Wagnerian repertory; in association with his attractive stage presence these qualities gave him a leading position among the German tenors of his time.

J.B. STEANE

**Schuberth, E(dward).** American firm of music publishers. Edward Schuberth began his association with the New York branch of the Leipzig publisher Julius Schuberth in 1858. When the branch closed in 1872, he established his own publishing business in Union Square. His earliest publications were by German and German-trained musicians, and included songs with English and German words, German-American pieces such as Fritz Neumüller's *Campaign March for Grover Cleveland* (1884) and a series of European piano pieces edited by William Mason. Schuberth was the first American publisher of Victor Herbert's music, issuing his first five operettas, the Second Cello Concerto and some orchestral music. In the 1890s the firm published English translations of European operettas by Ludwig Engländer and Ede Poldini, which were popular in New York, as well as those by the American composer De Koven. Schuberth became recognised as one of the major American publishers of serious music.

In 1902 E. Schuberth moved to 22nd Street. The firm had published songs by American composers such as Frederick Ritter, C.W. Cadman and W.W. Gilchrist as early as 1879, and by 1917 new items had doubled the size of its catalogue. Some of these songs enjoyed immense sales, especially *For You Alone*, made famous by Caruso. The number of new titles soon declined sharply, however, and the New York office was closed. Schuberth moved to Carlstadt, New Jersey, in February 1971.

J. BRADFORD YOUNG

**Schuberth, Julius (Ferdinand Georg)** (*b* Magdeburg, 14 July 1804; *d* Leipzig, 9 June 1875). German music publisher. He was the son of Gottlob Schuberth (*b* Karsdorf, 11 Aug 1778; *d* Hamburg, 18 Feb 1846), a clarinettist and oboist, and was the founder of the well-known firm of J. Schuberth & Co. at Leipzig and New York. After learning the business of a music publisher at Magdeburg, he started his own firm at Hamburg in 1826. He founded branches at Leipzig (1832) and New York (1850). In 1854 he gave up the Hamburg business to his brother Friedrich (*b* Magdeburg, 27 Oct 1817; *d* after 1890), who operated it as Fritz Schuberth; Julius then devoted himself to the Leipzig and New York branches. He edited a *Musikalisches Fremdwörterbuch* (Hamburg, 1840, 8/1870), a *Musikalisches Conversationslexicon* (Leipzig, 1850, 10/1877; Eng. trans., 1895), the *Kleine Musikzeitung* (1840–50), and *Schuberths kleine Musikzeitung* (1874–5). He founded the Norddeutscher Musikverein in 1840 and received many decorations in recognition of his services to music. In 1874 he settled at Leipzig. His business, which by 1877 had issued over 6000 publications including works by Mendelssohn, Chopin, Schumann and Liszt, was carried on after his death with increasing success by his widow and nephew until 1891, when it was bought by F. Siegel.

His brother Ludwig (*b* Magdeburg, 18 April 1806; *d* St Petersburg, May 1850) was a conductor and composer. He studied under Weber, and at the age of 16 was musical director at the Magdeburg Stadttheater. He was subsequently Hofkapellmeister at Oldenburg, and after living at Riga and Königsberg (1836) became in 1845 conductor of the German opera in St Petersburg. His compositions

include some published chamber music and unpublished operas and symphonies.

Another brother, Carl (*b* Magdeburg, 25 Feb 1811; *d* Zürich, 22 July 1863), was a cellist, conductor and composer who learnt the piano from his father and the cello from L. Hesse. From 1825 to 1828 he studied under Dotzauer at Dresden and in 1828 made his first concert tour to Ludwigslust and Hamburg. In 1829 he played in Copenhagen and Göteborg, but a series of misfortunes drove him back to Magdeburg, where he occupied the post of first cellist in the theatre orchestra. In 1833 he again played at Hamburg with success, and during the next few years he gave concerts in all the principal towns of north Germany, Belgium and the Netherlands, besides visiting Paris and London (1835). In the autumn of 1835 he was appointed solo cellist to the tsar. He remained in St Petersburg for at least 20 years, occupying the posts of musical director at the university, conductor of the imperial court orchestra and inspector of the imperial dramatic college. He later settled in Switzerland. His compositions include chamber music and cello concertos.

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WILLIAM BARCLAY SQUIRE/JAMES DEAVILLE

**Schubiger, Anselm (Joseph-Alois)** (*b* Uznach, 5 or 9 March 1815; *d* Einsiedeln, 14 March 1888). Swiss music scholar. He entered Einsiedeln monastery in 1835 and served as organist and musical director of the chapel (1842–59), for which he wrote a considerable amount of sacred music; he was ordained in 1839. His study of the choir school of St Gallen from the 8th century to the 12th makes extensive use of the primary (but not always trustworthy) chronicle sources associated with St Gallen; it includes colour facsimiles of early musical sources from St Gallen and Einsiedeln as well as many transcriptions of sequences and other types of medieval chant, some from the earliest readable sources. He transcribed all but one of the larger sequence melodies (i.e. those with couplets) used by Notker, as well as four of the eight smaller, aparallel melodies; he included other sequences from the early repertory, and some by composers after Notker. This was a remarkable study in its time, and the transcriptions were not superseded in later publications. Schubiger's melodic readings, however, necessarily reflect the 12th- and 13th-century sources from which he transcribed; a more comprehensive approach to the sources will produce readings that are closer to Notker's own use, and better musically.

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RICHARD L. CROCKER

**Schubinger.** German family of musicians. They appeared first in Bavaria in the 15th century, and they flourished briefly and brilliantly, fading from view after about 1530.

**(1) Ulrich Schubinger (i)** (*b c*1425; *d* 1491). Wind player. He is the earliest known member of the family; he was engaged in the wind ensemble in Augsburg in 1457. Successful and prosperous, he served the city for the rest of his life.

**(2) Michael Schubinger** (*b c*1450; *d* ?*c*1520). Shawm player, eldest son of (1) Ulrich Schubinger. He performed in Augsburg from 1472 to 1477, then moved on to Ferrara, where he remained, apart from a brief stay in Naples (*c*1485–8); his name disappears from records in about 1520.

**(3) Augustein Schubinger** (*b c1460; d* 1532). Trombonist and cornettist, second son of (1) Ulrich. He established himself as one of the great virtuosi of the era. He also began his career in Augsburg in 1481, then moved on to Innsbruck in 1487. He relocated to Florence, on a recommendation from his brother to Lorenzo de' Medici, staying in the city until 1493, after which he returned to the court of Maximilian in Innsbruck. He remained in Habsburg service for the rest of his life. In about 1500 he took up the cornett, an instrument with which he dazzled audiences everywhere. He was also a skilled lutenist and an accomplished composer, though no pieces ascribed to him have survived.

**(4) Ulrich Schubinger (ii)** (*b c*1465; *d c*1530). Instrumentalist, third son of (1) Ulrich. He began his career in Augsburg (as a trombonist, 1484–1502), and was then engaged in Mantua, probably on a recommendation from his two brothers, who were both well known in the city. He stayed there until 1522 when he moved on to Salzburg, where he was noted as a master performer on trombone, viol, harp and lute.

**(5) Anthon Schubinger** (*b c*1470; *d* 1511). Wind player. He was perhaps a lesser talent than his brothers. He was recorded in Ferrara from 1506; he was certainly there through the influence of his brother, Michael. He disappears from the accounts after 1511.

The Schubingers exemplify salient features of instrumental music of the era. They engaged in their profession as a family (and certainly exploited familial connections), they were active in both cities and courts, and they commanded a range of instrumental specialities. The period of activity of the family was short – apparently less than a century – but within that span their fame and influence reached the far corners of Europe.

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*Krautwurst*, ed. F. Brusniak and H. Leuchtmann (Tutzing, 1989), 495–503

KEITH POLK

**Schuch, Ernst** Edler **von** (*b* Graz, 23 Nov 1846; *d* Kötzschenbroda, nr Dresden, 10 May 1914). Austrian conductor. While a law student in Graz, he studied music with Eduard Stolz and directed the Graz Musikverein. At the time of his matriculation at Vienna, he was a pupil of Otto Dessoff. He was appointed music director of Lobe's theatre in Breslau (now Wrocław) in 1867 and then worked at Würzburg (1868–70), Graz (1870–71) and Basle (1871). In 1872 he was engaged by Pollini in Dresden, where he conducted opera for the first time in March that year. In August he became music director of the Hofoper and in 1873 Kapellmeister, sharing conducting duties at first with Julius Rietz, and from 1879 with Franz Wüllner. In 1882 Schuch assumed sole direction of the opera, and in 1889 became general music director. In spite of many engagements elsewhere in Germany and abroad (Berlin, Munich, Vienna, Paris, Rome, Moscow, St Petersburg, New York etc.) he concentrated his activities in Dresden. In 1898 he was ennobled by Franz Joseph.

Schuch was responsible for the growth of the Dresden opera and orchestra to rank among the greatest in the world. During his tenure the Hofoper witnessed 51 world premières as well as the addition of 117 other works to the repertory. He conducted the premières of Strauss's *Feuersnot* (1901), *Salome* (9 December 1905), *Elektra* (25 January 1909) and *Der Rosenkavalier* (26 January 1911), brought Wagner's *Ring*, *Tristan und Isolde* and *Die Meistersinger von Nürnberg* to the Dresden stage, and introduced Puccini's operas and Mascagni's *Cavalleria rusticana* to German audiences; he also gave the first local performances of works by other contemporary composers, including August Bungert, Paderewski, Dohnányi, Felix Draeseke and Wolf-Ferrari. Because he cultivated a particularly close working relationship with his orchestra and singers, it was with reluctance that he moved the rostrum back to the rail from the middle of the orchestra nearer the footlights, a position that had been used in Dresden for many years, during the regimes of Weber, Wagner and others.

Schuch also conducted the concerts of the opera orchestra, the Königliche Kapelle (later Staatskapelle), from 1877. On Palm Sunday 1884 he presented excerpts from *Parsifal*, and his programmes between 1901 and 1914 included, in addition to the Strauss symphonic poems, works by Mahler, Reger, Pfitzner, Debussy, Ravel, Stanford and Elgar, indicating the extent of his support of contemporary music. A man of wide culture and great intelligence, he was a conductor of exceptionally fine technique, taste and inspiration, whose regime of more than a quarter-century was one of the most brilliant periods of the musical history of Dresden.

Schuch was married to the singer Clementine Schuch-Proska. Their daughter, Liesel von Schuch, was a coloratura soprano at the Dresden opera.

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H.-R. Arnold: 'Ernst von Schuch als Interpret', ibid., 916–29

**Schuchardt, Theodor** (*b* Weberstedt, nr Langensalza, 23 March 1601; *d* Eisenach, bur. 25 July 1677). German composer and schoolmaster. He studied at Greifswald University, where he matriculated on 4 October 1621, and was then a schoolmaster at two places near his birthplace, first at Merxleben and from 1639 at Thamsbrück. From the beginning of 1644 until his compulsory retirement at the end of 1670 he was Kantor at Eisenach, where by about 1650 he brought the cultivation of church music to an astonishingly high level and where, as a schoolteacher, he published new editions of language textbooks. The church music that he wrote at Eisenach consists of settings of German texts, several for large forces. Unique copies of works by Schütz and Schein transmitted by Schuchardt may indicate that he also had connections with Naumburg. He also added extra parts to works by Melchior Franck (in *D-WF*) and Heinrich Grimm (*D-BIB*). In his own pieces in his principal work, *Threnodia sacra*, homophony and measured declamation of the words are combined with madrigalian characteristics: scoring for a five-part ensemble including two sopranos, division of the voices into contrasting groups, occasional word-painting and a certain amount of animated writing. He also wrote two school texts on non-musical subjects, *Das kleine vocabularium* and *Teutsche Syntax*, both of which are lost.

WORKS

Der Welt nichtige Vergänglichkeit, 8, 16vv (Erfurt, 1645), lost
Threnodia sacra, 4–6vv (Gotha and Eisenach, 1653) [of the 38 pieces, 15 are composed by Schuchardt, and for the last piece he also wrote the text]
Christliches Gespräch eines betrübten Vaters ('Ach Gott, wie ist mein Hertz betrübt') (Gotha, 1656)
Christi Blut und Gerechtigkeit, 8vv, *D-WF*, inc.
Herr Gott Vater, mein starker Held, 8, 13vv, *BIB*
Herr, nu lässestu deinen Diener, 8vv, *BIB*
Nun danket alle Gott, 8vv, formerly in *Bsb*, now in *HAh*, inc.
Siehe, ich verkündige euch grosse Freude, 8vv, *BIB*
Wie bin ich doch so herzlich froh, 8vv, *BIB*
2 funeral songs (Arnstadt, 1653 and Giessen, 1656)

Several MS arrs. of other composers' works, *BIB*, *WF*

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WERNER BRAUN

**Schuchart, J(ohan) J(ust)** (*b* ?Germany, *c*1695; *d* London, 1758). ?German wind instrument maker. He was living in London in the Savoy precinct by 1721 and very probably worked for Bressan. Bressan died in April 1731 and by midsummer of that year Schuchart had set up in Coventry Court, off the Haymarket. He moved subsequently to Panton Street in 1738, to Sherwood Street in 1748 and to Angel Court, Windmill Street, in 1756, where he made his will on 18 February 1757; it was proved on 17 September 1759. His son, Charles Schuchart (1719/20–65), was at the 'Two Flutes and Hautboy', 20 Chandos Street, in 1754, and was succeeded there by Thomas Collier in 1767 and John Hale, who was active 1785–1804.

Recorders, flutes, oboes, a tenor oboe and a bassoon by the Schucharts are known; the recorders and one oboe marked 'I u I SCHUCHART', with a double-headed spread-eagle are probably by the father. This mark is very similar to that of Bressan. J.J. Schuchart can also be credited with an early attempt to extend the range of the flute. In 1756, in an advertisement in the *Daily Advertiser*, the flute maker John Mason claimed to have invented a flute descending to *d♭'*. Charles Schuchart replied to this in the same paper on 10 and 13 September 1756, stating that his father made a pattern for a flute with an extended foot-joint (i.e. descending below *d'*) in about 1726.

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M. Byrne: 'Pierre Jaillard, Peter Bressan', *GSJ*, xxxvi (1983), 2–28

MAURICE BYRNE/R

**Schüchter, Wilhelm** (*b* Bonn, 15 Dec 1911; *d* Dortmund, 27 May 1974). German conductor. He studied at the Staatliche Hochschule für Musik, Cologne, with Abendroth and Jarnach and made his début in Coburg in 1937 conducting *Cavalleria rusticana* and *Pagliacci*. He held conducting appointments in opera houses in Würzburg (1937–40), Aachen (1940–42), where he worked closely with Karajan, and Berlin (Städtische Oper, 1942–3) and became a conductor for North German Radio, Hamburg, in 1947, as deputy to Schmidt-Isserstedt. He spent three years in Tokyo from 1958 as chief conductor of the NHK SO, returning to Germany in 1962 to become Dortmund's Generalmusikdirektor. His radical improvement of standards in Dortmund drew much attention within Germany and led to his eventual promotion in 1965 to the position of artistic director and general manager of the Dortmund Städtische Oper, which opened its new house in 1966. Schüchter remained at Dortmund until his death. His tenure was not without controversy, but he was generally considered the principal architect of Dortmund's musical advance in the late 1960s. He was sometimes criticized for over-opulent textures, although his performances of Wagner's music dramas at Dortmund won much-deserved acclaim.

LESLIE EAST

**Schudi, Burkat.** *See* SHUDI, BURKAT.

**Schuëcker.** American family of musicians of Austrian descent.

**(1) Edmund Schuëcker** (*b* Vienna, 16 Nov 1860; *d* Bad Kreuznach, 9 Nov 1911). Harpist and composer. He studied the harp with Antonio Zamara at the Vienna Music Academy (1871–7), and graduated with honours. He was solo harpist in the Parkorkest, Amsterdam (1877–82), the Parlow Orchestra, Hamburg (1882–3), and the Dresden Staatskapelle (1883–4). From 1884 to 1891 he played in the Gewandhaus Orchestra and taught at the Leipzig Conservatory; in 1890 he received the title *Kammervirtuos* from Ernest, Duke of Saxe-Altenberg. He declined an offer from the Boston SO in 1885 in favour of his brother (2) Heinrich Schuëcker, but in 1891 he became solo harpist with Theodore Thomas's newly founded Chicago Orchestra, returning to Austria each summer to direct the Vienna Harp College and give summer courses at Bad Kreuznach. In 1900 Mahler engaged him for the Vienna Hofoper, but he soon resigned because of his health and lived in Bad Kreuznach devoting himself to composition. He joined the Pittsburgh Orchestra (1903–4) and from 1903 to 1906 he travelled to London to be special harpist for the Wagner operas at Covent Garden. From 1904 to 1909 he played with the Philadelphia Orchestra and in 1910 with the Metropolitan Opera, but overwork brought a complete collapse, and he retired to Bad Kreuznach. In addition to his brilliant Mazurka op.12, which continues to be a popular harp solo, Schuëcker published ten volumes of solo studies and seven volumes of orchestral studies.

WORKS
(*selective list*)

*all pieces for solo harp*

*all published in Leipzig, undated unless otherwise stated*

Salon pieces: 2 Phantasiestücke, op.4; Erste Ballade, op.5; Nocturne, op.7; Serenade, op.10; Fantasia de bravura, op.11; Mazurka, op.12; Impromptu, op.13; Phantasie-Caprice, op.14; Am Springbrunnen, op.15; Elegie, op.16; 3 Stücke, op.17; 5 leichte Stücke, op.19 (Chicago, 1892); Legende, op.28 (Bayreuth, 1897); 3 Stücke, op.29; Menuett, op.32; Mazurka no.2, op.33; Fantaisie-appassionato, op.35 (Bayreuth, 1900); Elizabeth-Gavotte, op.37 (Bayreuth, 1900); Barcarolle, op.38 (Bayreuth, 1900); Remembrances of Worcester, op.40 (Bayreuth, n.d.); Henrica, nocturne, op.41 (Bayreuth, 1902); Träumerei, op.44

Studies: Etüden- und Melodien-Album, op.8 (Leipzig, ?1868); Etüden-Schule des Harfenspielers, op.18; 6 Virtuosen-Etuden, op.36 (Bayrueth, 1905); Die bedeutendsten Stellen aus Wagners Ring, Meistersinger und Parsifal (Mainz, n.d.); Orchesterstudien

Transcrs. of works by Berlioz, Jensen, Liszt, Mozart, Weber and others

**(2) Heinrich Schuëcker** (*b* Vienna, 25 Nov 1867; *d* Boston, 17 April 1913). Harpist, brother of (1) Edmund Schuëcker. He studied the harp with Zamara at the Vienna Music Academy (1878–84). After a season as solo harpist in Hamburg with the Parlow Orchestra he joined the Boston SO in 1885. He taught at the New England Conservatory, appeared in a joint recital with his brother in 1904, and as a soloist at eleven of the Worcester, Massachusetts, music festivals. He also performed as a soloist in London and Paris on various occasions. He died of a heart attack during a Boston SO concert.

**(3) Joseph E. Schuëcker** (*b* Leipzig, 19 May 1886; *d* Los Angeles, 9 Dec 1938). Harpist, son of (1) Edmund Schuëcker. He studied the harp and the piano with his father and with Alfred Zamara at the Vienna Music Academy. He was solo harpist with the Pittsburgh Orchestra during 1904–5 and 1908–9. In 1909 he succeeded his father in the Philadelphia SO, and from 1911 to 1913 he was solo harpist with the Henry Savage Grand Opera Company in Boston. He taught and lectured on the history of the harp at the Carnegie Institute of Technology in Pittsburgh (1915–20). In 1926 he joined the Pittsburgh SO and remained there until 1930, when he retired to California.

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ALICE LAWSON ABER-COUNT

**Schuelke, William** [Wilhelm] (*b* Könitz [now Chojnice, Poland], 13 April 1848; *d* St Mary's, IN, 6 Dec 1902). American organ builder of German origin. He served his apprenticeship in Germany and emigrated to the USA with his family in 1864, working at first for Gottlieb Friedrich Gärtner in Ann Arbor, before settling in Dayton, Ohio, where he began building organs around 1871. In

1873 he was in Hamilton, Ohio, and then moved to Indianapolis (1874) and Milwaukee (1875), where he entered a short-lived partnership with Theodore Steinert and by 1890 had a sizeable, well-equipped factory.

Schuelke patented a version of the German cone-valve wind-chest in 1873, and by the 1880s many of his larger organs used this type of action, although until around 1895 most of his organs were still made with tracker action. The firm's instruments were mostly of moderate size, one of the largest being built in 1902 for St Mary's, Columbus, Ohio. By this time the firm had built around 160 organs. After William's death his son Max (1878–1975) became head of the firm, which by 1908 had 50 employees. Another son, William J. Schuelke (1888–1960), established his own independent firm some time around 1916. Both brothers continued to work on a reduced scale until the 1950s, but their work consisted largely of maintenance and rebuilding. For further information see E. Towne Schmitt: 'William Schuelke, Manufacturer of Church and Chapel Organs', *The Tracker*, xxv/1 (1980), 52–75.

BARBARA OWEN

**Schuh, Willi** (*b* Basle, 12 Nov 1900; *d* Zürich, 4 Oct 1986). Swiss music critic and musicologist. He studied music with Eugen Kutschera and Werner Wehrli in Aarau, with Eugen Papst in Berne and with Walter Courvoisier in Munich, where he was also a composition pupil of Anton Beer-Walbrunn. He then studied art history and musicology in Munich with Sandberger (1922–4) and in Berne with Kurth (1924–7). He took the doctorate at Berne in 1927 with a dissertation on Schütz and in 1928 became music critic of the *Neue Zürcher Zeitung*, of which he was subsequently also music editor (1944–65). He taught music history and harmony at the Winterthur Musikhochschule, the St Gallen Handelshochschule and Zürich Conservatory (1930–44) and served as co-editor of the *Mitteilungen der Schweizerischen musikforschenden Gesellschaft* (1934–6) and as editor-in-chief of the *Schweizerische Musikzeitung* (1941–68). He was a committee member of the Schweizerischer Musikpädagogischer Verband (1931–9) and the IMS (1967–72), and was an honorary member of the Schweizerischer Tonkünstlerverein (1969) and the Schweizerische Musikforschende Gesellschaft (1971). He was awarded the Hans Georg Nägeli medal by the town of Zürich in 1963.

Schuh's work as a music critic for the *Neue Zürcher Zeitung* was of great importance to Swiss musical life. Building on the work of his predecessor, Ernst Isler, he gave his own stamp to opera and concert criticism. His carefully prepared reviews were of great value for their emphasis on the thorough analysis and evaluation of the work performed, particularly in the case of new or rare works. Many of his reviews were republished in the four volumes of *Kritiken und Essays* (1947–8, 1955) and in *Umgang mit Musik* (1970). Schuh's research centred on the works of Richard Strauss, who chose him as his biographer; they were in continual contact from 1936 to the composer's death, and their correspondence was published in 1969. Schuh also wrote on Renoir and Wagner, on the history of French ideas in the late 19th century and on works by Swiss composers, particularly those of Othmar Schoeck.

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JÜRG STENZL

**Schuit, Cornelis (Floriszoon).** *See* SCHUYT, CORNELIS.

**Schuke.** German family of organ builders. In 1894 Carl Alexander Schuke (*b* Stepenitz, 14 Aug 1870; *d* Potsdam, 16 Nov 1933) took over the Potsdam organ building business founded in 1820 by Gottlieb Heise (1785–1848) and directed (until Schuke's acquisition) by Carl Eduard Gesell (1845–94); the firm was then known as Alexander Schuke. Carl Alexander had been a pupil of Gesell and studied also under Otto Dienel; he had worked for the firm of Sauer in Frankfurt an der Oder, and also acquired a first-hand knowledge of the style of German organs of the 17th and 18th centuries. His sons Karl-Ludwig-Alexander (*b* Potsdam, 6 Nov 1906; *d* Berlin, 7 May 1987) and Hans-Joachim (*b* Potsdam, 7 Jan 1908; *d* Potsdam, 20 July 1979) directed the business jointly until 1953, when Hans-Joachim assumed the directorship of the Potsdam works (renamed VEB Potsdamer Schuke-Orgelbau in 1972); the director from 1976 to 1990 was Max Thiel; in 1990 Matthias Schuke, son of Hans-Joachim, assumed the position and the firm became Alexander Schuke Potsdam Orgelbau GmbH. Karl-Ludwig-Alexander took over the Berlin branch, established in 1950 (renamed Karl Schuke, Berliner Orgelbauwerkstatt GmbH, in 1972); he was appointed to a lectureship at the Hochschule für Musik in Berlin-Charlottenburg in 1955, and to a professorship in 1962. Foremen after his departure have included Ernst Bittcher (*b* 1928; founder of the Berliner Orgelbauwerkstatt, 1950–53); Wolfgang Theer (*b* 1927), 1975–94; and Andreas Schulz (*b* 1957), who joined the firm in 1995.

Organs built by the firm while the brothers directed it in partnership include those for the Ernst-Moritz-Arndt-Kirche, Berlin-Zehlendorf (1934–5); Magdeburg Cathedral (the Remter organ, 1949) and the Schlosskapelle, Schwerin (1951). The Schukes also restored historical organs, by Joachim Wagner, Arp Schnitger and Carl August Buchholz, and notably the instrument built by Friedrich Stellwagen in 1653–9 for the Marienkirche, Stralsund (three manuals, 51 stops). Instruments built since 1953 by the Potsdam works include those for the Divi-Blasii-Kirche, Mühlhausen (1958); the Tchaikovsky Conservatory, Moscow (1959); the Philharmonia, Vilnius (from 1962; three manuals, 52 stops); the Thomaskirche, Leipzig (1966) and the Bulgaria Concert Hall, Sofia (1974; three manuals, 55 stops). The Berlin branch has built organs for: the Musikhochschule, Berlin (1955; four manuals, 70 stops); Brunswick Cathedral (1962; four manuals, 55 stops); the Kaiser-Wilhelm-Gedächtnis-Kirche, Berlin (1962; four manuals, 63 stops); the Philharmonie, Berlin (1965; four manuals, 84 stops); the NHK Hall, Tokyo (1973; five manuals, 90 stops); the National Conservatory, Cologne (1975); Rutgers University, New Brunswick, New Jersey (1976); the abbey church of St Matthias, Trier (1977); Seoul City Hall (1978; six manuals, 97 stops); the Alte Oper concert hall, Frankfurt (1981; three manuals, 60 stops); the Lubljana Concert Hall (1981; four manuals, 70 stops); the Neubaukirche, Würzburg (1986); St Lamerti, Münster (1989); the Aichi Arts Centre, Nagoya (1992; five manuals, 93 stops); and the Herz-Jesu-Kirche, Bad Kissingen (1993).

In 1933 the Schukes abandoned the exhaust wind-chest with pneumatic or electro-pneumatic action in favour of the slider-chest with mechanical action. They are among those German organ builders who have made a particular point of incorporating the advantages of the Baroque organ into their own style of construction.

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HANS KLOTZ/HERMANN FISCHER

**Schuldrama** (Ger.: 'school drama'). From the early 16th century, in Catholic schools and universities and later in Protestant ones as well, the performance of Latin plays formed an important part of the educational programme. At first comedies by Terence and other Roman playwrights were used, but at many schools members of the faculty wrote new Latin plays in imitation of classical models but without their erotic allusions. Important contributors after the mid-century include the Augsburg Meistersinger Sebastian Wild.

Typically, the plays used no decorations and only amateur actors. The plays show little if any literary finesse, with the main action normally drawn from the Bible but freely embellished in order to provide a forceful sense of realism. Elements were incorporated to fix the attention of an audience often little acquainted with Latin – spectacle, dances, live animals and scenes of physical violence as well as of excessive eating and drinking. Music's role was ordinarily confined to choruses, *intermedi* of various sorts and occasional hymns and songs.

Under the music-loving Prince-Archbishop von Schrattenbach, students at the University of Salzburg performed five-act Latin tragedies interspersed with musical pantomimes and comic intermezzos at Shrovetide, for important visitors and at the end of each term. Michael Haydn contributed both pantomimes and German Singspiele for these occasions between 1767 and 1771, as did the young Mozart with his three-act Latin intermezzo *Apollo et Hyacinthus* (13 May 1767).


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THOMAS BAUMAN

**Schulhoff, Erwin** [Ervín] (*b* Prague, 8 June 1894; *d* Wülzburg, 18 Aug 1942). Czech composer and pianist of German descent.

1. Early years and first works, 1910–18. 2. 1919–23. 3. Last years, 1923–42.

1. EARLY YEARS AND FIRST WORKS, 1910–18. Schulhoff's father, Gustav (1860–1942), was a wholesale wool and cotton merchant; his mother Louisa (1861–1938), neé Wolff, came from Frankfurt, where her father was leader of the local theatre orchestra. Erwin's great uncle, Julius (1815–98), was an esteemed piano virtuoso and successful composer.

Schulhoff expressed an interest in music from an early age. Learning to play the piano, he soon emerged as a child prodigy, and a musical career was decided for him on the recommendation of Dvořák (1901). He first studied privately, and then from 1904 at the Prague Conservatory in the piano class of Jindřich z Albestů Kàan; for a brief period he was also taught by Josef Jiránek, a pupil of Smetana. From here he moved to Vienna to the Horaksche Klavierschule, where from 1906 to 1908 he was a piano pupil of Willi Thern. From 1908 to 1910 he studied composition with Reger at the Leipzig Conservatory, where his other teachers were Krehl (music theory) and Teichmüller (piano), an admirer of Russian music, especially that of Skryabin. Following a year's break in which he completed his first concert tour of Germany, he continued his studies at the conservatory in Cologne (1911–14) under Fritz Steinbach (composition, conducting), Franz Bölsche, Ewald Strasser, and Lazzaro Uzielli and Friedberg (piano). His highly successful studies were crowned by winning the Wüllner Prize at the conservatory in 1913 and, later that year, the Mendelssohn Prize for piano; he also won the Mendelssohn Prize for composition in 1918 with the Piano Sonata op.22.

He began to compose at an equally early age. His first models were Schumann, Brahms and Dvořák, followed by Grieg and Richard Strauss, whose *Salome* made a strong impression upon him in 1906. In Leipzig he was significantly influenced by Reger and by Skryabin, whose harmonic ideas provided much inspiration. In Cologne this orientation extended to Debussy, with whom he briefly studied in 1913. Schulhoff's early works manifestly transgress the boundaries of the major-minor tonal system by way of a tendency to modality, a liking for tritone steps, for chords of the 9th and for harmony in 4ths. Also his melodic ideas, though initially a little inept and dependent upon foreign models, gradually acquired individuality by way of expressive and sinuous melodic design. At the German schools he learnt advanced counterpoint and variation techniques, and, as a matter of course, absolute mastery of large-scale forms. By the time he completed his studies he was well-grounded in the craft of composition.

When World War I broke out in 1914 he was conscripted into the Austrian army, where he spent a full four years. Composition was restricted to periods of leave, though ideas for a piano cycle – *Fünf Grotesken* – are said to have originated on the Asiago battlefield in the Dolomites in 1917. The war awakened in him vehement disapproval and opposition. It meant the breakdown of all the values he had previously believed in, and he became a convinced socialist. When at the end of 1918 he returned from the war he found himself unable to keep to the path that he had followed thus far. Although several works had already originated and were, therefore, to be completed in his old style, among them the two vocal symphonies, *Landschaften* and *Menschheit* (dedicated to the memory of the murdered Karl Liebknecht), he feverishly began searching for a solution that would liberate him from his hitherto post-Romantic aesthetic.

2. 1919–23. From January 1919 until the summer of 1920 Schulhoff lived with his sister Viola in Dresden, where he found friends among the musicians, visual artists and literati, and with whom he founded the society Werkstatt der Zeit. Their members included the painters Otto Dix and Otto Griebel, the poet Däubler and the Kapellmeister of the Dresden opera, Hermann Kutzsbach. Immediately in the spring of 1919 Schulhoff initiated a series of concerts, providing a platform for works by the Second Viennese School. Atonality as a radical alternative to the late Romantic musical-expressive system, and Expressionism as an aesthetic programme, were to him at this juncture an acceptable starting-point. At the same time he became acquainted with the Berlin dadaists, specifically with the painter George Grosz, who in Germany was among the first collectors of gramophone recordings of contemporary American jazz. The music he heard at Grosz's filled him with enthusiasm; he discerned here at once a phenomenon that would assist him in his attempt to extricate European postwar music from its crisis. At the same time he recognized that his revolutionary spirit was much better suited to the pro-active anti-bourgeois stance of the Berlin dadaists, than to the esoteric and intensive artificiality of the Viennese Expressionists.

Until the spring of 1921 Schulhoff moved between the two aesthetically irreconcilable poles, intermittently composing works inspired on the one hand by the Second Viennese School and on the other by the aesthetic of dadaism. Among the first group is *Zehn Klavierstücke* op.30 (1919), which he later made use of – uniquely combined with the visual arts cubist-futuristic creations of Otto Griebel – in the joint works *Zehn Themen* (1920), *Fünf Gesänge mit Klavier* (originally *Fünf Expressionen*) op.32 (1919), the orchestral *32 Variationen über ein achssliges eigenes Thema* op.33 (1919), *Musik für Klavier in vier Teilen* op.35 (1920) and *Elf Inventionen* (1921). The music of these compositions is tersely concentrated. The rhythmic metre is loose, mostly without bar-lines, with consistent application of the principle of musical prose that had already been formulated by Schulhoff's

teacher Reger, and that was also topical in Schoenberg's circle (see Schulhoff's correspondence with Berg). Also pointing towards Expressionism is the markedly exposed atonality in melodic-horizontal as well as in harmonic-vertical thought, the transient changes of fluctuating tempos, and violent dynamic contrast. Only in the orchestral Variationen are these features of Expressionism subdued in favour of the late Romantic expressive means typical of his first creative period.

The second group of compositions from this period begin with *Fünf Pittoresken* op.31 (1919), dedicated to the painter and dadaist Grosz. This cycle signals a sharp change of course and is, for its period, an isolated musical manifestation of dadaism. The foxtrot, ragtime, one-step and maxixe served as the starting point for a derisive imitation of 'élitist music'. They were elevated to the concert platform, but at the same time retained their primitiveness and rawness. At the centre of the cycle is the movement 'In futurum', which exclusively comprises pauses of diverse durations (written on two staves of which the upper is in bass clef and the lower in treble) with nonsensical time signatures (3/5 and 7/10), and the direction to play 'tutto il canzone con espressione e sentimento ad libitum, sempre, sin al fine!'. The score is filled with question marks, exclamation marks, note heads with sketched faces and even a 'Marschallpause'. This invites comparison with the speculative conceptual work of John Cage's *4′33″* (1952), though Schulhoff's work excels in its direct dadaist attack against the sacred values of esoteric music, an attack which is executed with humour and keen exaggeration.

There followed two separate opuses: a three-movement *Symphonia germanica* for voice with an accompaniment of an unnamed instrument, and a one-movement *Sonata erotica* for female voice, imitating coital sighs and cries; both compositions date from 1919. Next followed *Ironies* for piano (1920), a six-part suite with concluding foxtrot, and a jazz Suite (1921) for chamber orchestra, whose six movements were later broadened into a prelude, epilogue and entr'actes in the dance grotesque *Die Mondsüchtige*, which received its première at the festival of the ISCM in Oxford, 1931. The jazz Partita for piano (1922) and the Second Piano Concerto (1923) already do not belong to the dadaist era, although the orchestral part of the latter contains boat sirens, klaxons and rattles characteristic of the brutalism and musical experiments of the German dadaists. Schulhoff retained his liking for jazz into his next creative phase, which had established itself by the end of 1923.

3. Last years, 1923–42. If it is possible to assign Schulhoff's first compositions to the era of late Romanticism, and to consider that his second period passed between the bipolar movements of Expressionism and dadaism, then his third creative stage, lasting until the beginning of the 1930s, represents the synthesis of avant-garde aggression and the continuing European mainstream tradition. It is not by chance that this new development coincided with the return of Schulhoff to Prague from Germany; Czech music, which had retained its ties with native folklore, brought Schulhoff into contact with invigorating sources of musicality. Above all he was influenced by Janáček, to whom he dedicated a penetrating study (1925). Slavonic folksong and dance elements with lively syncopated rhythm and in church or minor modes, mainly originating from the eastern regions of between-the-wars Czechoslovakia, appear in a series of compositions, especially in his chamber music.

In Prague Schulhoff tellingly developed his activities as a composer, piano virtuoso and publicist. He worked together closely with Czech musicians, especially with the Zika quartet, and became the first interpreter of the quarter-tone compositions for piano by Hába and his pupils; he participated regularly at festivals of the ISCM and at festivals of chamber music in Donaueschingen, and became a studied interpreter particularly of contemporary piano music. During the second half of the 1920s he appeared on Prague's Radiojournal, the BBC and on other European radio stations. After years of hardship came success and artistic recognition.

In the first months after returning to his native land he dedicated himself, among other projects, to completing two works which he had begun in Germany. The first of these was the ballet *Ogelala* (1922–4), to an old Amerindian subject, in which he mainly set about improving the impracticable libretto, whereas the expressively and rhythmically powerful music with its significant scoring for percussion needed little modification. The ballet saw three performances, none of which, however, were successful. The String Sextet (1920–24) harbours a well-concealed stylistic break: the first movement is atonal, is consequently through-composed and dramatically telling, and unambiguously approaches the Expressionism of the Second Viennese School. However, the other three movements, composed in Prague, already belong to the composer's new creative period, best illustrated by the homophonic neo-classical style of the 'Burlesca', with its prominent folk elements. In spite of this, the composition functions as an integral whole, thanks to the distinct motivic cell C–G–D♭ from the first movement, which is restated in the intellectually related slow fourth movement. Structurally, this work closely resembles the First String Quartet (1924), which ranks among Schulhoff's most successful compositions. Further key works from this period are the First Symphony (1924–5), whose première was conducted by Kleiber in Berlin in 1928, the Double Concerto for flute and piano (1927), which the composer introduced in Prague that same year with the French flautist René Le Roy, and the Concerto for String Quartet and Wind (1930), which at its première in Prague in 1932 caused surprise with its terse, new constructivistic beauty and ideas of concentricity. Despite an exacting struggle to earn a living, frequent breaks and numerous excursions abroad, he also completed in 1929 the musical tragicomedy *Plameny* ('Flames') on the subject of Don Juan. At the première in Brno in 1932 the work failed decisively, and for many years was dropped from the repertory. Only at a Leipzig performance in 1995, thanks largely to the efforts of Udo Zimmermann, was the vitality of this spacious operatic work demonstrated. The principal characters are Don Juan and La morte, but also there appear familiar figures from Mozart's *Don Giovanni*, a lively mob from *commedia dell'arte* and ghost-like women, commenting upon the action as in ancient tragedy. The music incorporates diverse styles and genres, from Gregorian chant, through reminiscences of Mozart, passionately fiery music of Wagner, to strident jazz. The dramaturgical concept of the opera with its emphasis on sensual theatricality suggests *grand opéra* and belongs to the French rather

than German operatic tradition. Its polystylistic content is stimulating, and serves to create dramatic tension, which is otherwise lacking in the libretto.

In 1932–3 Schulhoff's creative style and aesthetic underwent a fundamental change, which had ideological roots. The straightforward, transparent and almost neoclassical Second Symphony (1932), the third movement of which uses jazz for the last time (a foxtrot with blues), clearly illustrates that the composer now set out to make music more broadly communicative and intelligible; as yet, here there was no political connection. Simultaneously, however, he was already working with great absorption upon an extensive cantata to the text of the communist manifesto of Marx and Engels. Under the title *Das Manifest* the cantata was completed on 28 September 1932. After visiting the Soviet Union in 1933 with a Czechoslovak delegation, he became an unambiguous disciple of the Stalinist doctrine of socialist realism, to which he subordinated all further creative activity. Although a mistaken critical reflex, his decision was prompted by his personal experiences of German fascism (even before Hitler came to power he was spurned in Germany for his Jewish origins), with the economic depression in which he had suffered and with war, whose horrors he had retained in living memory. Little wonder then that, like many other artists and intellectuals, he looked for a solution in the Soviet model of socialism. During the following years he composed large programme symphonies, such as the Third (1935), inspired by the hunger riots in eastern Czechoslovakia, the Fourth (1936–7), dedicated to the fighters in the Spainish Civil War, and the Sixth ('Symphony of Freedom', 1940–41), which he dedicated to the Red Army. In prison he composed the programme symphonies the Seventh ('Eroica', 1941), completed only in sketch form, and the Eighth (1942), of which the fourth movement remained unfinished. The common trait of all these large symphonies is the essential simplification of expressive means, evident in the lucid thematic-motivic working; the frequent employment of ostinati and march rhythms; the manipulation of material over large tracts; the classical, at times austere orchestration; and in structural terms the model of the Beethoven symphony, particularly in the angry scherzi and final movements. Schulhoff did not lose his own personality or invention in these works, but his struggle to comply with the insensitive dogma of socialist realism is evident; ultimately, the composer's creative élan was inhibited.

During the 1930s Schulhoff's living conditions continued to deteriorate. His sporadic earnings were restricted to appearances on radio, though in the years 1933–5 he procured extra income as a pianist in the jazz orchestra of Jaroslav Ježek in the avant-garde Free Theatre, and from 1935 he was employed as a radio pianist in Ostrava. After the occupation of Czechoslovakia in 1939 he was left without any means of living. He attempted to emigrate first to the West, and then to the Soviet Union. However, before he managed to arrange all the formalities he was arrested and imprisoned in Prague in June 1941 following the invasion of the Soviet Union. He was later deported to the concentration camp in Wülzburg, Bavaria, where after eight months he fell victim to laryngeal and pulmonary tuberculosis. He is buried in Weissenburg.

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(*selective list*)

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JOSEF BEK

**Schuller, Gunther (Alexander)** (*b* New York, 22 Nov 1925). American composer, conductor, educator, writer, publisher and record producer. He was born into a musical family that had emigrated to America from Germany; his father played in the violin section of the New York PO for 42 years. In 1937 Schuller enrolled in the St Thomas Church Choir School in New York where his general musical education was supervised by Tertius Noble. By the time he finished high school, he was already a horn player of professional calibre. At the age of 16 he performed in the American première broadcast of Shostakovich's Symphony no.7, the 'Leningrad', conducted by Toscanini; his first book, *Horn Technique* (London and New York, 1962, 2/1992) has remained a standard reference.

After a season touring in the American Ballet Theatre orchestra under the direction of Antal Dorati, Schuller was appointed to the position of principal horn in the Cincinnati SO (from 1943). The orchestra's music director, Eugene Goossens, became one of his mentors; in 1945 Goossens conducted the première of Schuller's first major composition, the First Horn Concerto, with the composer as soloist. Schuller met Schoenberg's colleagues Rudolf Kolisch and Edward Steuermann, both of whom became his friends and mentors, through his wife, Marjorie Black, a singer and pianist. Schoenberg's theories, life and work were particularly influential to Schuller throughout his subsequent career.

From 1945 to 1949 Schuller played in the Metropolitan Opera Orchestra, spending nine seasons as principal and working with many prominent conductors. During this period, he pursued his interest in jazz, sparked by an Ellington concert he had heard in Cincinnati. He listened to recordings obsessively and comprehensively, notating path-breaking solos; as a player, he participated in recordings by Miles Davis, Gil Evans, Lalo Schifrin and others; he also wrote compositions and arrangements for the Modern Jazz Quartet. These activities were influential to his concert music, and at a lecture in 1957 he coined the term 'third stream music' to describe 'a new genre of music located about halfway between jazz and classical music'. Although only a fraction of his work explores this genre, albeit a fraction that includes some of his most popular works (*Seven Studies on Themes of Paul Klee*, 1959; *The Visitation*, 1966), Schuller's study of jazz eventually led to the book, *Early Jazz: its Roots and Development* (London and New York, 1968), one of the first books to treat jazz with analytical sophistication; its long-promised sequel, *The Swing Era* (New York and Oxford, 1989), had to wait 20 years for publication.

In 1959, Schuller retired from the Metropolitan Opera Orchestra in order to concentrate on composing. His various interests, however, continued to intersect. Before giving up horn-playing, he had begun conducting new works by such composers as Elliott Carter and Milton Babbitt. He also began guest conducting orchestras in America, Europe and Australia, surveying the standard repertory and exploring a wide range of new and unusual literature; he became principal conductor of the Spokane SO in 1985 and forged a relationship with Boston's Pro Arte Chamber Orchestra that spanned two decades. Every

programme was designed to include something few had heard before, or present a particularly revealing and/or unexpected juxtaposition.

Schuller's educational activities began even before his distinguished tenures with the Berkshire (now Tanglewood) Music Center (1963–84) and his presidency of the New England Conservatory (1967–77). He taught at the Manhattan School of Music (1950–63) and at Yale University (1964–7), and presented over 200 radio programmes on contemporary music and jazz. His generosity to other musicians and to exploratory music-making won him respect and lasting affection, but his outspokenness on controversial issues also created fierce opposition. A speech given at Tanglewood in 1979 criticizing absentee music directors, the workmanlike mentality of players and the meddling of boards and administration in artistic matters cost him many commissions and engagements. After resigning from his Tanglewood post in 1984, he established a new festival at Sandpoint, Idaho.

In 1975, disheartened by the state of the music business, Schuller launched the presses Margun Music and GunMar, and the GM Recordings label. He has published everything from early music to Ellington transcriptions to avant-garde works, and has promoted recordings by young instrumentalists and old masters alike. Other projects have included preparing an accurate set of parts for Mahler's Ninth Symphony, arranging the première of Babbitt's *Transfigured Notes* (a work the Philadelphia Orchestra declared 'unplayable') with Boston freelance musicians, and fulfilling a lifetime dream by conducting *Parsifal* in Australia. His orchestrations and arrangements range from Scott Joplin's *Treemonisha* to reconstructions of André Kostelanetz's arrangements of show tunes. In 1997 he published *The Compleat Conductor*, a survey of the history, philosophy and art of conducting, supported by analyses of eight works in the standard repertory and ruthless commentary on celebrity conductors. Concurrently, he issued a CD of his own interpretations of two of the works discussed in the book: Beethoven's Fifth and Brahms's First symphonies.

Schuller has perhaps been more influential as a mentor, advocate and activist than as a composer. He has, nonetheless, written prolifically and significantly in virtually every musical genre. His more than 20 concertos, for example, include a series for neglected instruments and ensembles (bassoon, double bassoon, saxophone, double bass, wind quintet, brass quintet). All of his music rests on a sophisticated mastery of technique, and manifests a practical experience of notation and performance unrivalled among American composers of his generation. His sonorities are precise and imaginative and often build towards big, organic gestures. A profoundly assimilative composer, he has juxtaposed seemingly irreconcilable forces and influences to finally generate unexpected harmony. In every dimension, he has insisted that music be meaningful and engage humanity's full range of experiences and aspirations. This objective is strikingly exemplified in *Of Reminiscences and Reflections*, which won the Pulitzer Prize in 1994. An angry and elegiac work, which broke a year of compositional silence following the death of his wife, it conceals within its textures references to music he and his wife experienced together; it is music about the meaning of music.

## WORKS

### DRAMATIC

Stage: Variants (ballet, G. Balanchine), jazz qt, orch, 1960, New York, 4 Jan 1961; The Visitation (Die Heimsuchung) (op, 3, Schuller, after F. Kafka: *Der Prozess*), 1966, Hamburg, 12 Oct 1966; The Fisherman and his Wife (children's op, 13 scenes, J. Updike, after J.L. and W. Grimm), 1970, Boston, 7 May 1970

Other: Automation (film score), 1962; Journey to the Stars (film score), 1962; Yesterday in Fact (film score), 1963; Teardrop (TV ballet), 1966; The Five Senses (TV ballet), 1967; Face-Down (TV score), 1996

### ORCHESTRAL

With solo inst or ens: Hn Conc. no.1, 1942–4; Vc Conc., 1945, rev. 1984; Recit and Rondo, vn, orch, 1954 [orch or chbr work]; Concertino, jazz qt, orch, 1959 [Passacaglia arr. jazz qt, band; Progression in Tempo pubd separately]; Capriccio, tuba, orch, 1960; Contrasts, wind qnt, orch, 1961; Journey into Jazz (Schuller, N. Hentoff), nar, jazz qnt, orch, 1962; Movts, fl, str, 1962; Pf Conc. [no.1], 1962; Threnos, ob, orch, 1963; Diptych, brass qnt, band, 1964 [arr. brass qnt, orch, 1967]; Colloquy, 2 pf, orch, 1968; Db Conc., 1968; Museum Piece, Renaissance insts, orch, 1970; Hn Conc. no.2, 1975–6; Vn Conc., 1976; Dbn Conc., 1978; Conc., tpt, chbr orch, 1979; Eine kleine Posaunenmusik, trbn, wind, 1980; Pf Conc. [no.2], 1981; Conc., a sax, orch, 1983; Concerto festivo, brass qnt, orch, 1984; Concerto quarternio, fl, ob, tpt, vn, 5 chbr ens, 1984; Bn Conc. 'Eine kleine Fagottmusik', 1985; Va Conc., 1985; Conc., fl + pic, orch, 1988; Conc., str qt, orch, 1988; Pf Conc., 2 pf 3 hands, chbr orch, 1990; Song and Dance, vn, band, 1990; Vn Conc. [no.2], 1991; Org Conc., 1993

Other orch: Suite, chbr orch, 1945; Verige d'eros, 1945; Sym. Study, 1947–8, rev. 1964; Sym. (The Traitor), brass, perc, 1950; Dramatic Ov., 1951; Contours, chbr orch, 1955–8; Sym. Tribute to Duke Ellington, 1955; Little Fantasy, 1957; Spectra, 1958; 7 Studies on Themes of Paul Klee, 1959; Composition in 3 Pts, 1963; Meditation, band, 1963; American Triptych 'A Study in Textures', 1964–5; 5 Bagatelles, 1964; Conc. for Orch [no.1] 'Gala Music', 1965–6; Sym., 1965; 5 Etudes, 1966; Study in Textures, band, 1967; Triplum I, 1967; Fanfare for St Louis, 1968; Consequents, 1969; Shapes and Designs, 1969; Suite, 1970 [from The Visitation]; Conc. da camera, chbr orch, 1971; Capriccio stravagante, 1972 [after C. Farina]; 3 Nocturnes, 1973; 4 Soundscapes (Hudson Valley Reminiscences), 1975; Triplum II, 1975; Conc. for Orch no.2, 1976; In Praise of Winds, wind, 1981; Jubilee Music, 1984; Farbenspiel (Conc. for Orch no.3), 1985; Chbr Sym., 1989; Fanfare pour Wolf Trap, brass, perc, 1989; On Winged Flight, divertimento, band, 3 vc, 1989; And They All Played Ragtime, 1992; Festive Music, band, 1992; Of Reminiscences and Reflections, 1993; Ritmica-Melodia-Armonica, 1993; The Past is in the Present, 1994; An Arc Ascending, 1996; Blue Dawn into White Heat, band, 1996

### VOCAL

Blumenstrauss (Schuller), S, pf, 1941; O Lamb of God, anthem, SATB, opt. org, 1941; O Spirit of the Living God, anthem, SATB, opt. org, 1942; 6 Early Songs (Li-Bai [Li Tai-po]), lyric S, pf, 1944–5, orchd, 1973; Schreie der Raben (Klabund), S, pf, 1946; Meditations (G. Stein), S, pf, 1960; 6 Renaissance Lyrics (W. Shakespeare, J. de la Cruz, W. von der Vogelweide, F. Petrarch, P. de Ronsard, Michelangelo), T, fl, ob, str trio, db, pf, 1962; 5 Shakespearean Songs, Bar, orch, 1964; Sacred Cant. (Ps xcviii), SATB, chbr orch, 1966; The Power Within us (orat, H. Long), nar, Bar, chorus, orch, 1971; Poems of Time and Eternity (E. Dickinson), chorus, 9 insts, 1972; Deaï (Encounters), 8vv, 3 orch, 1978; Music for a Celebration, SATB, audience, orch, 1980; Thou Art the Son of God (Bible: *Matthew* xiv.22–3), SATBarB, fl, eng hn, cl, hn, tpt, perc, vn, vc, db, 1987; Magnificat and Nunc Dimittis, SATB, perf. 1994; Mondrian's Vision, SATB, fl, ob, cl, a sax, bn, hn, tpt, 3 perc, pf, str, 1994

### JAZZ ENSEMBLE

Jumpin' in the Future, fl, ob, 3 sax, 2 hn, tpt, trbn, tuba, pf, db, drums, 1948; Twelve by Eleven, 1955; Transformation, 1956; Headin' Out, Movin' In, 1v, t sax, ens, 1994; Lament for M, fl, t sax, hp, str, drums, 1994; Rush Hour on 23rd Street, 1v, cl, t sax, eng hn, bn, ens, 1994; numerous arrs., transcrs. and edns of works by Bach, E. Blake, Ellington, J. Europe, Gesualdo, Gottschalk, L. Gruenberg, Ives, J.P. Johnson, Joplin, Lamb, Mingus, Monteverdi, Ockeghem, Weill and others

CHAMBER AND SOLO INSTRUMENTAL

8–16 insts: Abstraction, a sax, str qt, 2 db, gui, perc, 1955; Conversations, jazz qt, str qt, 1959; Lines and Contrasts, 16 hns, 1960; Variants on a Theme of John Lewis (Django), 11 insts, 1960; Variants on a Theme of Thelonious Monk (Criss-Cross), 13 insts, 1960; Double Qnt, wind qnt, brass qnt, 1961; Fanfare, 4 tpt, 4 trbn, 1962; Music from Yesterday in Fact, fl, hn, tpt, a sax, b cl, vn, vc, db, pf, drums, 1963; 3 invenzione, 5 chbr ens, 1972; Octet, cl, bn, hn, str qt, db, 1979; Fanfare, 6–12 tpts, 1986; The Sandpoint Rag, wind qnt, tpt, trbn, tuba, drums, pf, str, 1986 [arr. brass qnt/solo pf]; Chimeric Images, fl, cl, bn, hn, tpt, vn, va, vc, db, hp, pf, 1987–8; The Trial, fl, ob, cl, tpt, trbn, drums, pf, hp, str qt, db, 1989; Hommage à Rayechka, 8/16/24/32/40 vc, 1990

3–6 insts: Sonata, cl, hn, pf, 1941, rev. 1983; Blues, brass qt, db, drums, 1945; Suite, wind qnt, 1945; Fantasia concertante no.1, 3 ob, pf, 1947; Fantasia concertante no.2, 3 trbn, pf, 1947; Qt, 4 db, 1947; Perpetuum mobile, 4 muted hn, bn/tuba, 1948; Trio, ob, hn, va, 1948; 5 Pieces, 5 hn, 1952; Wind Qnt, 1952; Adagio (Movts), fl, str trio, 1953; Str Qt no.1, 1957; Symbiosis, vn, pf, perc, opt. dancer, 1957; Fantasy Qt, 4 vc, 1958; Curtain Raiser, fl, cl, hn, pf, 1960; Lifelines, fl, gui, perc, 1960; Music, brass qnt, 1961; Densities no.1, cl, hp, vib, db, 1962; Little Brass Music, tpt, hn, trbn, tuba, 1962; Night Music, b cl, gui, 2 db, drums, 1962; Str Qt no.2, 1966; Aphorisms, fl, str trio, 1967; 5 Moods, 4 tubas, 1973; Sonata serenata, cl, pf trio, 1978; On Light Wings, pf qt, 1984; Pf Trio, 1984; Sextet, bn, pf qnt, 1986; Str Qt no.3, 1986; Bouquet for Collage, fl, cl, pf trio, perc, 1988; 5 Impromptus, eng hn, str qt, 1989; A Trio Setting, vn, cl, pf, 1990; Impromptus and Cadenzas, ob, cl, bn, hn, vn, vc, 1990; Music for Young People, fl, pf trio, 1991; Paradigm Exchanges, fl, cl, pf trio, 1991; Brass Qnt no.2, 1993; Sextet, wind qnt, pf left hand, 1994

1–2 insts: 3 hommages, 1/2 hn, pf, 1942–6; Duo Sonata, cl, b cl, 1948–9; Sonata, ob, pf, 1948–51; Fantasy, vc, 1951; Recit and Rondo, vn, pf, 1953; Fantasy, hp, 1959; Composition, carillon, 1962 [arr. hpd/org, glock, vib, mar]; Duets, 2 hn, 1962; Studies, hn, 1962; Episodes, cl, 1964; Triptych, org, 1976; Sym., org, 1981; Duologue, vn, pf, 1983; Orgelwalzer, 1986; Sonata, hn, pf, 1988; Phantasmata, vn, mar, 1989; Marimbology, mar, 1993; Suite, gui, 1993; Sonata-Fantasia, pf, 1993

MSS in *US-NHoh*

Principal publishers: Associated, Margun, MJQ, Universal

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'The Influence of Jazz on the History and Development of Concert Music', *The Instrumentalist*, xliii/11 (1988–9), 16–20, 89–91

*The Swing Era: the Development of Jazz 1930–1945* (New York and Oxford, 1989)

*The Compleat Conductor* (New York, 1997)

Numerous essays, speeches, liner and programme notes

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N. Carnovale: *Gunther Schuller: a Bio-Bibliography* (Westport, CT, 1987) [incl. interview, discography]

C.J. Oja: 'Composer as Publisher: an Interview with Gunther Schuller', *ISAM Newsletter*, xvii/2 (1988), 9–10

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RICHARD DYER (text), NORBERT CARNOVALE (work-list, bibliography)

**Schuloper** (Ger.: 'school opera'). A German opera written for didactic use in schools; its suitability for performance by children is a secondary consideration. Early examples, which belong more strictly to the category of 'school drama', derived from 15th-century humanism and concentrated on religious training and the teaching of Latin; music was confined to choruses and short interludes. Although Singspiele were written for children during the 18th and 19th centuries, the *Schuloper* belongs to the 20th century. Interest in the idea was reawakened in the late 1920s through the influential musical *Jugendbewegung* and through the concern for amateur music shown by leading contemporary composers. The pedagogic content concentrated on the teaching of music, drama and a community spirit. The most important examples are Weill's *Der Jasager* (1930), which also encouraged political thinking, and Hindemith's *Wir bauen eine Stadt* (1930), the latter well suited to performance by children in junior and middle schools.

*See also* GEBRAUCHSMUSIK.

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K. Weill: *Ausgewählte Schriften* (Frankfurt, 1975), 61ff

IAN KEMP

**Schultheiss, Benedict** (*b* Nuremberg, 20 Sept 1653; *d* Nuremberg, 1 March 1693). German composer and organist. He spent his whole life at Nuremberg. Like his contemporary Pachelbel, he was taught by Heinrich Schwemmer and G.C. Wecker; he also probably studied with Johann Dretzel. By the age of 17 he was playing the organ at services at the Augustinian church. He was organist from 1673 at St Walburg auf der Veste, from 1686 at the Frauenkirche and from 1687 until his death at the Egidienkirche.

The suites in his two volumes called *Muth- und Geist-ermunternde Clavierlust* (1679–80) follow the traditions of the Nuremberg school but also foreshadow at a modest technical level certain features typical of the later development of the keyboard suite. Schultheiss was the first German composer to adopt what later became the stereotyped order allemande–courante–sarabande–gigue, to which he added a prelude in the four suites of the 1679 set. He asked that 'the allemandes and sarabandes be played rather slow, and courantes and gigues rather faster and more freshly', so that by the change of tempo the suites might 'please honest feelings'. A variation-like connection between the movements of a suite is sometimes suggested but is not yet a conscious structural device. Schultheiss wrote his suites for a bourgeois circle of amateurs and wished to fill a gap with them 'because so far few such keyboard pieces have been published'. Seiffert's low opinion of them is based on wrong criteria, since he compared them with more ambitious virtuoso works written for professional musicians and aristocratic patrons. The suites are Schultheiss's only known secular music. After he joined, probably about 1680, the group of intellectuals and artists known as the Pegnesische Blumenorden, he was mainly interested in sacred songs, and he contributed 40 melodies with continuo to collections brought out by this circle. These continuo songs are aria-like and the vocal lines move mostly in quavers determined by the rhythm of the words, with occasional semiquaver figuration and sequences. Schultheiss also published in 1682 'orchestral' sacred songs with introductory sinfonias.

WORKS

Muth- und Geist-ermunternde Clavierlust (Nuremberg, 1679); 2 sarabands, gigue, ed. K. Herrmann, Altnürnberger Klavierbüchlein (Mainz, n.d.); 1 suite ed. H. Fischer and F. Oberdörffer, Deutsche Klaviermusik des 17. and 18. Jahrhunderts, ii (Berlin, 1935–6, 2/1960)

Muth- und Geist-ermunternde Clavierlust, ander Theil (Nuremberg, 1680)

Hertz-Brüderlicher Glücks-Zuruff (Nuremberg, 1679), lost, authenticity doubtful

Nun der Kampf ist ausgekämpfet; Wenn Paulus dort brennt von der Gotteslieb: 1v, 1–4 str, bc, in A. Myhldorfer: Neumännischer loeblicher Abzug und lieblicher Einzug (Nuremberg, 1682)

40 sacred lieder, 1v, bc, in S. von Birken: Heiliger Sonntags-Handel und Kirch-Wandel (Nuremberg, 1681), H. Müller: Der geistlichen Erquick-Stunden ... poetischer Andacht-Klang (Nuremberg, 2/1691), W.C. Dessler: Gottgeheiligter Christen nützlich-ergetzende Seelen-Lust (Nuremberg, 1692)

9 melodies (1 with bc), ed. in J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1889–93/*R*)

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R.A. Hudson: 'Benedict Schultheiss: Muth- und Geist-ermuntrender Clavier-Lust 1679–1680', *CEKM* (Neuhausen-Stuttgart, 1993)

LINI HÜBSCH-PFLEGER

**Schultheiss, Michael.** *See* PRAETORIUS, MICHAEL.

**Schulthesius, Johann Paul** (*b* Fechheim, nr Neustadt, 14 Sept 1748; *d* Livorno, 18 April 1816). German composer and keyboard player. He received his earliest training in music from his father. After studying at the Gymnasium in Coburg (*c*1764–70) he entered Erlangen University where he completed his theological studies; while in Erlangen he also studied music with the organist and composer J.B. Kehl, who acquainted him with the keyboard sonatas of C.P.E. Bach. In 1773 he accepted the pastorship of the Dutch and German businessmen's congregation in Livorno, where he continued his musical studies with Raniero Checchi and soon became known as an expert keyboard player and fashionable composer. He played a private recital of his own works in 1780 (or 1782) before Grand Duke Leopold of Tuscany and the Duchess of Parma, who turned pages for him; at the end of the performance he was presented with a gold repeater watch. In 1807 he was elected permanent secretary of the fine arts division of the Società Italiana di Scienze, Lettere ed Arti.

The keyboard figures prominently in Schulthesius's published works, which are chiefly 'characteristic' sets of variations. Of the *Sept variations* op.9 (dedicated to Forkel) a reviewer wrote: 'These [variations] are not so much those that one calls *brillant* than well considered; they are placed in good sequence, and knowledgeably composed' (*AMZ*, iii, 1800–01, col.750). The reviewer of his sonatas with violin accompaniment, opp.1–2, noted that the works were melodious and easy to play, with good interplay between the violin and keyboard, and that the final sonata was 'exceptionally charming' (*Magazin der Musik*, ed. C.F. Cramer, Hamburg, 1783–6/*R*, i, 80, 170–71; ii, 885). Besides his *Memoria sulla musica da chiesa* (Livorno, 1810) he wrote short articles for the *Allgemeine musikalische Zeitung*.

WORKS

| op. | |
|---|---|
| 1 | Tre sonate, hpd/pf, acc. vn obbl (Livorno, *c*1780) |
| 2 | Sonata a solo, hpd/pf (Livorno, *c*1781) |
| 2 | Four Sonatas, hpd/pf, acc. vn obbl (London, *c*1784) |
| 3 | Two Quartets, hpd/pf, acc. vn, va, vc (London, *c*1785) |
| 4 | Otto variazioni facili, hpd/pf, vn, va, vc (Livorno, 1787), lost |
| 5 | Allegretto avec 12 variations, hpd/pf, acc. vn, va, vc (Basle, *c*1792) |
| 6 | Allegretto with 12 Variations, hpd/pf (Basle, n.d.), lost |
| 6 | Andantino grazioso de Mr Pleyel varié, hpd/pf, acc. vn, vc (Basle and Augsburg, n.d.) |
| 8 | Andantino avec 8 variations, hpd/pf (Basle, n.d.) [?pubd as op.7 in Augsburg] |
| 9 | Sept variations, pf (Augsburg, 1797) |
| 10 | Eight Variations on a Russian Air, hpd/pf (Livorno, n.d.), lost |
| 11 | Twelve New Variations on Marlborough's Air, hpd/pf, vn, va, vc (Florence, n.d.), lost |
| 12 | Riconciliazione fra due amici [L. Marchesi, Schulthesius] ... variazioni analoghe al soggetto, pf (Augsburg, 1803) |
| 13 | L'allegria sopra la suddetta riconciliazione, ?pf (?Livorno), lost |
| 14 | Eight Variations on an Original Theme, pf (Livorno, n.d.), lost |
| 15 | Variazioni sentimentali sopra tema originale, pf (Leipzig, *c*1812) |
| 16 | X variations sur un thême original, pf (Leipzig, *c*1812) |
| 17 | IX variazioni sopra tema originale e rondò, pf (Leipzig, 1814) |
| 18 | Sonata caratteristica, pf (Leipzig, *c*1816) |

For unpubd works, see Gervasoni

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ELLWOOD DERR

**Schultz** [Schultze]. *See* PRAETORIUS family.

**Schultz, Andrew (Noel)** (*b* Adelaide, 18 Aug 1960). Australian composer and musicologist. He took the BMus at the University of Queensland (1982), where he studied composition with Brumby. The recipient of several composer fellowships, he also studied composition with Crumb and conducting with Richard Wernick at the University of Pennsylvania (Fulbright scholarship, 1983) and composition with Lumsdaine at King's College, London (MMus 1986). In 1987 he was awarded the PhD from the University of Queensland for composition and a thesis on Berio's *Sequenze*. Schultz was appointed to the staff of the University of Wollongong in 1986, and in 1994 he became associate professor and head of music in the faculty of Creative Arts. In 1997 he was appointed Head of Music at the GSM in London.

Schultz's output is diverse, including music for television and a one-act opera, *Black River* (1988), which involves the sensitive issues of Aboriginal deaths in police custody, integrating Aboriginal elements into a European operatic framework; it received the Australian National Composers' Opera Award 1988. Important influences have been Stravinsky, Messiaen (e.g. on *Spherics*) and Berio (e.g. on *Ekstasis*), but his work also draws on a wide range of other sources from flamenco, pop (rap), the natural environment and environmental sounds to Asian influences and post-serial techniques. Schultz's style is both poignantly expressive and vital. His main concerns include the refining and simplification of the musical

language, and the creation of large-scale structures that unfold with variety and contrast within a post-atonal harmonic frame approachable to the listener. He is attracted to structures that may be interpreted in several ways; one example is his adaptation of the literary technique of parallel narrative in *Mephisto* (1990), in which two musical 'plots' unfold simultaneously.

WORKS
(*selective list*)

Opera: Black River (1, J. Schultz), 1988, Sydney, Sydney Metropolitan Opera, Nov 1989; Going into Shadows (3, Schultz), 1991–6
Orch: Garotte, 1981, rev. 1982; Solace, 1982; Cloud Burning, 1986; Calling Music (Contrafactum I: Soave sia il vento), 1991; The Devil's Music, 1993; Willow Bend, 1994; Diver's Lament, 1996; Vn Conc., 1996
Chbr: Spherics, fl, trbn/b cl, vc, perc, pf, elec org; Stick Dance, cl, mar, pf, 1987; Barren Grounds, cl, va, vc, pf, 1988; Machine, 4 perc, 1989; Mephisto, fl, cl, vn, va, db, gui, 1990; Respiro/Simple Ground, fl, pf, 1993; Music is a Gentle Hammer, 1993 [composition for improvisers]; Silk Canons, 2 fl, 2 b cl, vib, pf, 1994; Chorale, Demon, Beacon, koto, 4 perc, 1995; Septet no.2 'Circle Ground', fl, cl, str qt, pf, 1995
Vocal: Fast Talking: the Last Words of Dutch Schultz, male v, 1988; Ekstasis, 2 S, A, T, 2 B, 1990; Dead Songs, S, cl, vc, pf, 1991; Hit List, 6 solo vv, 1992; Silk, 2 S, b cl, db, vib, 1993
Pf: Diferencia, 1979; Sonata, 1982; Sea-Change, 1987
Film music: Cenotaph (TV documentary, dir. C. Tuckfield)

Principal publishers: Sounds Australian, Red House

WRITINGS

*Sequenze I–VII by Luciano Berio: Compositional Idea and Musical Action* (diss., U. of Queensland, 1986)
'The Specialisation Dilemma', *Sounds Australian*, no.24 (1989–90), 24 only
'Other Places, Whose Music? Some Introductory Comments on Appropriation and Tradition', *Sounds Australian*, no.30 (1991), 8–12, 47–8
'Identity and Memory: Temporality and the Music of David Lumsdaine', *SMA*, xxv (1991), 95–101
'The Gap: Criticism, Authenticity and the Phoney New', *Sounds Australian*, no.35 (1992), 22–3
with N. Saintilan and P. Stanhope, eds.: *Biographical Directory of Australian Composers* (Sydney, 1996)

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N. Saintilan: 'Andew Schultz', *Sound Ideas*, ed. B. Broadstock (Sydney, 1995), 205–8, 321–5

CHRISTINE LOGAN

**Schultz, Bartold.** *See* PRAETORIUS, BARTHOLOMAEUS.

**Schultz, (Reinhold Fritz) Helmut** (*b* Frankfurt, 2 Nov 1904; *d* Waldenburg, Saxony, 19 April 1945). German musicologist. He attended the Leipzig Thomasschule and studied musicology under Kroyer at the University of Leipzig and at Vienna. He took the doctorate at Leipzig in 1928 with a dissertation on Johann Vesque von Püttlingen. In the same year he became an assistant at the musicology institute there and succeeded Kroyer a year later as its director. In 1933 he completed the *Habilitation* with a work on the form of the madrigal and became reader as well as director of the Heyer collection of musical instruments and the Saxon State Research Institute for Musicology; from 1934 he served as deputy chair for the board of *Publikationen älterer Musik*. Schultz was killed in action in 1945.

Despite his short career, Schultz made a name for himself as a prominent figure in Leipzig's musical life, enriching its musical offerings with performances by the university's collegium musicum, cultural programmes at the instrument museum, productions of early operas and radio broadcasts. He was an eclectic researcher, publishing writings and editions in the areas of organology, Italian Renaissance, Baroque and Classical periods, and 19th-century song. He produced scholarly editions of early keyboard music, operas of Gluck, Haydn, Neefe and Schubert, and works by Haydn and Wolf.

WRITINGS

*Johann Vesque von Püttlingen 1803–1883* (diss., U. of Leipzig, 1928; Regensburg, 1930)
*Die Karl-Straube-Orgel des Musikwissenschaftlichen Instituts* (Leipzig, 1929, 2/1930)
*Führer durch das Musikwissenschaftliche Instrumenten-Museum der Universität Leipzig* (Leipzig, 1929)
*Instrumentenkunde* (Leipzig, 1931, rev. 2/1954 by R. Eller)
*Das Madrigal als Formideal* (Habilitationsschrift, U. of Leipzig, 1933; Leipzig, 1939/*R*)
ed., with H. Zenck and W. Gerstenberg: *Theodor Kroyer: Festschrift* (Regensburg, 1933) [incl. 'Das Orchester als Ausleseprinzip', 169]
'Gesetze der Volksmusik', *JbMP 1934*, 51–62
*Ludwig van Beethoven, 1770–1827: sein Leben in Bildern* (Leipzig, 1936)
'Die Musikzeitung der Wiener Baumannshöhle', *JbMP 1936*, 49–67
*Hugo Wolf* (Berlin, 1937)
*Giuseppe Verdi, 1813–1901: sein Leben in Bildern* (Leipzig, 1938)
'Tanzstil und Suite', *JbMP 1939*, 58–65
'Volkhafte Eigenschaften des Instrumentenklanges', *Deutsche Musikkultur*, v (1940), 61–4

EDITIONS

*Joseph Haydn: Symphonien Nr. 41–49*, Werke, i/4 (Leipzig, 1908–32); *Symphonies 50–57*, Gesamtausgabe, i/5 (Leipzig, 1952)
with R. Haas: *Hugo Wolf: Lieder mit Klavierbegleitung*, Nachgelassene Werke, i/1–4 (Vienna and Leipzig, 1936–40)
*Deutsche Bläsermusik vom Barock bis zur Klassik*, EDM, 1st ser., xiv (1941)

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W. Gerstenberg: 'Helmut Schultz', *Mf*, ii (1949), 131–2

ALFRED GRANT GOODMAN/PAMELA M. POTTER

**Schultz, Johann Abraham Peter.** *See* SCHULZ, JOHANN ABRAHAM PETER.

**Schultz, Johannes** (*b* Lüneburg, bap. 26 June 1582; *d* Dannenberg, bur. 16 Feb 1653). German composer and organist. He probably received his musical education at Lüneburg. From 1605 until his death he was organist for the Brunswick-Lüneburg court at Dannenberg. His instrumental dances of 1617 are formally well within the German tradition of such pieces, and the *Thesaurus musicus* (1621), which was planned as part of a year's cycle of motets, likewise owes much to tradition. Schultz turned again to secular music in most of the contents of his *Musicalischer Lüstgarte* (1622), a collection of instrumental pieces, dance-songs, madrigals and motets arranged in ascending order of the number of parts. The older texts here are modelled on those of the songbook printed in 1536 by the younger Peter Schöffer and Matthias Apiarius. The presence of tenor cantus firmus parts even at this late date – another illustration of Schultz's conservatism – is highlighted by the fact that the title-page of the tenor partbook is printed in red as well as black.

WORKS

40 neuwe ausserlesene schöne liebliche Paduanen, Intraden und Galliard, a 4 [with Passamezzo-Variationen, a 8] (Hamburg, 1617); 2 passamezzos ed. H. Mönkemeyer (Wilhelmshaven, 1989)
Thesaurus musicus continens cantiones sacras, a 3–9, 12, 16 (Lüneburg, 1621)
Musikalischer Lüstgarte, a 2–8 (Lüneburg, 1622); ed. H. Zenck, EDM, 2nd ser., *Niedersachsen*, i (Wolfenbüttel, 1937/*R*)
Epithalamium musicum, wedding motet, 8vv (Lüneburg, 1623)

Glückselig fried und freudenreich musicalisch New Jahres Wunsch, 7 motets, 4, 5, 8vv (Hamburg, 1645)
Thesaurus musicus ecclesiasticus (1651), lost, cited in Schmieder and Hartwieg
Teutsche Oster Historia, lost, cited in Siebeck, 73

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R. Siebeck: *Johannes Schultz, fürstlich Braunschweig-Lüneburgischer Organist in Dannenberg* (Leipzig, 1913/R)
B. Delli: *Pavane und Galliarde: zur Geschichte der Instrumentalmusik im 16. und 17. Jahrhundert* (diss., Free U. of Berlin, 1957), 172–3, 189, appx
W. Schmieder and G. Hartwieg: *Kataloge der Herzog-August-Bibliothek Wolfenbüttel*, xii: *Musik: alte Drucke bis etwa 1750* (Frankfurt, 1967)
R. Caspari: *Liedtradition im Stilwandel um 1600* (Munich, 1971)


HORST WALTER

**Schultz, Svend S(imon)** (*b* Nykøbing Falster, 30 Dec 1913; *d* Klampenborg, 6 June 1998). Danish composer. He studied the piano and composition at the Copenhagen Conservatory with Schierbeck and others (1933–8). He worked as a teacher and as music critic for *Politiken* (1942–9) and was appointed choir conductor and instructor for Danish Radio in 1949. As a pianist and conductor he toured Scandinavia, Italy and Switzerland with his own works. In his compositions he has concentrated on chamber music and vocal music. Danish chamber music of the 1930s was associated with a popular, entertaining style on a tonal, often neo-classical basis, and Schultz's chamber works followed that trend. He has expressed more serious moods in the choral work *Job* and the symphonies (especially nos.3 and 4), which appear to be influenced by Sibelius, Prokofiev and Shostakovich. But easily accessible musical expression characterizes both his solo songs and most of his choral music. Through a series of short, often *buffo*-like operas for small ensembles he has continued with public success the Danish conversational opera of Børresen, Schierbeck and Jeppesen.

WORKS
(*selective list*)

*dates are of first performance unless otherwise stated*

DRAMATIC

Ops: Bag Kulliserne (Schultz), Copenhagen, 1949; Kaffehuset (opera buffa), 1949, withdrawn; Høst [Harvest] (E. Falk-Rønne), Århus, 1949; Bryllupsrejse [Honeymoon] (opera buffa, H. Boland), Copenhagen, 1950; Hyrdinden og skorstensfejeren (marionette op), television op, 1953; Hosekraemmeren, 1955, rev. 1985; Tordenvejret (Falk-Rønne), Århus, 1955; Den kåde donna, operetta, Ålborg, 1957; Dommer Lynch, 1959; Marionetterne, television op, 1959; Konen i muddergrøften, television op, 1965; Støv, television op, 1969; Svinedrengen, school op, 1969; Lykken og forstanden, school op, 1972
Other works: Det er ganske vist, pantomime, 1948; Eva (church drama, M. Balslev), 1968; Sommerdanse, ballet, 1970; incid music for film and radio

OTHER WORKS

Orch: Sinfonia piccola no.1, 1941; Pf Conc. no.1, 1943; Serenade, str, 1947; Ouverture champêtre, 1947; Capriccio, pf, orch, 1947; Sym. no.2, 1947; Storstrømsbroen, 1948; Pf Conc. no.2, 1951; Concertino, pf, str, 1952; Festouverture, 1955; Sym. no.3, 1957; Sym. no.4, 1958; Sinfonia piccola no.2, 1971; Nordisk ouverture, 1975; Dansk pastorale, 1982; Concertino, cl, str, 1983; Sym. no.5, 1984; Concertino, hp, fl, cl, str, 1985
Vocal: Madrigaler, chorus, 1942; Pan lo, solo vv, chorus, orch, 1944; Stormene suse, solo vv, chorus, orch, 1944; Job, solo vv, chorus, orch, 1945; Hr. Mortens klosterrov, solo vv, chorus, orch, 1958; 5 madrigaler, 1969; De fire temperamenter, solo vv, chorus, orch, 1971; 4 fragmenta ex Ovidi Ars amandi, chorus, 1972; Kantate, children's choir, chorus, orch, 1972; 4 latinske madrigaler, 1974; Gensyn med Danmark, unacc. chorus, 1974; De fire lys på Adventskransen, 1979; Jul, girls' choir, orch, 1981; Det er ganske vist, chorus, cl, 1981; Her er dit land, girls' choir, 1983; 2 arkadiske scener, A, fl, pf, 1985; Det var engang en kejser, chorus, orch, 1986; 4 songs, unacc. chorus, 1987; Kantate til Nykøbing (Falster)s 700 års jubilaeum, chorus, orch, 1989; 4 danske sange, 1989; Solsangen – efterklange, 1993; Intrada sacra, chorus, tpt, org, 1994; Pss cxxi, cxxx, chorus, org, 1994; Dyveke-sange, v, pf, 1995; other solo songs
Chbr: Concertino, 4 vn, pf, 1936; Qt, fl, pf trio, 1936; Divertimento, fl, str trio, 1937; 10 str qts, 1939–82; Qnt, fl, str qt, 1944; Une amourette, wind qnt, 1944; Musik for fløjte og bratsch, 1957; Duo concertante, fl, pf, 1957; Divertimento, wind octet, 1961; Romantisk trio, vn, va, pf, 1964, withdrawn; 2 mosaiker, 1979; Rondo over EDB, 1981; Intrada, 3 tpt, 1983; sonatas, other works
Pf: Sonata, 1938; Sonatina, 1940, 1950; Løvspring, suite, 1941; Til-Søren, suite, 1949; Sonatina, 1950; Concert-suite, 1950; Moments musicaux, 1960

Principal publishers: Engstrøm & Sødring, Hansen

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B.F. Alsinger: *Komponisten Svend S. Schultz – et kapitel af dansk musikliv* (Horsholm, 1996)


NIELS MARTIN JENSEN/DANIEL M. GRIMLEY

**Schultze, Christoph** (*b* Sorau [now Żary, nr Wrocław], *c*20 Dec 1606; *d* Delitzsch, 26 Aug 1683). German composer. He himself charted fully the stages of his life: he went to school at Wittenberg (1619–20) and Torgau (1620–25), studied at Leipzig University (where he matriculated in 1627) and was Kantor at Neumarkt, Halle, from Easter 1628 to February 1633 and thereafter at Delitzsch. His worry and distress when his post at Delitzsch was imperilled by war and differences of opinion are reflected in numerous official and personal documents. Like a number of other composers in central Germany, Schultze identified strongly with the generation of composers 25 or so years older than himself who cultivated a more modern kind of church music. As a student at Leipzig he was influenced by Schein's late sacred works, three of which he transmitted in unique copies, and in Halle he was close to Scheidt. He knew the Catholic concertato settings of Latin words from the collected edition of Viadana and from Donfrid's *Promptuarium musicum*, both of which appeared in Germany in the early 1620s. It was typical of composers such as Schultze that the body of his church music, dependent upon earlier models, should, through his pronounced interest in form, show such a full and varied range of sound. In his music for few voices – parts of his sacred concertos, his pedagogical pieces and the 29 tuneful bicinia published in 1659 and 1664 – it must be admitted that intensive counterpoint typical of Scheidt is worked out in a way hardly conducive to a clear enunciation of the words. Schultze's *Lukaspassion* (1653) is the first notable dramatic Passion after Melchior Vulpius's *St Matthew Passion* (1613). It contains several features familiar from Schütz's Passions. The choruses – those early in the work are for four voices, the later ones for six – are generally plain in both texture and harmony. The supple recitatives are still based on the traditional Passion tone.

WORKS

4 Ger. funeral poems (Leipzig, 1637, 1657–8)
Collegium musicum charitativum, 5vv, bc (Leipzig, 1647)
Geduldig und gar kurze Zeit, funeral song, 5vv, bc, *c*4 Feb 1647
Anfang und Unterweisung . . . in der Singekunst (Leipzig, 1649) [incl. several pedagogical pieces]
Ich harre des Herren, funeral song, 5vv, bc (Leipzig, 1650)
Lukaspassion, 4, 6vv (Leipzig, 1653); ed. P. Epstein (Berlin, 1930)
11 pieces, 2vv, in B. Praetorius: Jauchzendes Libanon (Leipzig, 1659)
18 pieces, 2vv, in B. Praetorius: Spielende Myrtenaue (Leipzig, 1664)

Melodia cygnaea, 8vv, 1633, *D-DL* (inc.)

Das Grosse Hymnus-Buch, after 1635, *DL*, Superintendentur [incl. early version of Anfang und Unterweisung, dated 1638; fugues, *c*1649; 3 canons]
Klingender newes Jahres Wunsch ex psal. cxxxiii (Siehe, wie schön und lieblich ists), 1662, *DL*
Furcht des Herren, ex. Syrac. xxxiv (Wohl dem, der deinem Herren fürchtet), motet, 8vv, 1682, *DL*
3 motets, 8vv, *MÜG* (inc.)
8 sacred works, 4–6vv; 8 concs.; arrs. of works by other composers: *HAh* Kapell MS (inc.)

LOST WORKS

Concerten mit Symphonien und Capellen elaboriret, 5vv, 1647, cited in foreword to Collegium musicum
Mutetten und Concerten, 5, 6, 8vv, 1647, cited in foreword to Collegium musicum
1 other sacred work, 1, 2vv, 1649, cited in foreword to Anfang und Unterweisung
Johannespassion, before 1654, cited in Grosse Hymnus-Buch
Kirchen-Zierde (60 pieces in 7 vols.), up to 1682, cited in Furcht des Herren

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A. Werner: 'Zur Musikgeschichte von Delitzsch', *AMw*, i (1918–19), 535–64, esp. 537–42, 546–52
E.A. Fischer: 'Eine Sammelhandschrift aus dem Anfang des 17. Jahrhunderts', *AMw*, viii (1926), 420–32
W. Schulz: *Studien über das deutsche, protestantische monodische Kirchenlied des 17. Jahrhunderts* (diss., U. of Breslau, 1934), 75–6
B. Smallman: *The Background of Passion Music: J.S. Bach and his Predecessors* (London, 1957, enlarged 2/1970)
W. Braun: 'Der Kantor Christoph Schultze (1606–1683) und die "Neue Musik" in Delitzsch', *Wissenschaftliche Zeitschrift der Martin Luther-Universität Halle-Wittenberg: gesellschafts- und sprachwissenschaftliche Reihe*, x (1961), 1187–225
W. Braun: 'Das "Grosse Hymnus-Buch" des Kantors Christoph Schultze', *JbLH*, vi (1961), 123–35

WERNER BRAUN

**Schultze, Michael.** *See* PRAETORIUS, MICHAEL.

**Schultze, Norbert** (*b* Brunswick, 26 Jan 1911). German composer. He studied conducting, composition and the piano at the Staatliche Hochschule für Musik in Cologne, then studied theatre in Cologne and Munich (1931). He was a composer and actor in a students' cabaret in Munich (1931–2), became an opera conductor in Heidelberg (1932–3) and Darmstadt (1933–4), then worked for the Telefunken record company (1934–5). From 1936 he was a freelance composer for stage, films and television, and in 1938 he composed the song *Lili Marleen* (Hans Leip), published and recorded in 1939 and made famous by Lale Anderson, Marlene Dietrich, Vera Lynn and others. From 1953 he owned a music publishing firm. Schultze's stage works include the fairy tale opera *Schwarzer Peter* (Hamburg, Staatsoper, 1936), the ballet *Struwwelpeter* (Hamburg, 1937), the musical *Käpt'n Bay-Bay* (Hamburg, 1950) and the operetta *Regen in Paris* (Nuremberg, 1954). The most noteworthy of over 50 film scores is that for *Symphonie eines Lebens* (1943), performed by the Dresden Philharmonie under Paul van Kempen. Though Schultze composed for popular forms, his work rose above that of the mainstream popular music of the time. For a minor part of his output he used the *noms de plume* Frank Norbert, Peter Kornfeld and Henri Iversen. His principal publishers are Sikorski (Hamburg) and Apollo-Verlag (Berlin and Frankfurt).

ANDREW LAMB

**Schulz** [Schulze]. *See* PRAETORIUS family.

**Schulz** [Schultz], **Johann Abraham Peter** (*b* Lüneburg, 31 March 1747; *d* Schwedt an der Oder, 10 June 1800). German composer and conductor. His father was a baker who planned a religious career for him, so he attended both of Lüneburg's Lateinschulen; but his interests lay chiefly with music and he frequently appeared as soloist with various school and church choirs in Lüneburg. He studied the violin, flute, keyboard and theory with the local organist J.C. Schmügel. At the age of 15 he accompanied his mother to Lüchow for a family wedding, then continued alone to Berlin, where he sought out his musical heroes C.P.E. Bach and Joseph Kirnberger to enlist their help in his musical career. He was persuaded to complete his education in Lüneburg but when he was 18 he returned to Berlin and Kirnberger accepted him as a pupil. In one of several later autobiographical sketches he complained that his three years of study with Kirnberger consisted almost entirely of the analysis and composition of chorales.

In 1768 Kirnberger recommended Schulz for the position of accompanist and music teacher to Princess Sapieha Woiwodin von Smolensk of Poland. Schulz travelled with the princess throughout Europe for three years, during which time he came into contact with a much wider range of musical ideas than he had known under Kirnberger. He was particularly impressed by Gluck, and met Grétry and Haydn (according to Reichardt). He also met Johann Reichardt in Danzig (1771) and the two became lifelong friends.

After visiting Poland, Schulz returned to Berlin in 1773. There Kirnberger enlisted his help in writing the music articles for J.G. Sulzer's encyclopedia *Allgemeine Theorie der schönen Künste*. Schulz wrote all the music articles from S to Z as well as assisting with and editing several others. He also assisted Kirnberger in writing *Die wahren Grundsätze zum Gebrauche der Harmonie*, although only the latter's name was credited when it was published in 1773.

In 1776, on Reichardt's recommendation, Schulz was appointed music director of the newly built French theatre in Berlin, and in 1778 he was given a similar position at the private theatre of the Prussian crown princess, Friederike Luise. In April 1780 he was appointed to yet another position with the Prussian royal family, as court composer in Rheinsberg to the king's younger brother Prince Heinrich.

Schulz was a champion of new music, producing French operettas along with operas by Gluck, Piccinni and Sacchini at these courts; this brought him into disfavour with the royal family and led to his resignation after seven years in Rheinsberg (1787). He then accepted an even more important position in the court at Copenhagen as Hofkapellmeister and director of the Royal Theatre (1787–95). There he reorganized the royal chapel, staged works which reflected society's concern for problems such as land reform, founded a benefit fund for musicians' widows and wrote a treatise on music education, *Gedanken über den Einfluss der Musik auf die Bildung eines Volks* (1790). This much-discussed essay reflected both his own aesthetic of folklike lieder and the contemporary political and social developments in Copenhagen. As a result of his varied activities, Copenhagen became one of the leading musical centres of Europe.

Schulz was pensioned at an early age in 1795, having contracted tuberculosis. He sailed for Portugal that autumn but his ship was forced ashore by bad weather at Arendal, on the southern coast of Norway, where he

stayed the winter at great detriment to his health. The following spring he visited his birthplace in Lüneburg, then returned to Prussia. For the remainder of his life he divided his time between Berlin and Rheinsberg, with frequent visits to Schwedt for medical reasons.

Apart from a few compositions written while he was studying with Schmügel and Kirnberger, Schulz did not compose seriously until his return to Berlin in 1773. He set a prologue for Frederick the Great's birthday in 1774, but the three-act operetta *Clarissa, oder Das unbekannte Dienstmädchen* (Berlin, 1775) was his first large stage work; it was followed by several others in the next two decades. The 1770s also saw the publication of his only significant keyboard works: six pieces for harpsichord or piano (op.1, 1776) and a harpsichord sonata (op.2, 1778).

It was not until 1779 that he published his first collection of lieder (*Gesänge am Clavier*), the genre of composition for which he is best known and through which he exerted the greatest influence during his lifetime. It comprises folklike lieder in the style of the first Berlin lied school, with optional accompaniments secondary to the vocal line. Choosing texts by leading poets was a cause to which he addressed himself continuously; by using the poetry of outstanding literary figures such as Claudius, Voss, Bürger, Klopstock and Hölty, as well as Metastasio and Beaumarchais, Schulz set a standard of excellence for other lied composers.

His most influential collection was *Lieder im Volkston*. Its first two volumes were composed in Rheinsberg and the third in Copenhagen but all three were published in Berlin (1782, 1785 and 1790). In the preface to the second volume Schulz outlined his aesthetic of lied composition: he intended to write lieder which would have the 'appearance of familiarity' to the listener on first hearing (thus resembling folk music), and further intended, in using only the work of the best poets, that the musical setting should reflect and enhance the meaning of the text, rather than being independent. This aesthetic, and Schulz's own simple, accessible style, influenced lieder into the 19th century.

Schulz was influential in Denmark and has been called the pioneer of that country's national music (Gottwaldt and Hahne). His simple melodies and strophic forms remained standard for the songs of his pupil C.E.F. Weyse and other 19th-century Danish lieder composers. His choruses and stage works written there were important as embodiments of political ideas.

### WORKS

#### STAGE

Das Opfer der Nymphen (prol, C.W. Ramler), Berlin, Koch's, 24 Jan 1774, lost

Clarissa, oder Das unbekannte Dienstmädchen (operette, 3, J.C. Bock), Berlin, Döbbelin's, 26 May 1775, 8 songs in Lieder im Volkston

Musique de l'impromptu (cmda, 1), *c*1779, *B-Bc*

La fée urgèle, ou Ce qui plait aux dames (comédie avec ariettes, 4, C.S. Favart), 1780–81, ?Rheinsberg, 1782, rev. and Ger. trans. as Was den Damen gefällt, Berlin, National, 1789, vs, *D-Bsb*

La vérité (épilogue, G. de Morveau), Rheinsberg, 1784, lost

Panomphée (divertissement), *c*1785, lost

Athalie (op, 5, Schulz and F.C. Cramer, after J. Racine), Rheinsberg, Frach Theatre, 1785; rev. Berlin, Corsicascher Konzertsaal, 1786; choruses, songs, in Polyhymnia, vs (Hamburg and Kiel, 1786)

Minona oder Die Angelsachsen (tragisches Melodrama, 4, H. Gerstenberg), Hamburg, 1786, lost

Aline, reine de Golconde (op, 4, M.-J. Sédaine), Rheinsberg, sum. 1787, vs, ed. C.F. Cramer (Copenhagen, 1790)

Indtoget (Spl, 2, P.A. Heiberg), 1789–90, Copenhagen, 26 Feb 1793, vs (Copenhagen, 1793)

Høstgildet (Spl, 1, T. Thaarup), Copenhagen, Kongelige, 16 Sept 1790, vs (Copenhagen, 1790)

Peters bryllup (Spl, 2, T. Thaarup), Copenhagen, 12 Dec 1793, vs (Copenhagen, ?1791)

Miscellaneous pieces for stage works, most in collections, incl. 1 for Die Hochzeit des Figaro, 2 for Le barbier de Seville, 1 for Goetz von Berlichingen

#### LIEDER

[25] Gesänge am Clavier (Berlin and Leipzig, 1779)

[48] Lieder im Volkston, i (Berlin, 1782, 2/1785); ii–iii (Berlin, 1785–90); Dan. trans. as Viser og sange (Copenhagen, 1792)

Johann Peter Uzens lyrische Gedichte religiösen Inhalts (Hamburg, 1784, 2/1794); Dan. trans. as Hellige sange forfattede af de tydske digtere Uz (Copenhagen, 1785)

Religiöse Oden und Lieder aus den besten deutschen Dichtern (Hamburg, 1786, 2/1792)

Gedichte von Friederike Brun, geboren Münter (Zürich, 1795) (incl. 7 set by Schulz]

Many others pubd singly and in 18th-century periodicals and anthologies

#### OTHER WORKS

Orats: Maria og Johannes (Passion orat, J. Ewald), 1787–8, vs, ed. C.F. Cramer (Copenhagen, 1789), score (Copenhagen, 1791); Christi død (Passion orat, J. Baggesen), Passion oratorio, Christiansborg, 1792, *D-Bsb*; Frelserens sidste Stund (Passion orat, V.K. Hjort), Copenhagen, March 1794, Ger. trans., *Bsb*; Das Lob Gottes, *A-Wn*

Cants.: Vater, bester lebe, lv, orch, Berlin, 1774, *D-Bsb*; Universitets-kantata til dod af H. v. Stampe (T. Thaarup), Copenhagen, 1789; Kantata til Kronprinds Fredericks formoeling (Schönheyder), Copenhagen, 1790; Sorge-sange da Prindsesse Sophie Frederike bisattes (T. Thaarup), Roskilde, cathedral, 28 Dec 1794; Jesu Minde (Passion cant.), 1794; Der Versöhnungstod, 4vv, orch (Leipzig, 1810) [arr. from slow movts of J. Haydn: syms. HI: 93, 87, 98, 80, 99 and Str Qt HIII: 74]; Dank ich Gott an deine Güte, 4vv, orch (Leipzig, 1811) [arr. from 2nd movt of J. Haydn: sym. HI: 104]

Miscellaneous sacred: Vor dir, o Ewiger (motet, C. Lavater), 4vv, in Reichardt: Musikalisches Kunstmagazin (Berlin, 1782); Gott Jehova sey hoch gepreiset (hymn, T. Thaarup), chorus, orch, 1790, vs (Copenhagen, 1793); Jesu dydens milde lører (Passion motet, T. Thaarup), Copenhagen, 1790; TeD (T. Thaarup), Copenhagen, 1792; Gud, du es stor (hymn, E. Storm), 4vv, inst, 1792, *D-Bsb*, and Lovsang (J. Baggesen), 1793, *Bsb*, vss, pubd together (Copenhagen, *c*1795); Lysenes vader (hymn, C. Friman, after Horace), 1793, *Bsb*; Laudate Dominum omnes gentes, psalm, and Te splendor et virtus patris per vespera S Michaelis archangeli (hymn), both 4vv, inst, *A-Wn*; Zu Zions Höhen, 4vv, lost [formerly in library of the Singakademie, Berlin]; 2 choruses, 4vv, *D-Bsb*; others in 18th-century periodicals

Other vocal: Aria de bravura: Moi seule au temple de mémoire, S, orch (Berlin, 1786), lost; Freund, ich achte nicht des Mahles (round), 2 S, T, B (Hamburg, ?1804); Ah, que l'amour est chose jolie, S, inst, and 21 polyphonic songs, *A-Wn*; 4 arias, *D-Bsb*; Chansons italiennes (Berlin, 1782), cited in *GerberL*

Chbr and solo inst: 6 diverses pièces, op.1, hpd/pf (Berlin and Amsterdam, 1776); Sonata, op.2, hpd (Berlin, 1778); Largo, glass harmonica, in *AMZ*, ii (1799–1800), suppl.i; Sonate, kbd, vn, *D-Bsb*; Waltzer und Ecossai, kbd, 1800, cited in *MGG1*; Entractes, 2 vn, va, bc, 2 bn, *B-Bc*; others in contemporary anthologies

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RAYMOND A. BARR

**Schulz** [Schulze], **John Philipp Christian** (*b* Langensalza, 24 Sept 1773; *d* Leipzig, 30 Jan 1827). German conductor and composer. He attended the Thomasschule in Leipzig and from 1787 appeared as a soprano in the Gewandhaus concerts. In 1793 he began studying theology at Leipzig University, but soon changed to music and became a pupil of the court organist Engel and of J.G. Schicht. In 1800 he was appointed conductor with Franz Seconda's theatre company in Leipzig, for which he also composed stage music. In 1810 he became director of the second Leipzig Singakademie and of the Gewandhaus concerts, where at first he conducted only secular vocal music; in 1816 he took over from Schicht as director of sacred works there as well. His post at the Singakademie connected him with the university, and in 1818 he was appointed music director there.

Schulz was most highly regarded as a singing tutor to amateurs. His few works include a number of quite popular lieder and partsongs, published by G.W. Finck in the *Musikalischer Hausschatz der Deutschen* (Gera, 10/1893) and *Die deutsche Liedertafel* (Leipzig, 1845), as well as in various separate editions; the canon *O wie wohl ist mir am Abend* is still popular. Published orchestral works, such as the Overture op.8 for Klingemann's *Faust*, demonstrate thematic development in the style of Haydn. Schulz also published a *Salvum fac regem* for chorus and orchestra, and Gerber mentioned stage music by him for Schiller's *Die Jungfrau von Orleans* and *Wallenstein*.

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GUNTER HEMPEL

**Schulz-Beuthen** [Schulz] **(Viktor) Heinrich Donatien Wilhelm** (*b* Beuthen, nr Breslau [now Wrocław], 19 June 1838; *d* Dresden, 12 March 1915). German composer. He studied with K.F. Brendel, Hauptmann and Moscheles at the Leipzig Conservatory from 1862 to 1864, and moved to Zürich in 1866, where he was supported by Otto and Mathilde Wesendonck. Through them he also became acquainted with Wagner and Hans Richter.

Schulz-Beuthen made his living primarily as a critic, but also enjoyed increasing success as a composer, becoming known as a prominent member of the 'New German' school. He received much encouragement from Liszt, who declared his setting of Psalm xxix to be 'spiritually powerful and musically perfect'.

A nervous breakdown caused Schulz-Beuthen to leave Zürich in 1880. He worked as a freelance teacher and composer in Dresden until 1893, then spent two unhappy years in Vienna before returning to Dresden, where he taught piano at the conservatory. After another breakdown in 1913 he was placed in a nursing home, where he died two years later. Most of his music was unpublished during his lifetime, and the majority was lost when his daughter Brunhilde's house was destroyed in the bombing of Dresden in the night of 13/14 February 1945.

Schulz-Beuthen's surviving music betrays the influence of Wagner and Liszt, though without their harmonic complexity. Some works have a charming naiveté of expression, for example his *Neger-Lieder und Tänze*, based on American minstrel songs (including one by Stephen Foster).

WORKS
(*selective list*)

*MSS in CH-Zz, D-Dl, Bsb, WRh*

Stage: Der Zauberschlaf (fairytale op, 3, Schulz-Beuthen, after M. Wesendonck), Zürich, 1879; Ohne Mann (comic op, 1, H. Graeser), 1883; Die Verschollene (music drama, 2, F. Spigl), 1891–2; Die Paria (musical tragedy, 1, Spigl)
Orch: 10 syms. (lost, except for no.5, 'Reformation Hymn', and no.7, 'Kinder-Symphonie'); Indianischer Korntanz, op.35, 1876; Konzert-Romanze, op.37, vc/vn, orch, 1877; Neger-Lieder und Tänze, op.26, 1880; Suite, str, 1889–94; Die Toteninsel, sym. poem after Böcklin, 1890; Tarantella, from op.40, arr. pf, orch, *c*1896
Choral: Ps lxii, lxiii, Bar, chorus, orch, 1868; Harald (ballad, W.M. von Königswinter), Bar, male vv, orch, 1876
Chbr: Ungarisches Ständchen, op.9, vn, pf, 1872; Stimmungsbilder, op.17, vn, pf, 1873; Abschiedsklänge, op.28, 3 vn, va, vc, db, 1880
Pf: Orientalische Bilder, 8 pieces, op.2, 1871; 4 pieces 'in the heroic style', op.22, 1874; Alhambra Sonata, op.34, 1878–82
Other: Song cycle (M. Wesendonck); songs, 1v, orch or 1v, pf

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CHRIS WALTON

**Schulze.** German family of organ builders. Five generations built organs, at first mostly in Thuringia. The founder, Hans Elias Schulze (1688–1762), worked in Solsdorf, but none of his instruments have survived. His sons Hans Heinrich (1716–62) and Johann Daniel Schulze (1720–62) worked in Nottleben and Milbitz respectively; the organs built by Hans Heinrich have also disappeared, but parts of Johann Daniel's instruments survive at Milbitz (1774), Hochdorf (1783) and Oberweissbach (1783). The latter's son Johann Andreas (1753–1806), also based in Milbitz, built about a dozen organs, some possibly with his father. The organ at Auleben (1798, altered), five stops of the organ at Kahla (1796), and some cases (e.g. Stadtilm, 1785; Kleinhettstädt, 1787) survive.

Johann Friedrich Schulze, the son of Johann Andreas (*b* Milbitz, 27 Jan 1793; *d* Paulinzella, 9 Sept 1858), was trained by Johann Benjamin Witzmann (1782–1814) in Stadtilm and began working independently in 1815. He set up a workshop at Paulinzella, and from 1833 he worked for some years in Mühlhausen. In 1851 he formed the partnership of Schulze & Sohn with his son (Heinrich)

Edmund (*b* Paulinzella, 26 March 1824; *d* Paulinzella, 13 July 1878). A decisive point in the careers of both came in Weimar where, in the course of rebuilding the organ at the Stadtkirche (1824–5) they met the organist there, J.G. Töpfer. Johann Friedrich adopted Töpfer's ideas on organ design. He reduced mutations and mixtures in favour of foundation stops (he even put 32′ stops on the manuals), preferring narrow-scaleed and stopped ranks, flutes with high cut-ups, and strings. Instead of speaking pipes in the façades, he used dummy pipes of zinc. As a result of high wind pressure, open footholes, broad mouths and high pipe-wall thicknesses, the *plenum* was very loud.

From about 1845 the area served by the Schulzes expanded beyond Thuringia; they worked on instruments at Halberstadt (Cathedral and St Martini, 1837–8, rebuildings); Weissenfels (Schlosskapelle, 1839); Halle (Marktkirche, 1839–43; Moritzkirche 1841–3); Riga (reformed Church, 1848); Bremen (Dom, 1849); Verden (Dom, 1850); London (Great Exhibition, 1851; with concave pedal-board; later transferred to the Town Hall, Northampton); and Lübeck (Marienkirche, 1851–4). They built many instruments in northern Germany, especially Pomerania. Three more of Johann Friedrich's sons were active in the trade: Oskar (*b* 9 Dec 1825; *d* 3 Dec 1878), Eduard (*b* 27 March 1830; *d* 11 Feb 1880) and Herwart (1836–1908), and after their father's death the firm was re-named Schulze Söhne. Oskar was a theorist and acoustician, and invented an apparatus to record longitudinal and transversal waves and interferences; Herwart was a woodcarver and gilder, and designed and built organ cases. The company built an organ in Rome, as well as five in New York and three in Rio de Janeiro, all before 1860; they also built instruments in Pest (Synagogue, 1858–61); Soest (St Petri, 1865); Düsseldorf (Tonhalle, 1866); Gernrode (St Cyriakus, 1867); Königsee (Lutheran church, 1871); and Neunhofen (Lutheran church, 1874).

Edmund, the head of the firm, was also active in England; he had a considerable influence on English organ builders including Forster & Andrews, Abbott & Smith, Charles Brindley and T.C. Lewis. Edmund was himself influenced by Cavaillé-Coll, with whom he corresponded. His skill in voicing was highly esteemed. He was notable for his work on reeds (though their tone was sometimes criticized), harmonic stops, different wind pressures, narrow-scaleed diapasons, and pipe ranks with extensions. This last was first employed in the pedal section of his organ for St George's, Doncaster (1862). His other main works were at Leeds (parish church, 1866); Meanwood, near Leeds (private organ for T.S. Kennedy, 1869; transferred to St Peter's, Harrogate, in 1877, and then with a new case to St Bartholomew's, Armley, Leeds, in 1879); Hindley (St Peter's, 1873). The organ at St Peter's, Harrogate (1879), was the last work of the Schulze firm.

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HANS KLOTZ/ALFRED REICHLING

**Schulze** [Schultze, Schultz, Praetorius], **Christian Andreas** (*b* Dresden, *c*1660; *d* Meissen, 11 Sept 1699). German composer. He is first heard of in 1669, when on 4 June he was sent to the Kreuzschule, Dresden. From the winter term of 1675 he studied at Leipzig University. He applied unsuccessfully for the post of Kantor of the Annenkirche, Dresden, on 9 October 1677 and participated at the beginning of 1678 in operatic performances at Dresden. On the recommendation of the Saxon Elector Johann Georg II he was appointed Kantor of the municipal church and the municipal Lateinschule – the Franciscaneum – at Meissen on 22 April 1678, and he also became Kantor of the cathedral there. He held these positions for the rest of his life, though probably from economic motives he applied, unsuccessfully, for other posts as Kantor or teacher – in 1682 at Zittau, in 1694 and 1697 at his old school at Dresden and in 1699 at Freiberg.

The vast majority of Schulze's surviving works are sacred concertos for several voices – often tending towards the form of the cantata – or various kinds of early Protestant church cantata: cantatas on biblical or liturgical texts (concerto cantatas), chorale cantatas and those to mixed texts. They contain a good deal of fine writing, in the manner of small-scale sacred concertos, for one to three solo voices, including solo arias. There are no recitatives. From the musical point of view the Protestant chorale is of little importance in them: it is used as a cantus firmus in only four cantatas. Instruments play a prominent part. At the beginning of a work there is always a sinfonia or sonata, and in many cases arias are surrounded by ritornellos. Sometimes there are obbligato parts including typically instrumental figuration, as in the virtuoso violin solos in the cantatas *Delectare in Domino* and *Schaffe in mir*. Schulze's very interesting *Historia resurrectionis* continued the tradition of such works leading from Scandello through Schütz and Selle. It is the only extant work of this kind from the late 17th century. The text is a compilation from the Gospels by Johann Bugenhagen that Schütz also used. The work is written in a vivid, dramatic style without employment of the liturgical Easter tone. The exordium (which has an introductory sonata), the chorus of the disciples and the final movement are concerto-like pieces in several parts. The part of the Evangelist consists of affective recitative, while the parts of Christ and the other soloists are in an aria-like or dramatic style.

To sum up, Schulze's works stem from the motet-like concertato style of 17th-century German Protestant church music with its concern for the interpretation and expression of the text. They hold an honoured place in this tradition by virtue of their richness of form and expression, in which elements of psalmody, dialogue and quodlibet are found and in which the chiefly homophonic textures are enhanced by varied and colourful harmony often resembling that of Buxtehude.

WORKS

Missa alla breve, 5vv, 2 cornetts, 2 vn, 2 va, bn, bc, *F-Ssp*

Historia resurrectionis Domini nostri Jesu Christi secundum quatuor evangelistas (Ger. text), 1686, 6vv, chorus 5vv, 2 piffari, 2 vn, 2 va/trbn, vle/bn/b trbn, bc, *D-Dl*

TeD, 5vv, 2 tpt, 2 vn, 3 trbn, bn/timp, bc, *F-Ssp*

Animae iustorum in manu Dei sunt, 3vv, 2 vn, bn, bc, *D-Dl*

Delectare in Domino (Ps xxxvii), 1v, vn, 3 va, vle, bc, *Dl*

Duo seraphim stabant, 5vv, chorus 5vv, 2 vn, 2 va, bn, 2 cornettinos, 3 trbn, bc, *Dl*
Laetatus sum (Ps cxxii), 5vv, chorus 5vv, 2 vn, 3 va, 2 piffari, 3 trbn, bc, *Dl*
Media vita in morte sumus, 2vv, 2 vn, bc, *Dl*
Omnia flumina currunt ad mare, 2vv, 4 vn, bc, *Dl*
Quum me pulsat, 3vv, 2 vn, bn, bc, *Dl*
Tu Christe deficis, 2vv, 2 vn, bn, bc, *Dl*
Veni Sancte Spiritus, 6vv, chorus 6vv, 2 piffari, 2 vn, 2 va, bn, timp, bc, *F-Ssp*

Aber deine Toten werden leben, 8vv, bc, *D-Dl* (inc.)
Ach Gott und Herr, wie gross und schwer, 7vv, chorus 6vv, 2 vn, va, bn, 4 trbn, bc, *F-Ssp*
Als der Tag der Pfingsten erfüllet war, 3vv, vn, cornett, trbn, bn, bc, *D-Dl* (inc.)
Als der Tag der Pfingsten erfüllet war, 4vv, 4 vn, bc, *Dl*
Also heilig ist der Tag, 10vv, 2 vn, 2 va, bn, 2 cornetts, 3 trbn, bc, *Dl*
Bessre dich Jerusalem, 5vv, 4 insts, bc, *Bsb*
Das Blut Jesu Christi, 2vv, 3 insts, bc, *Bsb*
Das ist meine Freude, 3vv, 6 insts, bc, *Bsb*
Das Wort ward Fleisch, 6vv, chorus 6vv, 2 vn, 3 va, 2 ob, bn, bc, *LUC*
Der Gott Abraham, 5vv, chorus 5vv, 2 vn, 2 va, bn, 2 cornettinos, 3 trbn, bc, *F-Ssp*
Der Tod ist verschlungen in den Sieg, 1v, chorus 5vv, 2 ob, 2 t insts, bn, bc, *D-MÜG*
Es sei denn, dass jemand geboren werde, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *F*
Habt nicht lieb die Welt, 6vv, chorus 6vv, 2 vn, 2 va, bn, bc, *F*
Herr Jesu Christ, du höchstes Gut, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *F-Ssp*
Heut triumphieret Gottes Sohn, 1v, 2 vn, 2 va, bn, 2 cornettinos, 2 trbn, vle, bc, *D-Dl*
Ich schreie mit meiner Stimme zu Gott (Ps lxxvii), 5vv, 2 vn, 2 va, bn, bc, *F-Ssp*
Kommt all' herzu, ihr Engelein, 2vv, 2 vn, bc, *D-Dl*
Meine Lieben und Freunde stehen gegen mir, 5vv, 2 vn, 2 va, bn/vle, bc, *Dl*
Schaffe in mir, Gott, 1v, 2 vn, bn, bc, *LUC* (inc.)
Seid böse ihr Völker, 5vv, chorus 8vv, 2 vn, 2 va, bn, 2 piffari, 3 trbn, timp, bc, *Dl*
Siehe, eine Jungfrau, 1v, 2 vn, bc, *LUC* (inc.)
Singet um einander, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *Bsb*
So wahr ich lebe, 5vv, chorus 5vv, 5 insts, bc, *F* (inc.)
Warum sollt'ich mich denn grämen, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *F-Ssp*
Was du tust, so bedenke das Ende, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *D-Dl* (inc.)
Wer mich liebet, 5vv, chorus 5vv, 2 vn, 2 va, bn, bc, *F*
Wie der Hirsch schreiet, 1v, 4 insts, bc, *Bsb*

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PETER KRAUSE

**Schulze, Hans-Joachim** (*b* Leipzig, 3 Dec 1934). German musicologist. He studied musicology in Leipzig at the Hochschule für Musik (1952–4) and with Eller, Serauky and Besseler at the university (1954–7), where he took a diploma. Subsequently he became a research assistant (1957) and acting director (from 1974) at the Leipzig Bach-Archiv, and he was appointed co-editor (together with Christoph Wolff) of the *Bach-Jahrbuch* in 1975.

Hans-Joachim Schulze is one of the leading Bach scholars of his generation. His writings, which explore issues of Bach biography and the production and provenance of the manuscripts that transmit Bach's music, are characterized by great detail and new archival findings (as in his seminal *Studien zur Bach-Überlieferung im 18. Jahrhundert*, 1984), yet the intensity of the discussion is frequently leavened with wry Saxon wit (as in his charming *Ey! Wie schmeckt der Coffee süsse!: Johann Sebastian Bachs Kaffee-Kantate in ihrer Zeit*, 1985). As director of the Bach-Archiv in Leipzig, co-editor of the *Bach-Jahrbuch* and co-author of the *Bach-Compendium* (with Christoph Wolff, 1985–9), he has set a high standard for scholarly research that has influenced other specialists in the field.

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CHRISTOPH WOLFF

**Schumacher, (Hermann) Rüdiger (Hubertus)** (*b* Beuel am Rhein, 23 June 1953). German ethnomusicologist. He studied musicology with Josef Kuckertz at Cologne University, with German language, Malaysian studies and dramaturgy as secondary subjects (MA 1979). He took the doctorate in comparative musicology in 1988 at the Freie Universität Berlin, where he taught comparative musicology (1980–86), he also lectured at the Musikhochschule in Hanover (1987–9) and at Kiel University (1985). He was appointed professor at Berlin in 1990, and later professor and head of the ethnomusicology department at Cologne University in 1994. He is president of the Maria Laach Institute for Hymnology and Ethnomusicology in Cologne and general secretary of the European Ethnomusicological Seminar (from 1997). In 1995 he was awarded the Jaap-Kunst prize for his musicological research in Java and Bali. Schumacher has carried out fieldwork in Java (1977 and 1990) and Bali (1981, 1983 and 1990). His writings focus on the classification song texts, the European influences in Javanese music and 18th- and 19th-century Balinese court traditions.

WRITINGS

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REGINE ALLGAYER-KAUFMANN

**Schuman, William (Howard)** (*b* New York, 4 Aug 1910; *d* New York, 15 Feb 1992). American composer, teacher and administrator.

1. LIFE. At the age of 16 Schuman wrote his first piece, a tango, and widened his practical experience by taking up various instruments and organizing and performing in jazz bands. He wrote many popular songs to lyrics by Edward B. Marks and Frank Loesser, including the latter's first published song, *In Love with a Memory of You*. After hearing Toscanini conduct the New York PO on 4 April 1930 Schuman abruptly left the School of Commerce of New York University, where he had been studying for two years, and began private harmony lessons with Max Persin and, in 1931, counterpoint lessons with Charles Haubiel in New York.

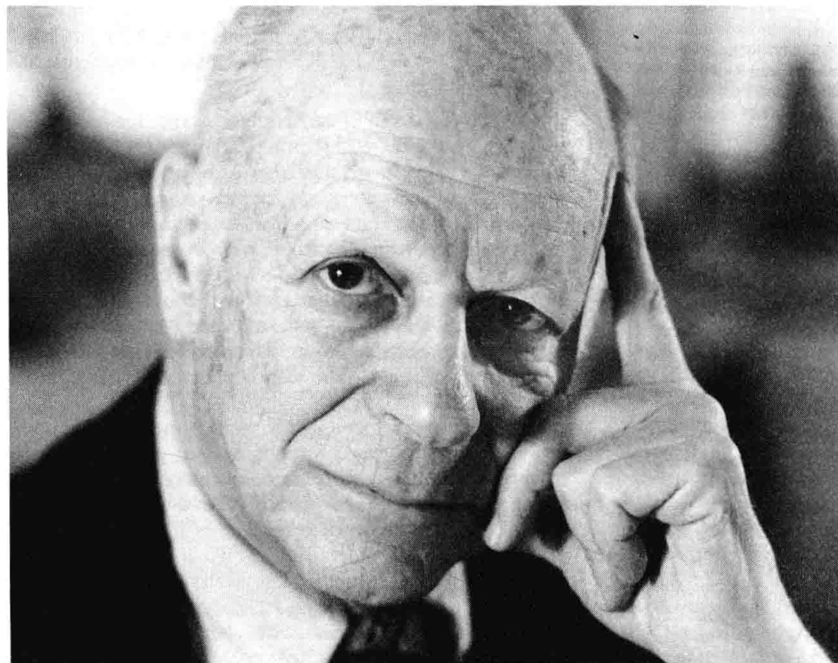
While Schuman continued to write popular music until 1934, his study and composing veered increasingly towards concert music. He took summer courses with Bernard Wagenaar and Adolf Schmid at the Juilliard School (1932, 1933), spent a summer in the conducting programme at the Salzburg Mozarteum (1935), and in 1933 enrolled in Columbia University Teachers College (BS 1935, MA 1937). During 1932–5 Schuman had begun composing seriously, and after hearing Roy Harris's *Symphony 1933* he studied with Harris at Juilliard

(summer 1936) and then privately (until 1938); Harris remained for some years an important influence on Schuman's orchestral music.

In 1938 Schuman won an American composition contest (in support of Republican Spain) with his Second Symphony. On the jury was Aaron Copland, who brought the work to the attention of Koussevitzky. Koussevitzky became a champion of Schuman's compositions, conducting the Second Symphony with the Boston SO in 1939, and first performances of the *American Festival Overture* (1939), the Symphony no.3 (1941, awarded the first New York Music Critics' Circle Award), *A Free Song* (1943, awarded the first Pulitzer Prize in music), and the Symphony for Strings (1943). The public and critical success of the Symphony no.3 established Schuman as a leading American composer and since that time his music has been widely performed. He remains among the most honoured figures in American music, having received 28 honorary degrees, 2 consecutive Guggenheim fellowships (1939–41), membership in the National Institute of Arts and Letters (1946) and later the American Academy of Arts and Letters (1973), the first Brandeis University Creative Arts Award in music (1957), the Horblit Award from the Boston SO and Harvard University (1980), the gold medal from the American Academy and Institute of Arts and Letters (1982) and a second, special Pulitzer prize (1985). *Credendum* (1955) was the first composition to be commissioned by the US government. In 1981 Columbia University established the William Schuman Award, a $50,000 prize to a composer for lifetime achievement; Schuman himself was the first recipient.

Schuman's work as a teacher and administrator has had wide and lasting influence. At Sarah Lawrence College, where he taught from 1935 to 1945, he initiated an approach to general arts instruction aiming at students' self-discovery of the nature of the creative process; he went on to evolve a similar approach to the teaching of other subjects, including composition. Schuman also conducted the chorus at Sarah Lawrence (1939–45), commissioning and composing works for women's voices. In 1945, after leaving Sarah Lawrence for a three-year term as director of publications at G. Schirmer, Schuman was invited to become president of the Juilliard School. He left the Schirmer position (though he remained as a special editorial consultant until 1952), and began an extensive reorganization of the School: he merged the Institute of Musical Art with the Juilliard Graduate School to form the Juilliard School of Music, founded the Juilliard String Quartet (which became the model for many quartets-in-residence at American colleges), revived the opera theatre, added a dance division, and, most importantly, instituted the 'Literature and Materials of Music' curricular programme, which fused theory and history into a single coherent four-year course with the music itself as the basis for study. An exposition of his approach to music education appeared as *The Juilliard Report* (1953). Schuman also invited a number of distinguished composers to join the faculty, among them Bergsma, R.F. Goldman, Peter Mennin, Norman Lloyd, Vincent Persichetti, Robert Starer, Robert Ward and Hugo Weisgall.

In 1962 Schuman was made president of the Lincoln Center for the Performing Arts, a position which gave him considerable influence in the administration of the arts and one which he exercised in a characteristically imaginative and forceful manner. He encouraged the commissioning and performing of American works, and the importance he placed on the centre's service to urban communities led to the Lincoln Center Student Program, which instituted concerts in schools and opened the centre's halls for young people's concerts. He founded the Chamber Music Society of Lincoln Center, the Film Society and a summer series of special musical events. He fought a long and successful battle to have the Juilliard School housed in Lincoln Center and to add a drama division to its offerings. At the end of 1969 Schuman left his post at Lincoln Center to devote himself to composition, but he has continued to champion the cause of the arts as a public speaker and as an adviser to numerous



*William Schuman, 1985*

organizations, including the Koussevitzky Foundation, the Naumburg Foundation and the Charles Ives Society. He was chairman of the MacDowell Colony (1974–7, 1980–83) and became honorary chairman in 1984; he was the founding chairman of the Norlin Foundation (1975–85). He received the Gold Baton Award of the American Symphony Orchestra League (1985), the National Medal of Arts (1987) and the Kennedy Center Honors (1989). Schuman continued to compose despite a painful inherited bone disease. He maintained his legendary personal charm and gifts as a public speaker to the end.

2. WORKS. While Schuman has written extensively in many media, his orchestral music, especially the symphonies, forms the core of his work. He employs a broad nonrepetitive cantilena, a tonal idiom ranging from nonfunctional triadic harmony to free melodic chromaticism and polytonality (aspects of diatonicism hold his interest even in later works), and expansive musical and orchestral gestures. The vigorous drive, febrile rhythms and bonhomie of the symphonies and the *American Festival Overture* are also characteristic. Schuman considers melody the main element in his work. Arching lines unfold and motifs reappear in new guises, generating new material; their harmonic clarity and buoyancy is retained by displacing rhythmically their repetitions. Schuman writes for full orchestra, which he generally uses in homogeneous groups, with similar material tossed from one choir to another. He is inclined to superimpose up to three distinct layers moving at different speeds: his slow movements often present rich successions of triads or polychords in the lower register with one or more weaving melodic strands above. In fast sections, principal melodies are frequently accompanied by sharp, rhythmically irregular chordal strokes. Fugato and ostinato procedures figure prominently, and the subjects of fugues and passacaglias may undergo substantial change during the course of a movement. Sections frequently begin with canonic statements of long, legato melodies, as in the Third and Ninth Symphonies. Other typical elements are timpani solos and almost apocalyptic finales.

Schuman's harmonic development can be traced through the symphonies. In the Third, chords built on major or minor triads with one or two nontriadic tones in a lower or high register predominate, as do melodic perfect 4ths; in the Symphony for Strings, more consistent use is made of polytriads; and in the Sixth Symphony (1948), perhaps Schuman's finest achievement, major-minor chords (a hallmark of Schuman's style) permeate the complex and chromatic texture. 12 years separated the Seventh from the Sixth Symphony, and during this period Schuman composed in diverse styles and for various forces; more probing works, such as the choral *Carols of Death* (1958), alternated with the 'baseball opera' *The Mighty Casey* (1951–3) and the popular *New England Triptych* (1956), based on hymn tunes by William Billings. The *Triptych*, its recastings for concert band and the many choral works are representative of Schuman's concern for indigenous American subjects and also for practical performance groups. He thought that his Seventh (1960), Eighth (1962) and Ninth (1968) Symphonies were 'somehow connected'; each lasting about half an hour, they share a brooding, chromatic idiom. In the Seventh and Eighth Schuman continued the new directions explored in the *Carols*. There are long stretches of harmonic stasis, and dense sonorities are insistently reiterated. In the first movement he unfolds a 12-note theme which soon fragments into 4-note cells, and uses material from a 1959 film score and his *Three Piano Moods* (1958). In the second movement of the Eighth, in which he also employs intervallic cells, a 12-note theme beginning with an inversion of B–A–C–H is featured. Slow, melancholy music predominates, as do march-like dotted rhythms, intense string adagios and bell-like sounds in the orchestra. The emotion-filled Ninth Symphony 'Le fosse ardeatine' (1968) is perhaps the finest of the later works; its dark and solemn mood, unity of form and detail, and slow–fast–slow plan recall the Sixth Symphony. During the 1960s he produced two smaller concertante works – *A Song of Orpheus*, based on a song of 1944 (*Orpheus and his Lute*), and *To thee Old Cause*, a bleak 'evocation', the first performance of which was given in memory of Martin Luther King, jr, and Robert Kennedy (3 October 1968).

Schuman's overall output appears ever more unified as works of the 1970s and 80s refer back to the forms, idioms, materials and even poets that concerned him earlier. Large-scale vocal pieces and vocally inspired works form a major part of his compositions after the mid-1970s. Concerto on Old English Rounds (1974), ostensibly a viola concerto, employs women's chorus and borrows primary material from the traditional round *Amaryllis* (which also provided the basis of the *Amaryllis* variations for string trio). *In Sweet Music*, a chamber work with voice of 1978, is an extensive reworking of the earlier song *Orpheus and his Lute*. In the introspective *Three Colloquies* (1979), for horn and orchestra, the soloist takes on a vocal eloquence; the work seems to reconcile the complex, elegiac harmonies of the *Carols* with the simpler though no less expressive idiom of *Orpheus*. *American Hymn* (1980) explores a more diatonic vein. The witty *Esses: Short Suite for Singers on Words Beginning with S* (1982) followed the more serious *Perceptions* (1982), a choral cycle on a text of Whitman. Schuman's last completed work, *A Question of Taste* (1987–9), was commissioned by Glimmerglass Opera, whose summer opera house is in Cooperstown, NY, the home of baseball's Hall of Fame. The one-act comedy was intended to complete a double bill with *The Mighty Casey*. Despite McClatchy's witty, rhymed libretto and Schuman's boisterous waltz (suggested by the plot), the music shares with the symphonies a slow, nostalgic lyricism.

WORKS

*all published unless otherwise stated*

DRAMATIC

Undertow (ballet, A. Tudor), 1945; New York, 10 April 1945, cond. Dorati

Night Journey (ballet, M. Graham), 1947; Cambridge, MA, 3 May 1947

Judith (ballet, Graham), 1949; Louisville, 4 Jan 1950, cond. R. Whitney

The Mighty Casey (op, 3 scenes, J. Gury, after E.L. Thayer), 1951–3; Hartford, CT, 4 May 1953, cond. M. Paranov; rev. as cant., 1976

Voyage for a Theater (ballet, Graham), 1953, unpubd; New York, 17 May 1953, cond. M. Sadoff [withdrawn]

The Witch of Endor (ballet, Graham), 1965, unpubd; New York, 2 Nov 1965, cond. R. Irving [withdrawn]

A Question of Taste (op, 1, J.D. McClatchy, after R. Dahl), 1987–9; Cooperstown, NY, 24 June 1989, cond. S. Robertson

Film scores, unpubd: Steeltown, 1944; The Earth is Born, 1959

ORCHESTRAL

9 syms.: no.1, 18 insts, 1935, unpubd [withdrawn]; no.2, 1937, unpubd [withdrawn]; no.3, 1941; no.4, 1941; no.5 (Sym. for Str), 1943; no.6, 1948; no.7, 1960; no.8, 1962; no.9 'Le fosse ardeatine', 1968; no.10 'American Muse', 1975

Other orch: Potpourri, 1932, unpubd [withdrawn]; Prelude and Fugue, 1937, unpubd [withdrawn]; Pf Conc., 1938, rev. 1942; American Festival Ov., 1939; Prayer in Time of War, 1943; William Billings ov., 1943, unpubd [withdrawn]; Variations on a Theme by Eugene Goossens, 1944, unpubd [no.5 in a set of 10 variations each by a different composer]; Circus Ov. (Side Show), small orch/full orch, 1944; Undertow, choreographic episodes, 1945 [from the ballet]; Vn Conc., 1947, rev. 1954, rev. 1958–9; Credendum, Article of Faith, 1955; New England Triptych, 1956; A Song of Orpheus, vc, orch, 1961, arr. vc, chbr orch, collab. J. Goldberg, 1978 [based on the song Orpheus and his Lute]; Variations on 'America', 1963, arr. band, 1968 [arr. of org work by Ives]; The Orchestra Song, 1963, arr. band as The Band Song; To thee Old Cause, evocation, ob, brass, timp, pf, str, 1968; In Praise of Shahn, canticle for orch, 1969; Voyage for Orch., 1972; Conc. on Old English Rounds, va, female chorus, orch, 1974; 3 Colloquies: 1 Rumination, 2 Renewal, 3 Remembrance, hn, orch, 1979; American Hymn, orch variations, 1980, arr. band, 1980; Night Journey, choreographic poem, 15 insts, 1981; Showcase – a Short Display for Orch, 1986; Let's Hear it for Lenny!, 1988

FOR WIND AND PERCUSSION ENSEMBLE
*concert band unless otherwise stated*

Newsreel, in Five Shots, 1941, arr. orch, 1942; George Washington Bridge, 1950; Chester Ov., 1956 [from New England Triptych]; When Jesus Wept, 1958 [from New England Triptych]; Philharmonic Fanfare, 1965, unpubd [withdrawn]; Dedication Fanfare, 1968; Anniversary Fanfare, brass, perc, 1969; Prelude for a Great Occasion, brass, perc, 1974; Be Glad then, America, 1975 [from New England Triptych]

VOCAL

Unacc. vocal: 4 Canonic Choruses (Chorale Canons): 1 Epitaph (Millay), 2 Epitaph for Conrad (C. Cullen), 3 Night Stuff (C. Sandburg), 4 Come Not (A. Tennyson), SATB, 1932–3; Pioneers! (W. Whitman), SSAATTBB, 1937 [withdrawn]; Choral Etude (wordless), SATB, 1937; The Orchestra Song (M. Farquhar, after Austrian trad.), any vv, 1939; Prelude (T. Wolfe), S, female chorus/SATB, 1939; Te Deum, SATB, 1944; Truth shall Deliver (Farquhar, after G. Chaucer), male chorus, 1946; 5 Rounds on Famous Words: 1 Health, 2 Thrift, 3 Caution, 4 Beauty, 5 Haste, tr vv/SATB, nos.1–4, 1956, no.5, 1969; Carols of Death (Whitman), 1 The Last Invocation, 2 The Unknown Region, 3 To All, to Each, SATB, 1958; Deo ac veritati, male chorus, 1963; Declaration Chorale (Whitman), SATB, 1971; Mail Order Madrigals (Sears Roebuck Catalogue, 1897): 1 Attention, Ladies!, 2 Superfluous Hair, 3 Sweet Refreshing Sleep, 4 Doctor Worden's Pills, SATB, 1971; To thy Love, choral fantasy on old Eng. rounds, SSA, 1973; Esses: Short Suite for Singers on Words Beginning with S, SATB, 1982; Perceptions (Whitman), cycle, SATB, 1982

Acc. vocal: Prologue (G. Taggard), SATB, orch, 1937; This is our Time (Secular Cant. no.1) (Taggard), SATB, orch, 1940; Requiescat, female chorus/SATB, pf, 1942; Holiday Song (Taggard), female vv/SATB, pf, 1942, arr. 1v, pf; A Free Song (Secular Cant. no.2) (Whitman), SATB, orch, 1942; Choruses from The Mighty Casey, SATB, pf 4 hands, 1953; The Lord Has a Child (L. Hughes), (SATB/female chorus/1v), pf, 1956, rev., SATB, brass qnt, 1990; The Young Dead Soldiers (A. Macleish), S, hn, ww, str, 1975; Casey at the Bat (cant.), S, Bar, chorus, orch, 1976 [rev. of opera]; In Sweet Music, serenade on a setting of Shakespeare, Mez, fl, va, hp, 1978 [based on the song Orpheus and his Lute]; On Freedom's Ground (cant., R. Wilbur), Bar, chorus, orch/band, 1985

1v, pf: God's World (E. St V. Millay), 1932; Orpheus and his Lute (W. Shakespeare), 1944, arr. vc, orch as A Song of Orpheus; Time to the Old (MacLeish): 1 The Old Gray Couple, 2 Conway Burying Ground, 3 Dozing on the Lawn, 1979

CHAMBER AND SOLO INSTRUMENTAL

Canon and Fugue, pf trio, 1934, unpubd [withdrawn]; 2 Pastorales, 1934, unpubd: no.1 (A, cl)/(2va/(vn, vc), no.2 (fl, ob, cl)/(fl, vn, vc) [withdrawn]; Str Qt no.1, 1936, unpubd [withdrawn]; Str Qt no.2, 1937; Quartettino, 4 bn, 1939; Str Qt no.3, 1939; Three-Score Set, pf, 1943; Str Qt no.4, 1950; Voyage: 1 Anticipation, 2 Caprice, 3 Realization, 4 Decision, 5 Retrospection, pf, 1953; 3 Piano Moods, 1958; Amaryllis, variations, str trio, 1964, arr. str orch; XXV Opera Snatches, tpt, 1978, arr. fl, 1985; Night Journey, various insts, 1980 [from ballet]; American Hymn, brass qnt, 1980; Dances, wind qnt, perc, 1984; Str Qt no.5, 1987; Awake, thou wintry Earth, cl, vn, 1986; Cooperstown Fanfare, 2 tpt, 2 trbn, 1987

Recorded interviews in *US-NHob*

Principal publishers: Associated, Boosey & Hawkes, Merion, Presser, G. Schirmer

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L. Bernstein: 'William Schuman', *MM*, xix (1942), 97–9
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BRUCE SAYLOR

**Schumann** [née Wieck], **Clara (Josephine)** (*b* Leipzig, 13 Sept 1819; *d* Frankfurt, 20 May 1896). German pianist, composer and teacher. One of the foremost European pianists of the 19th century and the wife and champion of the music of Robert Schumann, she was also a respected composer and influential teacher.

1. Life. 2. Career as pianist and composer.

1. LIFE. Clara was the daughter of Marianne and Friedrich Wieck. Her father (1785–1873) studied theology at the University of Wittenberg and settled in Leipzig in about 1814. There he taught piano and established a business selling and lending music and pianos and repairing pianos. He rapidly acquired a reputation as an expert piano teacher. Clara's mother, Marianne Wieck (née Tromlitz) (1797–1872), was the daughter and granddaughter of musicians: her father, Georg Christian Tromlitz (1765–1825), was the town cantor in Plauen and her grandfather, Johann George Tromlitz, was a well-known flautist, flute maker and composer. She studied piano with Friedrich Wieck and married him in 1816. A gifted musician, she appeared both as a piano soloist and soprano soloist in the Leipzig Gewandhaus. She also helped out in her husband's business, taught piano, and bore five children in the eight years she was married to Wieck. The couple separated in 1824 and a divorce was granted within a few months. Because Clara and her brothers were legally considered the property of their father, they remained in his custody. Her mother married Adolph Bargiel (1783–1841), a musician with whom Wieck had studied briefly, and moved to Berlin; contact with her daughter was maintained through correspondence and occasional visits. In Berlin, both she and her husband taught piano; when he died in 1841, after several years of failing health, Marianne continued teaching to support herself and the four children of her second

marriage. (Woldemar Bargiel, the composer and conductor, was Clara's half-brother).

Although Clara's general education was meagre, her musical education was superb: she studied piano with Wieck, religion and languages (under his supervision), and violin, theory, harmony, orchestration, counterpoint, fugue and composition with the best teachers in Leipzig, Dresden and Berlin; she attended every important concert, opera and drama given in Leipzig; and she copied Wieck's letters into her diary, thus learning how to conduct the business arrangements of a musical career. Until her 19th year, Wieck directed her education and her career, escorting her on tours in Germany and Austria and also Paris. His entries in her girlhood diaries chronicle her repertory and concerts and the musical life of the 1830s. Though her father was high-handed and despotic, even cruel at times, his role as Clara's mentor and manager cannot be minimized and she herself acknowledged it frequently. In a letter of 1894, she wrote:

> My father had to put up with being called a tyrant; however, I still thank him for it every day; I have *him* to thank for the freshness that has remained with me in my old age (at least in my art). It was also a blessing for me that he was exceedingly strict, that he reprimanded me when I deserved it and in so doing, prevented me from becoming arrogant from the praise the world showered on me. At times the rebuke was bitter, but it was still good for me! (Litzmann, iii, p.585).

Clara Wieck played in the Leipzig Gewandhaus when she was nine, made her formal solo début there aged 11, performed in Paris when she was 12, and dazzled audiences in Vienna when she was 18. She was appointed *k.k. Kammervirtuosin* to the Austrian court and an honorary member of the Gesellschaft der Musikfreunde. The young prodigy met, played for, and was admired by the leading musicians and celebrities of the day including Goethe, Paganini, Louis Spohr, and younger musicians such as Chopin, Liszt and Mendelssohn.

Following a legendary legal battle with her father who refused to consent to her marriage, Clara Wieck and Robert Schumann, whom she had known since childhood, wed in 1840. At the time, he was a relatively unknown composer while she was already a pianist with an international reputation. The Schumanns settled first in Leipzig and subsequently in Dresden and Dusseldorf. Between 1841 and 1854 they had eight children: Marie (1841–1929), Elise (1843–1928), Julie (1845–72), Emil (1846–7), Ludwig (1848–99), Ferdinand (1849–91), Eugenie (1851–1938), Felix (1854–79), but Clara carried on performing, composing and teaching. Her husband, whose growing mental illness had been a cause for concern for many years, attempted suicide in 1854 and was hospitalized in Endenich, where he died in July 1856. Forbidden by his doctors to visit him during the two and a half years he was in the sanatorium, she saw him only during the last days of his life.

After her husband's death, Clara resumed her concert tours, no longer a glamorous young woman but a solemn 'priestess' of the art. Dressed in black, unsmiling and performing 'serious' music, aged 37, she devoted herself to her husband's memory and music. During her long years of widowhood, she took on more tasks related to her husband and his work: she edited the authoritative *Gesamtausgabe* of his work (with the help of Johannes Brahms and a group of trusted friends), prepared an instructive edition of his piano compositions, arranged and transcribed a number of his piano and vocal works, and edited a volume of his *Jugendbriefe*.



*1. Clara Wieck: portrait by an unknown artist, 1835 (Robert-Schumann-Haus, Zwickau)*

The marriage of Robert and Clara Schumann was a rare partnership: the two musicians studied scores together and read poetry for possible settings; she arranged many of his instrumental works for piano and acted as rehearsal pianist for groups he conducted. Robert Schumann paid homage to her in the many quotations from her works that appear in his own. Through her concert tours in Austria, Belgium, Denmark, France, Germany, Switzerland, Russia, England (she made 19 trips to the British Isles), Robert Schumann's work became known to the musical world. Almost without exception, Clara played at the première of each work he wrote for or with piano; and almost all his orchestral works were introduced in concerts in which she was the solo artist.

In 1878 Clara Schumann became principal teacher of piano at the Hoch Conservatory in Frankfurt, but did not relinquish her performing career. Her presence attracted students from all over the world and especially from England, where she was an immensely popular performer. She made her last public appearance as a pianist in 1891 but continued to teach until her death in 1896.

Clara Schumann's life was one of musical triumph and personal tragedy. The divorce of her parents and consequent loss of her mother in her early childhood, the bitter struggle with her father over her marriage, the mental illness and early death of her husband, the illness of one son who was incarcerated in a mental hospital for over 40 years, and the loss of four children who predeceased her, all made their mark on her character and personality. She supported her children and grandchildren by her earnings and worked unceasingly, acting as agent and impresario for her own concerts. Pauline Viardot, Jenny Lind, Felix Mendelssohn and especially Joseph Joachim and Johannes Brahms were among her closest musical associates. The Schumanns met Brahms shortly before Robert's hospitalization and he became a lifelong, devoted friend. She helped advance his career by playing his works

when he was young and unknown and he, in turn, assisted her with decisions on family, career, composing and editing.

2. Career as pianist and composer. Clara Schumann was considered the peer of such keyboard giants as Liszt, Thalberg and Anton Rubinstein and dubbed Europe's 'Queen of the Piano'. She carried on a brilliant career for over 60 years, and her playing was characterized by masterful technique, beautiful tone and poetic spirit. Because of her reputation and long years on the stage, she had a great influence on concert life and pianism in the 19th century. As a young woman, she was one of the few pianists to perform music from memory and, with Liszt, one of the first pianists to give solo concerts without assisting artists. Following her example, concerts became shorter and fewer works were offered so that greater attention could be given to individual pieces. Her attention to the composer's text, in an age of improvisation and embellishments on the score, was almost unique. In her hands, the piano recital became an event in which public attention was focussed on the composer rather than the virtuoso performer. (A collection of 1299 programmes of concerts she gave between 1828 and 1891 is held in the Robert-Schumann-Haus in Zwickau.)

In her girlhood concerts, Clara Wieck performed bravura works by such popular composers of the day as Johann Peter Pixis, Henri Herz, Frédéric Kalkbrenner and Liszt, but as she matured, and especially after her marriage, she began to present balanced programmes of works from the 18th and 19th centuries. In an age when the great virtuoso pianists gave entire concerts of their own works, she introduced J.S. Bach, Domenico Scarlatti, Beethoven and Schubert to audiences accustomed to showy variations on popular and operatic melodies. Clara Schumann was one of the first pianists in Europe to perform the music of Chopin and she frequently included Mendelssohn's music. Since Robert Schumann was the only composer of piano music among his contemporaries who did not perform in public, she took on this task for him, beginning at the age of 12 when she gave the first performance of his *Papillons*.

QUEEN'S
CONCERT ROOMS, HANOVER SQUARE.

Programme of
MADAME CLARA
SCHUMANN'S
Pianoforte Recital,
TUESDAY, JUNE 17, 1856,
*Commencing at Three o'Clock precisely.*

BEETHOVEN.
VARIATIONS IN E FLAT ON A THEME FROM THE EROICA SYMPHONY.

STERNDALE BENNETT.
TWO DIVERSIONS (Op. 17.)
SUITE DE PIÈCES (No. 1, Op. 24.)

CLARA SCHUMANN.
VARIATIONS ON A THEMA (AUS DEN BUNTEN BLATTERN) OF ROBERT SCHUMANN.

JOHANNES BRAHMS.
SARABANDE AND GAVOTTE (IN THE STYLE OF BACH), AND

SCARLATTI.
CLAVIERSTÜCK IN A MAJOR.

ROBERT SCHUMANN.
*CARNEVAL (SCÈNES MIGNONES, Op. 9.)
PRÉAMBULE, PIERROT, ARLEQUIN, VALSE NOBLE, PAPILLONS, LETTRES DANSANTES, CHIARINA, CHOPIN, RECONNAISSANCE, PANTALON ET COLOMBINE, VALSE ALLEMANDE ET PAGANINI, PROMÉNADE, PAUSE, MARCHE OF THE DAVIDSBÜNDLE AGAINST THE PHILISTINES.

Stalls, 10s. 6d. Tickets, 7s.
To be had of Madame Schumann, 20, Upper Gloucester Place, Dorset Square; of Leader and Cock, 63, New Bond Street, corner of Brook Street; and of the principal Musicsellers.
*Carriages to be ordered at Half-past Four.*
[* SEE OVER

*2. Programme of a concert given by Clara Schumann at the Hanover Square Rooms, London, 17 June 1856*

Critics and audiences were almost uniformly respectful and admiring, as is indicated by this review from London near the end of her career:

> We think we are correct in saying that no pianist ever before retained so powerful a hold upon the public mind for so long a period ... Madame Schumann's character, intellect and training saved her from becoming a mere partisan: though for years she has been acknowledged unequal as an exponent of Schumann's music, yet one always hears of her wonderful interpretations of Bach, Mozart and Beethoven. By her modesty, prudence and talents she has gradually achieved a veritable triumph (*MT*, 1 April 1884).

The composer-pianist was an accepted phenomenon in the early 19th century. In her first solo concert at the Leipzig Gewandhaus, the 11-year-old Clara Wieck played her own *Variationen über ein Originalthema* as well as works by Herz, Kalkbrenner and Czerny. Throughout her girlhood years, she astonished audiences as much by her compositions as by her playing. Almost every concert in the 1830s featured one or more of her own works and often included improvisations, a skill expected of all keyboard performers in the early 19th century. Some examples of her improvisations (referred to as 'praeludieren' and 'fantasieren' in reviews) were preserved by her at the urging of her daughters but were not published in her lifetime.

Beginning with her four Polonaises op.1 (1831), almost all her works were published and favourably reviewed. In the use of bold harmonies, adventurous modulations, rhythmic freedom and the genres she chose, her compositions reflect the advanced tendencies of their day and resemble the works of other young composers of the new Romantic school such as Robert Schumann, Mendelssohn and Chopin. Outstanding among the works of her girlhood is her Piano Concerto op.7 (dedicated to Louis Spohr), which she began at the age of 13 and first performed three years later at the Leipzig Gewandhaus under Mendelssohn's direction. It is a dramatic and innovative work, a record of her own virtuosity and independent musical thinking.

Her early compositions fall into two broad categories: such virtuosic audience-pleasers as *Romance variée* op.3 and *Souvenir de Vienne* op.9, and the imaginative, poetically conceived character pieces such as opp.5 and 6 (issued together as *Soirées musicales: 10 pièces caractéristiques*), which were inspired by the music of Chopin, Schumann and Mendelssohn. After her marriage her compositional style changed; she herself was maturing as an artist and the daily involvement with Robert and their joint studies influenced her work. She wrote fewer character-pieces and turned, as Robert Schumann had, to songs; three (*Am Strande*, *Volkslied* and *Ich stand in dunkeln Träumen*) were presented to her husband on their first Christmas together. These were followed by four songs, three of which (op.12) were incorporated in a joint collection (Robert Schumann's op.37). All her lieder, including some until recently unpublished, are expressive and powerful contributions to the genre.

The piano and chamber works in larger, more classically structured forms (for example the Sonata in G minor, the Piano Trio and the three Preludes and Fugues) were among the works written after her marriage. The Trio op.17 is probably her greatest achievement. Written in 1846, at a time of great stress, it has an autumnal, melancholy quality, and demonstrates a mastery of sonata form and polyphonic techniques.

Although Robert Schumann encouraged his wife's composition and contacted publishers for her, his creative work took priority over hers, and for many years her composing and practising were relegated to hours when her husband would not be disturbed. Despite her obvious gifts, she ceased composing after Robert's death (apart from a march composed for a friend's anniversary in 1879); the reasons for this have been a matter of continual speculation. After her death, her reputation as a pianist and teacher endured but her compositions were generally ignored, although interest in her creative work revived in the 1970s when the first recordings began to appear. Since that time, the discography of her works has grown to over 100 recordings, editions of published and previously unpublished pieces have appeared, and broadcasts and concert performances of Clara Schumann compositions have increased.

Clara Schumann arranged works by Brahms and William Sterndale Bennett for piano. Published arrangements and editions of Robert Schumann compositions include the vocal score of the opera *Genoveva* (1851), Studies for the Pedal-Piano from opp.56 and 58 (1896), a four-hand arrangement of his Piano Quintet, op.44 (1858) and transcriptions for piano of a number of songs (1873).

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*printed works published in Leipzig unless otherwise stated*

*MSS in D-Bsb, Dl and Zsch*

ORCHESTRAL AND CHAMBER

op.

7 Piano Concerto, a, orch/qnt acc., 1833–6 (1837), ed. J. Klassen (Wiesbaden, 1990); arr. for 2 pf, ed. K. Smith (Bryn Mawr, PA, 1993); arr. for 2 pf, ed. V. Erber (Wiesbaden, 1993)

17 Piano Trio, g, 1846 (1847); (Munich, 1972/*R*)

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22 Drei Romanzen, vn, pf, D♭, g, B♭, 1853 (1855) (Wiesbaden, 1983/*R*)

PIANO

1 Quatre Polonaises, E♭, C, D, C, 1829–30 (1831), ed. B. Hierholzer (Berlin, 1987)

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2 Caprices en forme de valse, 1831–2 (Paris and Leipzig, 1832)

3 Romance variée, C, 1831–3 (1833), G ii

4 Valses romantiques, 1835 (1835)

5 Quatre pièces caractéristiques, 1833–6 (1836), S, K, G ii [no.3]: 1. Impromptu, Le sabbat; 2. Caprice à la boléros; 3. Romance; 4. Scène fantastique; Ballet des revenants; no.1 as Hexentanz (Vienna, 1838), nos.1–4 with op.6 as Soirées musicales (1838)

6 Soirées musicales, 1834–6 (1836), S, K [4 pieces]: Toccatina, Ballade, Nocturne, Polonaise, 2 Mazurkas; reissued with op.5 (1838)

8 Variations de concert sur la cavatine du Pirate de Bellini, 1837 (Vienna, 1837), S

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10 Scherzo, d, 1838 (1838), S, K

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20 Variationen … über ein Thema von Robert Schumann, f♯, 1853 (1854), G i, K

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VOCAL

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— Die gute Nacht (Rückert), 1841, *Zsch*, D ii, N

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— O weh des Scheidens (Rückert), 1843, *Zsch*, D ii, N

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— Das Veilchen (J.W. von Goethe), 1853, *Bsb*, D ii, N

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CADENZAS

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JUVENILIA
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NANCY B. REICH

**Schumann, Elisabeth** (*b* Merseburg an der Saale, 13 June 1888; *d* New York, 23 April 1952). German soprano, naturalized American. She studied with Natalie Hänisch, Marie Dietrich and Alma Schadow. She made her dêbut at the Neues Stadt-Theater, Hamburg, as the Shepherd in *Tannhäuser*, in 1909, and she remained a member of the Hamburg company until 1919, when Richard Strauss persuaded her to join the Vienna Staatsoper. There she became a firm favourite and stayed with the company until 1938, when she left Austria shortly after the *Anschluss*.

She was first heard at Covent Garden in 1924, when she had a great success as Sophie in *Der Rosenkavalier*; after that she made many appearances there in this and in Mozartian parts. Her beautifully controlled high soprano of delicate, ringing timbre and of crystalline purity, and her charming stage presence made her a delightful Susanna, Blonde, Zerlina and Despina. Strauss's Sophie has also remained inseparably linked with her name, especially for her delivery of those long, soaring *pianissimo* phrases with which Sophie acknowledges the gift of the rose at the beginning of the second act; it seemed as though the composer must have had just such a quality of voice in mind when writing the part. Her Eva in *Die Meistersinger*, though the part taxed her strength, was charmingly youthful and lyrical; her Adele in Bruno Walter's revival of *Die Fledermaus* was a delicious essay in flirtatious gaiety. In the recital hall her popularity was even greater, and Strauss was so delighted by her singing of his songs that he toured the USA with her in 1921. Her emotional range as a lieder singer was to some extent restricted by the light weight and silvery tone of her voice; but within her chosen limits, and especially in the more lyrical and playful songs of Schubert, she was inimitable. She was also much admired as a Bach singer.

From 1938 Schumann made her home in New York, where she had sung Sophie and several other parts (including a triumphant Musetta) at the Metropolitan during the single season of 1914–15. In 1945 she reappeared in Britain at the Royal Albert Hall, and in 1947 took part in the first Edinburgh Festival; and she gave many subsequent recitals, besides teaching and singing at the Bryanston Summer School of Music. The passing years dealt lightly with her voice, and to the end it was rare for her to produce a note which was not of beautiful quality. Her many records, especially the famous



*Elisabeth Schumann as Sophie in Richard Strauss's 'Der Rosenkavalier', Hamburg, 1911*

abridged version of *Der Rosenkavalier* and the long series of lieder by Schubert, Schumann and others, are among the happiest of their kind ever made.

The second of her three marriages was to Karl Alwin (1891–1945), a conductor at the Vienna Staatsoper and pianist, who often accompanied her in recitals and recordings.

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DESMOND SHAWE-TAYLOR

**Schumann, Frederic Theodor** (*fl* London, 1760–80). German composer, guitarist and player of the musical glasses. He appeared in London early in the 1760s (when numerous German musicians were attracted by the court of Queen Charlotte) and performed there on the musical glasses at least from October 1761. The dedication (to the queen) of his harpsichord concertos op.4 (*c*1769) indicates that he had performed on the glasses at court. He may also have played Franklin's new instrument (Pohl listed him as a performer on the glass harmonica); if so he was one of its earliest performers, along with Marianne Davies. His works, several collections of which were reprinted on the Continent, comprise mainly harpsichord sonatas and simple guitar pieces for students and amateurs. The first keyboard sonatas (op.3) are curious in their fluid, improvisatory character, suggesting at once the composer's orientation to the guitar and the example of C.P.E. Bach's fantasias. Simplification in his next keyboard works suggests the influence of fashionable London publications, including sonatas by Abel and J.C. Bach. The accompanied sonatas op.5 are scored like contemporary keyboard concertos; also unusual is the instrumentation in the string trios op.8.

WORKS

*published in London unless otherwise stated*

Inst: 38 Lessons with … 6 French & Italian Songs, gui, op.1 (1763); A Collection of the Most Celebrated Songs, arr. gui (*c*1763); A 2nd Set of Lessons, gui/2 gui, op.2 (*c*1765); 3 Sonatas, hpd, vn/fl, op.3 (*c*1768); A Second Set of English, French and Italian Songs, arr. gui (*c*1768); 4 Concs., hpd, 2 vn, vc, op.4 (*c*1769); 6 Sonatas, pf/hpd, 2 vn, vc, op.5 (*c*1770); A 2nd Set of 6 Sonatas, hpd/pf, vn, op.7 (*c*1772); 6 Sonatas, 3 for vn, 2 vc, 3 for fl/vn, vn, vc, op.8 (*c*1773), as op.1 (Amsterdam, 1773); A 3rd Set of 6 Sonatas, hpd/pf, vn, op.9 (*c*1777)
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RONALD R. KIDD

**Schumann, Georg (Alfred)** (*b* Königstein, Saxony, 25 Oct 1866; *d* Berlin, 23 May 1952). German composer and conductor. He was taught the violin by his father and the organ by his grandfather, playing in the Königstein orchestra at the age of nine and serving as town organist at 12. After initial piano studies in Dresden, he studied the piano and composition under Reinecke, Jadassohn and Zwintscher at the Leipzig Conservatory (1882–8). He was director of the Danzig Gesangverein (1890–96) and of the Bremen Philharmonische Gesellschaft (1896–9). In 1900 he was appointed director of the Berlin Sing-Akademie with the title of royal professor, and he remained with that organization for 50 years, touring extensively and developing a highly individual style of choral performance. Appointed to the Preussische Akademie der Künste in 1907, he became its vice-president (1918) and president (1934), and he led a master class in composition there (1913–45). His most popular work, the oratorio *Ruth*, fell victim to the Nazis' anti-Semitic policies and could not be performed during the Third Reich.

WORKS

(*selective list*)

*for fuller list see Biehle (1925)*

Choral orch: Amor und Psyche, op.3; Totenklage, op. 33; Sehnsucht, op.40; Ruth, orat, op.50; Das Tränenkrüglein, op.57; David und Absalon, Ständchen, dramatische Burleske, op.70
Orch: Zur Karnevalszeit, suite, op.22; Variations on 'Wer nur den lieben Gott lässt walten', op.24, org, orch; Variationen und Doppelfuge über ein lustiges Thema, op.30; Serenade, op.34; Sym., f, op.42; Variations on 'Gestern Abend war Vetter Michel da', op.77; sym. poems, ovs., other syms.
Chbr: Pf Qnt, e, op.18; Vc Sonata, op.19; Pf Qt, f, op.29
Org: Passacaglia über BACH, op.39; 10 Chorale Preludes, op.77
Lieder, pf pieces

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JOSEPH CLARK/ERIK LEVI

**Schumann, Robert** (*b* Zwickau, Saxony, 8 June 1810; *d* Endenich, nr Bonn, 29 July 1856). German composer and music critic. While best remembered for his piano music and songs, and some of his symphonic and chamber works, Schumann made significant contributions to all the musical genres of his day and cultivated a number of new ones as well. His dual interest in music and literature led him to develop a historically informed music criticism and a compositional style deeply indebted to literary models. A leading exponent of musical Romanticism, he had a powerful impact on succeeding generations of European composers.



1. FORMATIVE YEARS: ZWICKAU, 1810–28. The fifth and last child of August Schumann and Johanna Christiana Schumann (née Schnabel), Robert Schumann was born into a household dominated by literary activity. (There is no evidence for a middle name 'Alexander', given in some sources; his birth and death certificates both give 'Robert Schumann'. Possibly Alexander is a corruption of his teenage pseudonym 'Skülander'.) His father, an author of chivalric romances and a tireless lexicographer, amassed a small fortune by translating Walter Scott and Byron into German. He was also a book dealer, and Robert, his favourite child, was able to spend many hours poring over the classics of literature.

Between his third and fifth years, Schumann was placed under the care of Eleonore Ruppius, whom he later described warmly as a second mother. Having already displayed a talent for singing, he began piano lessons at the age of seven with J.G. Kuntsch, organist at St Marien, Zwickau; at the same time he attended the private school of the archdeacon H. Döhner, where he studied Latin, Greek and French. Within a year he had composed several dances (now lost) for keyboard. Another spur to his musical imagination came in 1818, when he accompanied his mother to Carlsbad and had a fleeting encounter with the pianist-composer Ignaz Moscheles.

Schumann's childhood idyll came to an end with his entry into the Zwickau Gymnasium in 1819 or 1820. Shortly thereafter he and his brother Karl organized extempore theatrical productions in their home. In addition, he made his first appearances as a pianist in 1821 and 1822, in performances of variation sets (some for piano, Four hands) by Pleyel, Cramer, Ries, Moscheles and Weber. By this time he was also taking flute and cello lessons from Meissner, the municipal music director, and soon undertook two compositional projects, both dating from 1822: a setting of Psalm cl for soprano and alto, with unusual instrumentation (on the title-page designated 'Oeuv. 1'); and an overture and chorus (*Chor von Landleuten*). An entry in his later 'Projektenbuch' alludes to the beginnings of an opera.

Although only a middling pupil, Schumann showed a keen interest in *belles-lettres* from his 13th year. At about this time he began to gather his own literary efforts – poems, dramatic fragments, biographical sketches of famous composers – under the pseudonym 'Skülander', in a commonplace-book entitled *Blätter und Blümchen aus der goldenen Aue*. In the autumn of 1825 he and ten fellow students formed a 'Litterarischer Verein', the meetings of which featured readings from the monuments of German literature and discussions of the members' original creations. Before its disbanding in February 1828, the Verein provided Schumann with a forum for the systematic study of Schiller's dramas and the essays of Herder and Friedrich Schlegel. Late in 1827 he developed a passion for the idiosyncratic writings of J.P.F. Richter (known as Jean Paul).

During his period as chief organizer of the Litterarischer Verein, Schumann tried his hand at a variety of literary genres, including metric translations of Greek and Latin verse (*Idyllen aus dem Griechischen des Bion, Theocritus und Moschus*), lyric poetry (more than 30 poems gathered in *Allerley aus der Feder Roberts an der Mulde*), drama (seven fragments survive, one of which treats the Coriolan story) and criticism (essays on a variety of aesthetic topics). In the diary he started early in 1827 (*Tage des Jünglinglebens*) Schumann recorded his painful reactions to the death of his father (from a nervous disorder) and of his 19-year-old sister Emilie (probably suicide) in the summer of 1826. The diary also tells of his current infatuation with the young Liddy Hempel and his past flirtation with Nanni Petsch.

Schumann continued to pursue his musical interests during his middle and later teenage years. While preparing for the meetings of the Litterarischer Verein, he also came to know some of Beethoven's string quartets, Mozart's operas and the keyboard music of Haydn and Louis Ferdinand, Prince of Prussia. Unfortunately, August Schumann's attempts to retain Weber as a composition teacher for his talented son came to nothing, owing to the death of both men in 1826. Although Schumann began an E minor piano concerto in 1827 (sketches for another, in E♭, date from the next year) and claimed to have completed many songs and piano pieces by that time, none of the solo keyboard compositions survives. 13 songs on texts by Kerner, Byron, Ernst Schulze, J.G. Jacobi and Schumann himself date from the summers of 1827 and 1828, and were probably inspired by Agnes Carus, an attractive woman eight years Schumann's senior, a talented singer, and the wife of Dr Ernst August Carus (nephew of an old family friend). Ranging from simple strophic to complex through-composed designs, the lieder attest the young composer's attainment of an impressive level of technical mastery. When Gottlob Wiedebein, the Brunswick Kapellmeister to whom Schumann sent his Kerner settings in July 1828, responded with encouraging words but warned against submission to unbridled fantasy, he was probably reacting to the frequent tempo shifts, wayward modulations and irregular phrase lengths in a song such an *An Anna I*. On the one hand, the early lieder fulfilled a youthful ideal: the

appearance of 'poet and composer in one person'; on the other, they offered a repository of ideas for several of the piano works of the next decade: the Intermezzos op.4, the F♯ minor Sonata op.11 and G minor Sonata op.22.

2. Jean Paul and Schubert: Leipzig, 1828–9. According to the terms of his father's will, Schumann's receipt of his inheritance was contingent upon his undertaking a three-year course of university study in an unspecified field. In deference to the wishes of his mother and his guardian (J.G. Rudel), Schumann agreed to matriculate as a law student at the University of Leipzig in late March 1828. Before taking up residence in Leipzig, however, he set off with his friend Gisbert Rosen on a tour of southern Germany that took him to Munich (where he met Heine) and then in April and early May to Bayreuth, Jean Paul's home for his last 21 years. In the preceding months he had read most of the writer's major works; the novels *Titan* and *Flegeljahre* were his favourites.

Once settled in Leipzig in late May, Schumann proved indifferent to the 'ice-cold definitions' of law. According to his room-mate Emil Flechsig, who perhaps exaggerated, he never set foot in a lecture hall. Instead, he continued his close study of Jean Paul, to whose inimitable style – replete with extravagant metaphors, fantastic digressions, flashes of wit and antithetically paired characters – he was irresistibly drawn. Confiding in his diary, he claimed: 'Jean Paul seems to be interwoven with my inner being; it is as if I had a premonition of him'.

Before long Schumann embarked on a number of literary projects, all bearing the unmistakable stamp of his 'Jean Paul' manner. In *Hottentottiana*, the diary he began on 2 May 1828 and maintained until 1830, he brought together autobiographical analyses, sketches for poetic projects, and aesthetic speculations. *Juniusabende und Julytage*, an idyll conceived during the summer of 1828, contains experiments with 'Polymeter' or 'Streckvers', Jean Paul's terms for prose poetry. In the aesthetic fragments from *Hottentottiana* (most of them dating from July and August, and thus contemporary with his second burst of song composition), Schumann toyed with the notion of musical composition as a kind of poetic activity, an idea he elaborated in 'Die Tonwelt', an essay written jointly with Willibald von der Lühe late that summer. The fancifully titled 'Über Genial- Knill- Original- und andre itäten' ('On Genial- Insobr- Original- and other i(e)ties') presents an analysis of creative genius. Finally, the fragmentary tale *Selene*, on which he worked in November, treats the Jean Paulian theme of the 'hoher Mensch', the individual capable of tempering Promethean energy with Olympian restraint. The synthesis of opposing character types – best represented by Vult and Walt Harnisch, the twin-brother protagonists in *Flegeljahre* – remained a major concern for Schumann as composer and critic throughout the ensuing decade.

Music likewise figured prominently during Schumann's first year in Leipzig. By August he was studying the piano with Friedrich Wieck, who was to play an important role in his professional and personal life. At Wieck's home, Schumann made contact not only with the musical élite of Leipzig but also with his teacher's daughter Clara, at nine years of age already well on the way to becoming a concert pianist. In the months ahead Schumann himself attempted to master Hummel's Etudes and Piano Concerto in A minor.

By late summer 1828 he had developed a passionate attachment to the music of Schubert, which he found comparable to Jean Paul's prose in its 'psychologically unusual connection of ideas'. Schubert's polonaises and variations for piano (four hands) served as models for Schumann's works in the same medium, among them the *VIII polonaises* conceived in August and September. Another four-hand composition for piano followed in early October, a set of variations (of which only a fragment survives) on a theme by Prince Louis Ferdinand. A more ambitious project undertaken soon after attests both the importance of convivial music-making for the young composer's development and the continued influence of Schubert. In November Schumann organized a piano quartet whose reading sessions were attended by Wieck and the Caruses (resident in Leipzig since November 1827), and which continued to meet regularly until late March 1829. The group provided a laboratory for the C minor piano quartet Schumann had just begun, a work perhaps intended to pay homage to the recently deceased Schubert. (Sketches for two other piano quartets, in A and B, may both date from this period.) Indeed, the glittering keyboard passage-work in the first movement, the rapid modulations by 3rds in the minuet and the propulsive rhythms of the finale all reflect Schumann's fascination with Schubert's E♭ Piano Trio D929. Nearly 20 years later, he would associate the trio of the minuet with the revelation of a 'new poetic life' in his music. The recurrence of the trio's main theme in the peroration of the finale is only one element in a web of inter-movement connections that bespeak Schumann's concern with large-scale unity. Having provisionally completed the piano quartet by March 1829, Schumann planned to 'cobble it into a symphony', a project he did not realize.

3. The decision for music: Heidelberg, 1829–30. As early as August 1828, Schumann contemplated a move to Heidelberg, ostensibly to spend a year at the university under the jurists Karl Mittermaier and A.F.J. Thibaut. He left Leipzig in May 1829 and after passing through Frankfurt quickly assimilated himself into the easy-going pace of life in picturesque Heidelberg. Although his certificate of study from the university (dated 10 September 1830) confirms his enrolment in courses on Roman, ecclesiastical and international law, his friend Eduard Röller, echoing Flechsig's report on the year before, claimed that Schumann 'didn't attend a single lecture'. He did, however, take private lessons in French, Italian, English and Spanish, and also ran up a considerable debt with a local moneylender. After matriculating at the university on 30 July 1829, he made plans for a trip to Switzerland and Italy that would extend from 28 August to 25 October. Enchanted by Rossini's operas and the bel canto of the soprano Giuditta Pasta, he wrote to Wieck that 'one can have no notion of Italian music without hearing it under Italian skies'.

Once resettled in Heidelberg, Schumann kept busy with a broad range of musical activities. In Anton Töpken he found a willing partner with whom to explore the four-hand piano repertory; both friends also experimented with a chiroplast (or 'cigar-mechanism', as Schumann called it), a popular finger-strengthening device that may have caused the 'numbness' in the middle finger of his right hand, of which Schumann first complained in January 1830. Early in that year his performance of Moscheles's variations on *La marche d'Alexandre* in a

concert sponsored by the Museum (a musical club consisting chiefly of students) earned him the epithet 'darling of the Heidelberg public'. While Schumann probably learnt little of jurisprudence from Thibaut, the latter's *Über Reinheit der Tonkunst* (1825) deeply affected his musical-historical thinking; so too did his participation in readings of Handel's oratorios (with up to 70 musicians) in Thibaut's home. His attendance at one of Paganini's Frankfurt concerts in April 1830 provided a musical stimulus of a very different but no less compelling kind.

In a self-analysis entered in his diary during the early summer, Schumann claimed to be 'excellent in music and poetry – but not a musical genius; [my] talents as musician and poet are at the same level'. But by July he was prepared to opt for music. Writing to his mother early in the month, he prepared her for the inevitable by pleading a lack of the 'practicality' and 'talent for Latin' that a successful lawyer must possess. Then in a letter of 30 July he outlined his plan to resume musical studies with Friedrich Wieck before spending a year in Vienna under Moscheles. Distressed by her son's decision, Johanna Schumann nonetheless complied with his request to solicit Wieck's opinion. Wieck replied in early August, promising to make Schumann into a greater artist than Moscheles or Hummel, but insisting that he take daily piano lessons, study music theory with a teacher of Wieck's choice and agree to a review of his progress after a six-month trial period. Schumann's mother gave grudging approval in a letter of 12 August.

The compositions either begun or completed in Heidelberg grew out of a milieu in which convivial music-making played an important part, but they also reflect Schumann's growing fascination with early music and contemporary virtuoso idioms. Among the 'shorter piano pieces' mentioned in his *Projektenbuch* for 1829 and 1830 is a set of six *Walzer*, known to us through the versions of three of these dances later incorporated into *Papillons*. A series of variations (unfinished, but later mined for the Intermezzos op.4 and Allegro op.8) on the 'Campanella' theme from Paganini's Violin Concerto no.2 was probably inspired by Schumann's encounter with the violinist's technical wizardry in the April 1830 concert. During the spring or summer of the same year, Schumann set to work on a piano concerto in F, an ambitious project that occupied him intermittently for about two years. While the solo portions of the first movement were completed by August 1831, and the remaining two movements had been partially drafted by May and November respectively, the concerto appeared in a list of projects dated August 1832 as 'yet to be finished'. When he approached Hummel as a possible teacher in August 1831, Schumann sent him the solo exposition of the work's first movement, described in a nearly contemporary diary entry as 'the first of my pieces to tend towards the romantic'. The C major Toccata (originally *Etude fantastique en double-sons*), parts of which may date back to late 1829, was completed in the spring of 1830, but was reworked in 1833 and published (in this later form) as op.7 in 1834. Both versions are characterized by rapidly alternating double-notes and motor rhythms, and thus represent an attempt to synthesize the chief musical stimuli of Schumann's Heidelberg period: Paganinian virtuosity and Baroque propulsion.

Though first mentioned in a diary entry of 22 February 1830, the Abegg Variations occupied Schumann mainly during July and August. The first work completed after his decision in favour of a musical career, it was issued in November 1831 as his op.1. With the Abegg Variations Schumann presented himself to the 'great world' as a virtuoso-composer in the tradition of a figure such as Moscheles, whose *Alexandre* variations served as a model for the projected version of the work with orchestra (probably begun in the summer of 1831). In addition, Schumann's variations also disclose a fanciful dimension in the generation of the theme from the surname of the work's probably fictional dedicatee, Pauline, Comtesse d'Abegg. The musical cipher inspired a subtle approach to motivic development; as the piece proceeds, less attention is lavished on the musically enciphered name than on the possibilities of the two-note segment (A–B♭) with which the theme begins.



*1. Robert Schumann: miniature by an unknown artist, c1826 (Robert-Schumann-Haus, Zwickau)*

4. Discoveries and disappointments: Leipzig, 1830–33. Schumann left Heidelberg for Leipzig in September 1830 and by 20 October he had settled into Wieck's home. His claim that he devoted up to seven hours daily to piano practice is supported by the near cessation of composition in late 1830 and early 1831, and also by the suspension of his diary. But by December 1830, when he wrote to his mother of his desire to study with Hummel in Weimar, Schumann had already become disenchanted with Wieck, whose chief interest lay in the promotion of his daughter Clara's career.

Although relatively little is known of Schumann's activities in the first part of 1831, the period surrounding his 21st birthday in June of that year emerges as a critical phase, musically, intellectually and personally. Soon after arriving in Leipzig in autumn 1830 he was introduced to the composer Heinrich Dorn, conductor at the city theatre, by his friend Willibald von der Lühe. In mid-July of the following year he began theoretical studies with Dorn, proceeding from the 'noble figured bass' to chorale harmonization, canon and double counterpoint. According to a communication from Dorn to Wasielewski, Schumann's first biographer, the young musician proved to be an indefatigible worker, though on at least one

occasion teacher and pupil 'moistened the dry work at hand' with a bottle of champagne.

Shortly before submitting to the rigours of contrapuntal study, Schumann became enthralled by the 'new worlds' revealed to him in E.T.A. Hoffmann's writings, their weird blend of reality and fantasy motivating a response analogous to that occasioned by his earlier fascination with Jean Paul. As indicated in an entry for 5 June 1831 in his new diary (*Leipziger Lebensbuch*), Schumann considered writing a 'poetic biography' of Hoffmann and reworking his *Bergwerke zu Falun* as an opera libretto. Then on 8 June (his 21st birthday) he wrote in his diary: 'It sometimes seems . . . as if my objective self wanted to separate itself completely from my subjective self, or as if I stood between my appearance and my actual being, between form and shadow'. In response to the dilemma of the split self or Doppelgänger, a major theme in the works of both Hoffmann and Jean Paul, Schumann decided (in the same entry) to give his 'friends more beautiful and more fitting names'. Hence Wieck appears as 'Meister Raro' ('exceptional master'), Clara as 'Cilia' (later he would also dub her 'Chiara'), and Christel (perhaps a servant in Wieck's house, she had been Schumann's lover for at least a month) as 'Charitas'. Several of the same characters recur in the preliminary material for *Die Wunderkinder* ('child prodigies'), a novel dealing with the problematic situation of the artist that Schumann started to outline a week later. There his renamed friends were joined by virtuosos such as Paganini and Hummel, and by 'Florestan the Improviser'. That the last was intended as a self-projection is confirmed by an entry in the *Leipziger Lebensbuch* of 1 July: 'Completely new persons enter the diary from this day forward – two of my best friends . . . – Florestan and Eusebius'. If Schumann's Florestan persona was the embodiment of his aspirations as a virtuoso, then Eusebius conforms to the image of a pensive cleric; within the next few years, Schumann made a specific association between 'his' Eusebius and St Eusebius the Confessor (pope 309–10), whose feast day (14 August), as he pointed out to the real and fictive Clara ('Eusebius an Chiara', 1835), is preceded by the namedays of 'Aurora' (13 August) and 'Clara' (12 August). Schumann noted these namedays in his *Haushaltbücher* (household account books) as late as 1853.

The birth of the child prodigies was likewise implicated in Schumann's discovery of a new musical idol, Fryderyk Chopin, whose recently published variations for piano and orchestra on Mozart's 'Là ci darem la mano' (op.2) he acquired sometime in May 1831. Frustrated by his inability to master the technical difficulties of the work, and speaking through his Eusebius persona, Schumann sketched a poetic critique of Chopin's op.2 that links each variation with the characters and events of *Don Giovanni*. Entered into his diary on 17 July, the critique supplied the nucleus of the pathbreaking review (published in the *Allgemeine musikalische Zeitung*, 7 December 1831) in which he hailed Chopin as a brilliant newcomer on the musical scene with the words: 'Hats off, gentlemen, a genius!'

A gradual shift in Schumann's view of himself, from composer-pianist to composer-critic, was precipitated by a physical complaint that was variously described in letters and diaries as an 'ever-worsening weakness' or 'laming' of the middle finger of his right hand, which became a source of 'inner struggles' beginning in October 1831. After a period of slight improvement, the finger was 'completely stiff' by June of the following year. While its precise cause still remains uncertain, the ailment can only have been exacerbated by Schumann's use of a chiroplast, a practice to which Wieck vociferously objected. And although he tried a number of curative measures – animal baths (a grotesque remedy that required the patient to insert his hand into the entrails of a carcass), 'electrical' therapy and homeopathic treatment (involving strict attention to diet and the ingestion of a 'tiny powder') – none produced lasting results. As he put it emphatically to his mother in a letter of November 1832: 'for my part, I'm completely resigned [to my lame finger], and deem it incurable'.

In November 1831, at the height of the inner struggles caused by the weakness in his right hand, the first of Schumann's poetic cycles for piano, *Papillons*, appeared in print as op.2. While diminutive in scope, the 12 pieces that constitute the cycle have been the object of sustained attention because of both their complex genesis and the issues they raise concerning the relationship between musical creativity and literary inspiration. While earlier versions of nos.1–9 can be placed in Heidelberg, and nos.5 and 11 draw on the *VIII polonaises* of 1828, it is difficult to be certain when this material was subsumed under an overriding *Papillons* idea. It may have been from the critical phase around Schumann's 21st birthday, when his interest in the notion of metamorphosis materialized in drafts for a cycle of poems entitled 'Schmetterlinge' ('butterflies' or *papillons*). His apparently contradictory statements on the links between his op.2 and the final chapters of Jean Paul's *Flegeljahre* (narrative accounts of a masked ball and of Walt's dream) raise further questions of interpretation. Writing to his mother and to the critic Ludwig Rellstab in April 1832, Schumann maintained that *Papillons* 'actually transforms the masked ball [from *Flegeljahre*] into notes', but in a letter of 22 August to his friend Henriette Voigt he asserted: 'I've underlaid the text to the music, and not the reverse . . . Only the last piece . . . was inspired by Jean Paul'. While seemingly contradictory, these points of view merely emphasize that Jean Paul's novel stands in both a reflective and a catalytic relation to Schumann's keyboard cycle. Having orginally conceived *Papillons* in ten movements (as indicated in his sketchbooks), he may have decided to add another two in the summer of 1831 after rereading his favourite of Jean Paul's works (a diary entry of 7 August speaks to a renewed interest in the author, as does a copy of *Flegeljahre* in which Schumann associates various passages with one of the ten-movement incarnations of the cycle).

In the masked-ball chapter of *Flegeljahre*, Jean Paul implies that life is a constellation of fragments awaiting the transfigurative touch of the poet, and it is perhaps here that the most compelling point of contact with Schumann's composition can be located. Given the brevity of its constituent pieces, many of them tonally open-ended and featuring feigned openings or partial returns, *Papillons* aptly demonstrates the composer's engagement with the phenomenology of the fragment. His fondness for quotation (exemplified here by the appearance of the popular 'Grossvatertanz' in the last movement) contributes to the mosaic-like effect his poetic cycles share with collections of literary fragments by figures such as Friedrich Schlegel and Novalis. And even though thematic

recurrences lend a degree of coherence to *Papillons*, they form less a dense web than a gossamer tissue of premonitions and recollections.

Soon after *Papillons* was published in November 1831, Schumann began planning a sequel, though it was not until November 1832, however, that he informed Breitkopf of the completion of '*XII Burlesken (Burle)* after the manner of *Papillons*' (while some of these pieces may have found their way into the *Albumblätter* op.124, published in 1854, the majority have not resurfaced). The *Papillons* idea also informs the Intermezzos op.4, which the composer himself described as 'longer *Papillons*'. First conceived as a set of 'Pièces phantastiques', and completed between April and July 1832, the Intermezzos also reflect Schumann's study of Marpurg's *Abhandlung von der Fuge* in their enrichment of keyboard texture through imitative passages.

Schumann's cultivation of the musical fragment in 1831 and 1832 was complemented by a number of works in what he later called the 'higher forms'. The Allegro op.8 first served as the opening movement of a piano sonata in B minor which occupied him late in 1831 and early in 1832. As in the op.7 Toccata, Schumann attempts to mediate between virtuoso style and musical substance, the solution here entailing the integration of cadenza-like sections into the formal argument of the work. While the Allegro was displaced from its orginal context in a large (though unfinished) work, so, conversely, the Fandango in F♯ minor completed between May and September 1832 ultimately formed the basis for the first movement of the Piano Sonata in F♯ minor op.11 (finished by 1835). This dialectic between part and whole, fragment and higher form, continued to fuel Schumann's creativity thoughout the 1830s and beyond.

Just as the pivotal phase around Schumann's 21st birthday was marked by reactions to E.T.A. Hoffmann and Chopin, so the corresponding period in 1832 was dominated by a response to figures as diverse as Paganini, Bach and Beethoven. In a diary entry of 20 April 1832, Schumann alluded to a plan to make Paganini's Caprices into 'studies for pianists who want to improve their technique'. By June, the first instalment of the project was complete: transcriptions of six caprices published that autumn as *Etudes pour le pianoforte* op.3. While arranging Paganini's Caprice no.16 (G minor), Schumann was 'visited' by a mesmerizing image of the violinist 'in a magic circle'. A similar series of Paganini transcriptions followed in the spring and summer of the following year (*VI Etudes de concert* op.10).

Schumann expressed his awe of Bach's universality in a diary entry of 14 May 1832: 'J.S. Bach did everything – he was a human being through and through'. By July, the fugues of *Das wohltemperirte Clavier* had become his personal 'grammar'. Schumann's reception of Bach took shape not only in the 'many contrapuntal studies' mentioned in the *Projektenbuch* for 1832, but also in the genre of the keyboard miniature. A partially preserved *Burla* in G minor (probably one of a pair of *Burle* mentioned in an August diary entry) employs a number of contrapuntal techniques including close imitation and variations over a quasi-cantus firmus.

Schumann's study of Beethoven's symphonic works led to an observation on the nature of musical development noted in his diary during the spring of 1832: 'If you want to develop, then really make something out of an otherwise ordinary passage . . . In this, Beethoven, like Jean Paul, offers a splendid ideal'. Although a series of 'Acht Bilder, nach den Symphonien Beethovens' (listed under 'plans' in a diary entry of 29 April) failed to materialize, two other projects probably undertaken about this time attest Schumann's growing appreciation of Beethoven. The fourth of the so-called Wiede sketchbooks includes partially completed piano reductions of the Adagio from Beethoven's Fourth Symphony and the third *Leonore* overture. The same sketchbook transmits drafts for a set of 11 *Etüden in Form freier Variationen über ein Beethovensches Thema* (WOO31), on the theme of the second movement (Allegretto) of Beethoven's Seventh Symphony. Two further versions of the set, in which Schumann abandoned the virtuoso style of the Abegg Variations, are preserved in manuscripts perhaps dating from 1833, though the work as a whole was not published during the composer's lifetime; only the fifth variation from the second version appeared in print, as no.2 ('Leides Ahnung') in the *Albumblätter* op.124.

Turning away from the keyboard genres that had occupied him for the past four years, Schumann started writing a symphony in G minor (WOO29) during the autumn of 1832, his decision at once reflecting the scuttling of his plans for a career as a virtuoso pianist and inspired by his study of Beethoven's symphonies. Some of the material in the exposition of the opening movement can be traced to an unusual source: a family of sketches associated with Schumann's plan, initially broached in a letter to his mother of December 1830, to write an opera based on Shakespeare's *Hamlet*. The first movement was ready for a performance in Zwickau on 18 November (fig.2), but while Clara Wieck's rendition of Herz's *Bravura Variations* in the same programme caused a sensation, Schumann's offering elicited a mixed response, according to Wieck, because it was 'too thinly orchestrated'. A revised version of the movement was presented in Schneeberg (home of his brother Karl and sister-in-law Rosalie) in mid-February 1833, Schumann in the meantime having drafted the second movement and sketched portions of the third (the former exists in two markedly different versions). Sketches for the finale date from March to May 1833, and contain fugal elaborations of the motif that later served as the bass theme of the Impromptus op.5. The first movement was performed once again at Clara's 'grand concert' of 29 April at the Leipzig Gewandhaus, its limited success making painfully clear to Schumann that the path to success as a composer would be an arduous one. In addition to its obvious allusions to the 'Eroica' Symphony, the first movement of the G minor Symphony demonstrates a deeper affinity with Beethoven; its argument proceeds less from a theme than from a configuration of brief motifs capable of linear development and contrapuntal combination. Similarly, the second movement (in its presumably later version, Andantino con moto – Intermezzo quasi scherzo) counterbalances its references to the Allegretto of Beethoven's Seventh Symphony with digressive formal strategies very much of Schumann's own making.

5. The music critic: Leipzig, 1833–4. Schumann located the initiation of his 'richest and most active period' in the year 1833. Unfortunately, our knowledge of the first part of this phase is hampered by the suspension of his diary for much of the period between March 1833 and October 1837. Thus, for documentary information

Sonntag, den 18. November 1832.

GROSSES CONCERT

im Saale des Gewandhauses.

ERSTER THEIL.

1) Ouverture aus „der Felsenmühle“ von Reissiger.
2) Recitativ und Chor aus „der Schöpfung.“
3) Grosses Concert von Pixis, für Pianoforte mit Orchestre, vorgetragen von Clara Wieck.
4) Duett und Chor aus „der bezauberten Rose“ von Wolfram.
5) Grosse Polonaise, aus dem Esdur-Concert von Moscheles, für Pianoforte mit Orchestre, vorgetragen von Clara Wieck.

ZWEITER THEIL.

6) Erster Satz der ersten Symphonie, componirt von Robert Schumann.
7) Chor aus „der bezauberten Rose“ von Wolfram.
8) Duo für Pianoforte und Violine von Herz und Bériot, vorgetragen von Clara Wieck und Herrn Musikdirector Meyer.
9) Scherzo für Orchestre, componirt von Clara Wieck.
10) Notturno für Pianoforte und Physharmonica, vorgetragen von Herrn Wieck.
11) Bravour-Variationen von Herz für Pianoforte mit Orchestre, vorgetragen von Clara Wieck.

*Billets à 6 Gr. sind bis Sonnabend Abend zu haben in der Richter'schen Buchhandlung.*
*Der Eintrittspreis an der Kasse ist 8 Gr.*

Anfang halb 7 Uhr. Ende um 9 Uhr.

Zwickau.

DER SINGVERE

*2. Programme of the concert given by Clara Wieck and her father at the Zwickau Gewandhaus, 18 November 1832*

on his fortunes (and misfortunes) during the mid-1830s, we must rely on letters and a series of lapidary notes copied in Vienna on the evening of 28 November 1838.

The discontinuation of the diary may be linked to Schumann's attempt to pursue a full-time career as a composer. In addition to his work on the G minor Symphony, which commanded his attention until May 1833, he completed a second volume of Paganini transcriptions (op.10) between April and July, and drafted the Impromptus op.5 in late May. During the spring and summer he probably also completed the revised versions of the Toccata and the *Etüden*, and may have begun the piano sonatas in F♯ minor and G minor (the andantino of the latter in fact dates from 1830), and the variations on Schubert's 'Sehnsuchtswalzer' (a conflation of D365 no.2 and D972 no.2) as well. Several of these works exemplify Schumann's imaginative rethinking of the keyboard variation form. The sketches for the *Sehnsuchtswalzer* variations speak to his desire to avoid the sectional nature of the traditional design through the addition of connective 'ritornelli'. The introductory movement of these unfinished variations later supplied the material for the 'Préambule' to *Carnaval*. According to Schumann, the *Impromptus sur une Romance de Clara Wieck* 'may be viewed as a new type of variation', a probable reference to the grounding of the work in a pair of freely elaborated ideas: the initial bass theme (its falling 5ths first came to Schumann after he and Clara devoted a sight-reading session to Bach's fugues in May 1832) and the slightly altered melody of Clara's *Romance variée* op.3 (the opening of which bears an uncanny resemblance to a four-bar melody Schumann sketched well before Clara wrote her *Romance*). The first in an impressive series of 'Clara' pieces, Schumann's op.5 summons up, develops and then gradually effaces Clara's theme, restoring it as a fleeting reminiscence only at the last moment. The poetic effect of this procedure, which turns on the transformation of actuality into memory, was somewhat undercut in the revised version of the Impromptus published in 1850.

Schumann's composing came to a standstill in the summer of 1833. Stricken with malarial fever in July and distraught over the death of his brother Julius and of his sister-in-law Rosalie within months of each other, he fell into a deep depression, the first of more or less evenly spaced and progressively worsening episodes that would complicate his life in the ensuing decades. The night of 17–18 October 1833, he noted in Vienna in November 1838, was the 'most frightful' of his life. Seized by the fear of going mad, and plagued by suicidal thoughts, he sought medical advice, but was merely told: 'Find yourself a woman; she'll cure you in no time'. By late November his neurosis had begun to abate, but lingering fears – of heights and of sleeping alone – caused him to move from a fifth-floor to a first-floor apartment and to share his lodgings with an old room-mate (a 'good-hearted fellow' named Carl Günther).

Schumann reported to his mother on 27 November that his 'return to life came about only gradually, and through hard work'. Much of this work involved the establishment of the musical journal to which he had given some thought already in the previous March. By June, he and a group of like-minded associates – including the pianist Julius Knorr, the painter and composer J.P. Lyser, the music critic E.A. Ortlepp and the philosopher J.A. Wendt – began to gather at Friedrich Hofmeister's music shop; later in the year they assembled weekly at the Kaffeebaum, a tavern operated by Andreas Poppe. Sitting at the head of the table, puffing on a cigar, a mug of beer at his side, Schumann presided over a group united in its displeasure over the rule of empty virtuosity in the concert hall and italianate frivolity in the opera house. The journal envisaged by Schumann and his colleagues would 'erect a barrier against convention', and might also provide the mastermind of the venture with the 'definite social standing' he lacked.

Schumann's recovery from the neurotic spell of October and November 1833 was further expedited through his contact with Ludwig Schunke, the gifted young pianist who came into his life in December 'like a star'. By the spring of the following year they had taken rooms together. While at this time Schumann slipped into a 'frequently dissolute lifestyle' in which his new friend may have shared, his relationship with Schunke was not without artistic consequences. The latter's *Variations concertantes* on Schubert's *Trauerwalzer* (D365 no.2) owe something to Schumann's *Sehnsuchtswalzer* variations. Schumann in turn dedicated the final version of his Toccata to Schunke, who, not surprisingly, soon attained a prominent position in Schumann's 'Davidsbund'.

By the mid-1830s the notion of a band of artists poised to ward off philistinism was hardly new. What E.T.A. Hoffmann called the 'serapiontic' principle lay at the heart of organizations such as Weber's Harmonischer

Verein (founded 1810), the statutes of which exhorted its members to protect the art-loving world from inundation by works of mediocre quality. Leipzig's own Tunnel über der Pleisse, a society that met weekly to consider literary and musical matters, and whose members included Wieck and Lyser, would have offered Schumann a direct model for his Davidsbund. The distinguishing feature of the latter, however, was its emergence at the juncture between imagination and reality; or, as Schumann put it in the introduction to his collected writings (1854): 'The Davidsbund runs like a red thread through my journal, uniting poetry and truth in a humorous manner'. Traceable to the birth of the child prodigies in June 1831 (*Die Wunderkinder*), the Davidsbündler idea became the generating force behind Schumann's journalistic endeavours in the mid- and late 1830s. Schumann's partly real, partly imaginary band of crusaders against musical philistinism made its official début between December 1833 and January 1834 in 'Der Davidsbündler', a mixture of fanciful prose, critique and aphorisms (with attributions to Florestan, Eusebius and Raro, among others) published in *Der Komet*.

The contract establishing the Davidsbund's own journal, the *Neue Leipziger Zeitschrift für Musik*, was drawn up in late March 1834. Planned to appear twice weekly, and published by Christian Hartmann, a local book dealer, the journal was placed in the hands of an editorial board consisting of Knorr (editor-in-chief), Schumann, Schunke and Wieck. The prospectus, printed as the lead item in the first issue (3 April 1834), promised theoretical articles, belletristic pieces, reviews of contemporary compositions and reports from foreign correspondents. Although Schumann boasted to his mother that the venture was off to an auspicious start, dissension soon broke out. Taking advantage of a dispute involving Knorr and Wieck, Hartmann enlisted legal counsel in an attempt to seize editorial control over the journal. Matters were further complicated by Schunke's untimely death in December. Schumann saved the enterprise from collapse by negotiating a new contract that named him sole owner and editor. The 'visionary of the group', as Schumann later described himself, proved that he could be an astute businessman when the situation demanded it. Rechristened the *Neue Zeitschrift für Musik*, the journal first appeared under Schumann's editorship on 2 January 1835.

Although Schumann's activities in 1834 were dominated by his efforts on behalf of the journal, the same year brought important developments of a personal sort. The founding of the journal in April coincided with his meeting Ernestine von Fricken, a young woman from the village of Asch; she was a piano student of Wieck's and the illegitimate daughter (though Schumann would not learn this fact until August 1835) of Captain I.F. von Fricken. The intensity of their relationship escalated during the summer, so that by September they were engaged. Understandably, Schumann's compositional productivity slackened in 1834. Apart from an incompletely preserved (and never published) set of keyboard variations on Chopin's Nocturne op.15 no.3, a project dating from late in the year, work on the F♯ minor Piano Sonata is also a possibility. While in Zwickau in December, Schumann began the composition that would become *Carnaval* and also set to work on the *Etudes symphoniques*.

These compositional projects notwithstanding, Schumann's designation of the year 1834 as the 'most important' in his life is far more justified by his cultivation of a fundamentally new brand of music criticism, its novelty resting on two factors: the critic's historical awareness and his sensitivity to the problems inherent in employing a verbal medium to describe musical processes. In his New Year editorial for the *Neue Zeitschrift* issue of 2 January 1835, Schumann wrote that his journal aimed

> to acknowledge the past and its creations and to draw attention to the fact that new artistic beauties can only be strengthened by so pure a source; next, to oppose the recent past as an inartistic period with only a notable increase in mechanical dexterity to show for itself; and finally, to prepare for and hasten the advent of a new, poetic future.

Underlying this stance is a tripartite, teleological philosophy of history wherein the past is viewed as a nurturing source for the present, the present as a site of imperfection and the future as the poetic age towards which the past and present should aspire. But while Schumann's scheme resonates with the outlook on history already espoused by the Jena Romantics, he did not construe music-historical progress as a purely continuous phenomenon. On the contrary, the relationship between past and future was characterized by striking leaps and reversals. In Schumann's opinion, the 'profound combinatorial power, the poetry, and the humour of modern music trace their origins to Bach'. Conversely, this mode of thought enabled him to make the startling assertion that 'most of Bach's fugues are character pieces of the highest kind'. Although Schumann's judgments ride roughshod over eminent figures, including Domenico Scarlatti and Haydn, his sense of a historical process governed by both continuities and discontinuities proved to be remarkably prescient.

Schumann's diagnosis of the present constitutes the most radical aspect of his philosophy of music history. A site of apparently contradictory trends, the present reflects the whole of the larger tripartite framework in microcosm. This notion was accorded a decidedly political slant in 'Der Psychometer' (1834), where Schumann divided his contemporaries into three parties: 'classicists', 'justemilieuists' (middle-of-the-roaders or philistines), and 'romantics'. But he hardly viewed the products of the latter group (whose members included Mendelssohn, Chopin, William Sterndale Bennett, Hiller and Schumann himself) as embodiments of perfection; indeed, it was precisely their imperfections that held out the most promise for the poetic age to come. This conviction lay behind Schumann's interest in light and even trivial music, in the recent tendency towards fragmentary musical utterance and in the demise of classical forms. The best fugues, he maintained, are the ones the public mistakes for waltzes; musical fragments (like his own *Papillons*) aptly reflect the 'half-torn pages' of life itself; and if genres such as variations, the sonata, the concerto and the symphony were on the wane, then a series of 'new forms', the capriccio and the fantasy among them, were emerging to take their place.

The poetic language of Schumann's criticism, a response to the dilemma of illuminating a non-verbal art form through the medium of words, is notable for its evocation of the original that called it forth and by its reliance on a multi-layered perspectival technique. In the 1854 introduction to his collected writings, he provided a rationale for the latter strategy: 'In order to express different points

of view on artistic matters, it seemed appropriate to invent contrasting artist-characters, of whom Florestan and Eusebius were the most important, with Master Raro occupying a mediating position'. Close analysis plays a major role in Schumann's lengthy review of Berlioz's *Symphonie fantastique* (*NZM*, iii, 1835, pp.1–2, 33–5, 37–8, 41–8, 49–51), not as an end in itself, but as a means of defusing the charge of formlessness levelled against the work by Fétis and others.

Although Schumann eventually looked upon his journalistic activity as a drain on his time and energy (in 1844 he sold the *Neue Zeitschrift* to K.F. Brendel), it nonetheless enabled him to resolve the longstanding struggle between his inclinations towards poetry and music. Moreover, his writings stand in reciprocal relationship to his compositional projects. Just as much of his poetic criticism adopts an almost musical style, many of his compositions can be interpreted as critiques in sound of past and contemporary practice.

6. The Davidsbündler comes of age: Leipzig, 1834–8. Schumann completed two significant compositions early in 1835: *Carnaval* op.9 and the *Etudes symphoniques* op.13 (both of which were probably begun late in 1834). These works grew out of his relationship with Ernestine von Fricken. The generating motifs of *Carnaval* derive from the name of her home town, Asch; agents of a network of subliminal connections among the cycle's 21 pieces, these 'Sphinxes' (as Schumann called them) imbue the work with a measure of the 'Witz' (wit) so highly prized by Jean Paul and the Jena Romantics. Originally titled *Fasching: Schwänke auf vier Noten für Pianoforte von Florestan*, the cycle brings together a colourful array of musical fragments titled after characters who run the gamut from members of the Davidsbund (some disguised as *commedia dell'arte* figures), to Clara Wieck, Ernestine, Paganini and Chopin. The *Etudes symphoniques*, based on a melody purportedly by Ernestine's father (an amateur flautist), arose from an altogether more serious purpose: the liberation of the variation form from the conventions that were imposed on it by the bourgeois salon. At times contrapuntally dense, often syntactically free, and consistently challenging from a technical point of view, the *Etudes symphoniques* (first version, published in 1837) unfold a symmetrical structure around strategically placed variations.

Our relatively limited knowledge of Schumann's activities after the completion of this contrasting pair of works is particularly unfortunate in light of his assertion that the year 1835 was 'even more important in its consequences' than 1834. No doubt the *Neue Zeitschrift* claimed a large part of his attention. Moreover, later in the year he had considerably broadened his circle of acquaintances and friends, in part thanks to regular attendance at the salon of Henriette Voigt, doyenne of Leipzig's cultural élite. A brief encounter on 27 September with Chopin, then en route to Carlsbad, was followed on 4 October by his first meeting with the newly appointed director of the Leipzig Gewandhaus concerts, Felix Mendelssohn. Founded on mutual respect, veneration for the composers of the German classical tradition, admiration of Jean Paul and a passion for chess and billiards, their friendship endured until Mendelssohn's death in 1847.

The most significant of the consequences of Schumann's 25th year, however, was the burgeoning of his love for the 15-year-old Clara Wieck. Flirtatious exchanges in the spring of 1835 led to their first kiss on the steps outside Wieck's house in November and mutual declarations of love the next month in Zwickau, where Clara appeared in concert. Having learnt in August of Ernestine von Fricken's illegitimate birth and fearful that her limited means would force him to earn his living like a 'day-labourer', Schumann engineered a complete break towards the end of the year. But his idyll with Clara was soon brought to an unceremonious end. Her father became aware of their nocturnal trysts during the Christmas holidays and summarily called them to a halt.

Clara was deeply implicated in Schumann's compositional efforts in the latter half of 1835. Dedicated to her 'by Florestan and Eusebius', the F♯ minor Sonata on which Schumann had been working intermittently for two years was completed by August and figures in an allusive web that may be seen as an aesthetic counterpart to their intensifying relationship. The Allegro vivace of the first movement (a revision of the 1832 Fandango) develops a drum-like motif culled from Clara's own *Scène fantastique: Ballet de revenants*; the middle section of Clara's piece drew in turn on the dactylic rhythms of Schumann's Fandango. The Piano Sonata in G minor that Schumann provisionally completed in October was less obviously linked with Clara, at least at this point. Though often cited as one of his most classically structured works, the composition in fact brims with Florestanian pathos, especially in its concluding Presto passionato (later replaced by a far tamer Rondo), a veritable encyclopedia of complex rhythmic and metric effects.

Schumann had good reason to refer to 1836 as his 'sad year'. On 14 January Wieck sent Clara to Dresden, where Schumann, undeterred even by the death of his mother, met her secretly in the second week of February. His hopes for a reconciliation with Wieck proved ill-founded; in a letter of 1 March he reported that his old teacher refused him to have contact with Clara 'under pain of death'. The enforced separation threw Schumann into a state of utter despair. As he later confided to Clara, he tried to banish her from his thoughts by initiating a liaison with a woman who had already 'partially ensnared' him, a reference either to Christel or, more likely, to the mistress he had taken by mid-October, known only as 'La Faneuse' ('the haymaker').

In spite of his dejection, Schumann cultivated a number of fruitful artistic ties during the second half of the year. By the end of the summer he had become friendly with Ferdinand David, leader of the Gewandhaus Orchestra and of a string quartet whose reading sessions, often held at Schumann's new lodgings in Ritterstrasse, may have inspired his plans to write a piano trio and a piano quartet. On 9 September Schumann spent an 'unforgettable' day with Chopin, whose G minor Ballade op.23 struck him as the composer-pianist's 'most original if not most ingenious work'. Chopin may also have treated Schumann and his colleagues to a performance of a preliminary version of his second Ballade (op.38). Late in October Schumann established a warm bond with William Sterndale Bennett, who had gone to Leipzig to study with Mendelssohn and was to remain there until June 1837.

Schumann brought only two compositions to (provisional) completion in 1836, but both are of imposing dimensions. The work he first drafted as a five-movement piano sonata in F minor and completed by June was

published as the three-movement *Concert sans orchestre* op.14 in September (in the process of transformation from sonata to *Concert*, two scherzos were discarded and the original finale was replaced by a new one; the second of the scherzos was restored when Schumann reissued the work as a *Grande sonate* in 1853). A series of four rhapsodic variations on a no longer extant 'Andantino de Clara Wieck' serves as the composition's affective centre of gravity. In that Schumann's variations supply the melodic and tonal closure lacking in Clara's theme (or the portion of it he varies), they act as musical emblems for the longed-for union with his beloved.

The second major compositional project of 1836 was equally bound up with Clara. In June he drafted a work called *Ruines: fantaisie pour le pianoforte*; probably the title refers to what later became the first movement of the C major *Fantasie* op.17. When in early September he had an idea for a contribution to the committee soliciting funds for a Beethoven memorial, he returned to the single-movement fantasy, added two more movements, and offered the work in this form to the publisher C.F. Kistner, to whom he wrote on 19 December: 'Florestan and Eusebius would very much like to do something for Beethoven's monument, and to that end have composed: "Ruinen. Trophaeen. Palmen. Grosse Sonate f. d. Pianof. für Beethovens Denkmal"'. Unable to find a venue for his 'grand sonata', he set it aside until January or February 1838, but did not see it through to publication until March or April 1839, the title having been altered in the meantime from *Dichtungen: Ruinen, Siegesbogen, Sternbild* to *Fantasie*.

Schumann's op.17 occupies the delicate middle ground between art and experience. The composer projects his own voices through those of his alter egos Florestan and Eusebius, who dominate the second and third movements respectively, and collaborate on the first. Moreover, the first movement (which Schumann called a 'deep lament for Clara') represents a highpoint in his search for 'new forms'. Its sonata-form design interrupted by an evocative character-piece, 'Im Legendenton', the movement culminates in an allusion to the final song of Beethoven's An die ferne Geliebte (a pre-publication version of the final movement ends with the same music). The deeply personal message of the *Fantasie* is thus conveyed through a dialectic of 'higher' (or larger) and smaller forms.

In December 1836 Schumann experienced something of a reawakening from the abject despair to which he had succumbed the year before. During January and February 1837 he sketched a piano sonata in F minor, no traces of which survive, and even thought of writing a symphony in E♭. Overlapping with these projects and continuing into March was a period of study devoted to Bach's *Art of Fugue* and organ chorale preludes. Throughout the winter and spring Schumann had little contact with Clara, although they lived near each other, but in May he was no doubt pleased to learn that Carl Banck, a singing teacher and composer who had taken more than a passing interest in Clara, had been banished from Wieck's house. The gifted British pianist Anna Robena Laidlaw entered Schumann's circle during the early summer and, like several young women before her, inspired him to compose. Drafted in July and dedicated to Laidlaw, the *Fantasiestücke* op.12 occupy a pivotal position in Schumann's output. The first of his cycles to draw on the world of E.T.A. Hoffmann (the title comes from the poet's *Fantasiestücke in Callots Manier*), it inaugurates a shift in emphasis from larger to smaller forms. At the same time, the work differs in important respects from Schumann's earlier cycles of poetic miniatures, given the tendency of its individual pieces towards greater breadth and structural self-sufficiency, and their regular alternation between Eusebian introspection and Florestanian impulsiveness.

In early August, Clara broke the silence that had separated them for 18 months. Acting through Ernst Becker, a lawyer and amateur pianist, she invited Schumann to a forthcoming performance featuring three of his *Etudes symphoniques*. He in turn wrote to her on 13 August, asking for a 'simple yes' as a token of her willingness to present her father with a letter in which Wieck was formally requested to bless Schumann's 'spiritual bond' with Clara. She responded positively on 15 August, thus sealing what Schumann would call 'the dawn of a second alliance'. Aided by Clara's trusted maid Nanni, the pair began the remarkable correspondence that would include 275 letters by the end of 1839.

The formalization of his engagement to Clara also stimulated Schumann's creativity. Less than a week after receiving her 'yes', he set to work on the *Davidsbündlertänze* op.6, and he completed a draft by mid-September. The cycle proclaims its debt to Clara's muse at the outset with a quotation from the fifth piece, a mazurka in G, of her *Soirées musicales* (also op.6). Whether Schumann enciphers Clara's name in several of the cycle's dances, as has been suggested by some writers, is less clear. The musical cipher system described in Johann Klüber's *Kryptographik* of 1809 (the manual that Schumann is said to have used to render 'Clara' in tones, though it is nowhere mentioned in his writings) fails to yield anything remotely resembling the pitch configurations often identified as 'Clara' ciphers (C–B–A–G♯–A and D–C♯–B–A♯–B).

In the months after completing the *Davidsbündlertänze*, Schumann entered a period of intense emotional turmoil. His plea for Wieck's blessing had met with a sharp rebuff, though the older man sanctioned their meeting in public and exchanging letters while Clara was on tour. But so far as Schumann could determine, Wieck was interested only in 'selling' his daughter to the wealthiest suitor and in arranging lucrative concert tours. Still, October opened auspiciously with a 'blissful meeting with Clara'. (At this time, Schumann began to keep daily records of his expenditures; eventually the entries in these *Haushaltbücher* would document his compositional activities and even his fluctuating psychological states.) His subsequent lapse into melancholia resulted from two factors: Wieck's 'crackpot' alternation between friendliness and irascibility; and Clara's departure, in mid-October, on a concert tour that kept her away from Leipzig until May of the following year.

In late October 1837 Schumann turned again to the study of counterpoint, assembling the results of his 'fugal frenzy' (excerpts from Marpurg's treatise and drafts of fugal expositions) into the manuscript known as *Fugengeschichte*. But by mid-November he was again in the throes of depression. Exhausted by his work for the *Neue Zeitschrift* and further debilitated by bouts of heavy drinking, he suffered 'awful relapses' on 18 and 19 December and a 'horrid unhinging' on Christmas evening.

Schumann recovered from this neurotic spell by sheer determination. Having weaned himself away from Poppe's tavern, he was composing 'in a state of enchantment over Clara' by the end of January 1838. A group of keyboard waltzes and an étude in F♯ minor (none of which survive) initiated a spurt of creativity that extended until May and whose products included the *Novelletten* op.21, *Kinderscenen* op.15 and *Kreisleriana* op.16. Begun in late January or early February and drafted by April, the *Novelletten* bring together diverse and seemingly incompatible tendencies. Their often richly imitative textures represent an internalization of Schumann's recent study of Bach's *Das wohltemperirte Clavier*. 'I'm playing with forms', he wrote to Clara while at work on the cycle on 11 February, and in the same letter implored her to read *Flegeljahre*. His attempt to imbue the *Novelletten* with the quality of a Jean-Paulian narrative resulted in fragmented reprises, the embedding of smaller within larger structures and an evolutionary approach to melodic design in several of the cycle's larger pieces. Clara herself puts in an appearance in the eighth and final piece of the set, where a 'Stimme aus der Ferne' quotes from her Nocturne op.6 no.2.

While still occupied with the *Novelletten* in February and March, Schumann drafted up to 30 'cute little things' from which he extracted 13 to form *Kinderscenen*. Its title notwithstanding, the first of his keyboard cycles to achieve something approaching commercial success was not conceived for children, but rather, as he emphasized in a letter of 6 October 1848 to Carl Reinecke, as 'reflections of an adult for other adults'. Perhaps for the first time in his career, Schumann struck the delicate balance between art and artlessness that was to take on increasing importance in the works of the years ahead.

Before finishing the *Kinderscenen*, and perhaps moved by recent hearings of Beethoven's op.131, his favourite among the late quartets, Schumann tried his hand at writing a string quartet of his own. According to a letter of 3 April to Joseph Fischhof, the work was well on the way to completion by that time, though corroborating musical sources are lacking. Another quartet was contemplated in June.

In the meantime, Schumann had begun a new keyboard cycle in late April. Its title derived from the 'Kreisleriana' section of Hoffmann's *Fantasiestücke*, the work was provisionally drafted by early May (Schumann's claim to have completed it in four days was probably an exaggeration) and further polished in July and September. The composer's identification with Hoffmann's eccentric Kapellmeister is hardly surprising; both Schumann and Kreisler alternated between depression and rapture, and both were confirmed devotees of Bach. Kreisler's abrupt shifts of mood find a musical parallel in the contrast between daredevil virtuosity and gentle lyricism, a contrast often grounded in the tonal pairing of G minor and B♭. Thus the dualism previously associated with Florestan and Eusebius, the leading players of the Davidsbund, is placed in even bolder relief.

7. Viennese prospects, 1838–9. On 19 March 1838 Schumann learnt that Clara had enjoyed a major triumph in Vienna and had been honoured with the title 'Imperial-Royal Chamber Virtuoso'. That day he wrote to his brothers Eduard and Karl outlining his intention to settle with Clara in Vienna, where he planned to continue to edit the *Neue Zeitschrift* under the auspices of a Viennese firm, and where Clara, using her influence with the empress, might obtain a teaching post at the conservatory. A preliminary visit to the Austrian capital would be necessary before making the final move, planned for no later than Easter 1840.

When Clara returned to Leipzig on 15 May 1838, Schumann had just entered another depressive phase. Anxiety over his attempts to establish business relations with the Viennese publishers Mechetti and Diabelli, overindulgence in drink, Wieck's steadfast refusal to come to terms and Clara's departure in early July for a month-long stay in Dresden all contributed to Schumann's mental near-collapse on 31 July. Recovery followed rapidly as he began to prepare for the exploratory trip to Vienna. He and Clara secretly exchanged farewells in mid-September and again later in the month, when he circled back to Leipzig from Zwickau. On 27 September he departed by mail coach for Vienna, ready to take his 'first step as a mature man'.

Schumann reached his destination on 3 October, hatless and covered with dust but in unusually high spirits. His mood darkened considerably, however, when he failed to make headway with either the publishers Haslinger and Diabelli, or the Austrian court censor, whose approval was necessary if the *Neue Zeitschrift* was to be issued from Vienna by January 1839, as Schumann hoped. Suspecting that Wieck was responsible for his cool reception by the Viennese authorities, he resigned himself, by late November, to keeping his journal in Leipzig.

In spite of this setbeck, Schumann took some consolation in Vienna's rich cultural life. Regular visits to the opera and theatre rekindled his interest in dramatic music. In the renowned pianist Sigismond Thalberg he found a 'modest and decorous' artist among a social élite that he otherwise considered 'a bunch of gossips'. Writing to Raymund Härtel on 6 January 1839, Schumann could barely contain his excitement over the cache of unpublished compositions by Schubert he had recently been shown by the latter's brother Ferdinand. Deeply impressed by the monumental Symphony in C (D944), he arranged for its première at a Gewandhaus concert under Mendelssohn's direction (21 March 1839). In his celebrated review of the symphony (*NZM*, xii, 1840), Schumann extolled the work's 'heavenly length – like a thick novel in four volumes by Jean Paul'. The review was written with a steel pen Schumann had discovered on Beethoven's grave, in a symbolic gesture prefiguring the stylistic synthesis he would achieve in his own Symphony in B♭ op.38.

When it became clear that he would not find a new home for his journal in Vienna, Schumann turned to writing and composing. In November he began a 'Brautbuch' for Clara in which he recorded landmark dates in their relationship and adages on married life. An important article for the *Neue Zeitschrift* on the concerto occupied him in December. By early in the new year, he had even taken a composition student, a 'hectic fellow' named Rösle.

After six months of relative inactivity as a composer, Schumann was slow to establish a regular rhythm of creativity. Although he finished a little piece for Clara on 12 November (*Fata Morgana*, later published as no.14 of the *Albumblätter* op.124), the following weeks brought only fitful starts on a variety of projects. Yet, within a month he had overcome his creative block, and soon a young runaway, Franz Jüllich, was acting as his amanuensis

in exchange for lessons. Before leaving Vienna, he could boast of having made significant progress on about a dozen keyboard pieces. Responding to Clara's request to simplify the 'far too difficult' last movement of the G minor Piano Sonata, Schumann drafted a completely new finale in mid-December. Before the year was out, he had probably written two nocturnes (subsequently issued as the first two items of *Bunte Blätter*) and the Scherzo, Gigue and Romanze which he later rounded off with a Fughette and published as op.32. At the turn of the year came sketches for an Allegro in C minor and by 24 January 1839 a draft for a concerto movement in D minor. It is also likely that the *Arabeske* op.18 and *Blumenstück* op.19 were completed during the same month. Another work from this period, which Schumann called *Guirlande* and described intriguingly as 'variations, but *not* on a theme', is probably lost. But in the composer's view none of these pieces was as significant as the *Humoreske* op.20 on which he worked between January and mid-March. At the same time he produced sketches and drafts for *Faschingsschwank aus Wien* op.26, though the work was not ready for publication until May or June 1840, and did not actually appear in print until August of the following year.

In a long diary entry of 20 March 1839, Schumann expressed a desire to leave Vienna within a fortnight. Then on 30 March he received word of his brother Eduard's grave illness, alarming news that motivated his composition of four character-pieces collectively titled *Leichenphantasie* ('Corpse Fantasy'). This grim designation was altered to *Nachtstücke*, an allusion to a series of eight stories by E.T.A. Hoffmann, when the work appeared as op.23 in June 1840. Schumann left Vienna on 4 April 1839, but when he arrived in Zwickau on 9 April, Eduard had already been dead for three days. His home town, Schumann noted in his diary, made the impression of a place 'now completely extinct'.

The compositions of Schumann's Viennese period cover a broad range of genres and styles. Works in the larger forms appear side-by-side with character-pieces and cycles of miniatures. In almost all of them, we sense the emergence of a more accessible strain in the composer's art, a stylistic shift related to his desire to cultivate a larger market for his music. Most striking, however, is the tendency to conflate larger and smaller forms and a resultant dialectic between accessibility and esotericism. Although Schumann appeared to dismiss the *Blumenstück* (and the *Arabeske* as well) in a letter of 15 August 1839 as a work 'for ladies', it unfolds as a rhapsodic variation form on two ideas of which the first gradually yields primacy to the second. On the surface a kaleidoscopic array of miniatures, the *Humoreske* is in fact articulated into a series of four or five larger movements, the whole unified tonally by the pairing of G minor and B♭ (a dualism familiar from *Kreisleriana*) and thematically by a web of recurrent melodies. Conversely, the sequence of movements in *Faschingsschwank aus Wien* suggests the pattern of a sonata, but on reflection the 'higher' form emerges as a cycle of character-pieces in disguise. Schumann's quotation of the *Marseillaise* in the first movement is only the most obvious sign of his attempt to strike a popular (even political) tone.

8. THE BATTLE FOR CLARA, 1839–40. Schumann's return to Leipzig on 14 April 1839 coincided with disturbing news from Clara. Writing from Paris, she informed him of Wieck's plan to disinherit her and confiscate her earnings unless she agreed to break off relations with Schumann. His scepticism of Wieck's subsequent consent to their union, contingent upon Schumann's ability to earn 2000 thalers per annum, proved well founded, for by the end of May Wieck had renewed some of his earlier demands, insisting further that the couple were not to live in Saxony during his lifetime. As a defensive measure Schumann drafted a petition, dated 8 June, to the court of appeal in Leipzig, requesting that body either to insist upon Wieck's paternal consent or to grant permission for the plaintiffs to marry. Having sent the document to Paris for Clara's signature, he vowed to hold her 'aloft like a trophy won in the fiercest of battles'.

Schumann's dealings with the composer Herrmann Hirschbach, author of several articles on Beethoven's late string quartets for the *Neue Zeitschrift*, may have had a bearing on his turning to quartet composition at this time. In a letter of 13 June to Clara, he claimed to have begun two such works, both of them 'just as good as Haydn's'. Brief sketches for quartet movements in D and E♭ survive.

After failing to reach an agreement with Wieck in late June, and acting on the counsel of the lawyer Wilhelm Einert, Schumann submitted his petition to the Leipzig court on 16 July. On 19 August he and Clara met for the first time for nearly a year in the Leipzig suburb of Altenburg and later went to Zwickau, where they celebrated their reunion with extended sessions of four-hand piano playing. Back in Leipzig by the end of the month, they met (31 August) Archdeacon R.R. Fischer, the court-appointed mediator in their lawsuit, but were dismayed to find that Wieck, claiming urgent business in Dresden, had cancelled the appointment at the last moment. A private meeting between Wieck and Schumann on 24 September filled the latter with 'gloomy forebodings', and indeed, within a week Wieck attempted to



*3. Robert Schumann: lithograph by Gustav-Heinrich-Gottlob Feckert after Adolph Menzel*

postpone the court hearing set for 2 October, on the incredible grounds that the meeting with Fischer had not taken place. When Wieck failed to appear at the hearing (this time without even proffering an excuse), the court set a new date for 18 December.

The lull in the legal proceedings afforded Schumann time to give thought to composition after a lengthy hiatus. While he wrote to Clara (10 October) that he had begun about 50 new works, the only tangible result of his efforts was the G minor *Fughette* later issued as the last item of the *Klavierstücke* op.32. The *Drei Romanzen* op.28, drafted by 11 December, constitute a more substantial project. Schumann's fondness for this set, the last in a rich series of keyboard works reaching back almost a decade, was perhaps rooted in its special relationship to Clara. The second of her own three *Romances* (completed in early 1839) features a variety of duet textures that Schumann emulated in the F♯ major *Romanze* (no.2) of his cycle.

In the meantime, Wieck had written an 11-page 'Declaration' in which drunkenness was only one of a litany of charges levelled at Schumann. While Wieck's erratic behaviour at the hearing on 18 December damaged his credibility, the court acknowledged in its decision (delivered 4 January 1840) that his allegation regarding 'the plaintiff's tendency to drink' might have some bearing on the case. Within days Wieck was circulating his declaration among concert managers and critics, and on 13 January he formally contested the court's decision in a *Deduktionsschrift* submitted at the end of the month. Threatening to sue Wieck for slander, Schumann responded on 13 February with a written refutation. By now a master of postponement, Wieck managed to stretch from six weeks to six months the period granted him to prove that Schumann over-indulged in drink.

Although confident he would ultimately prevail, Schumann sought to strengthen his hand against Wieck by inquiring, through his friend Gustav Keferstein, about the possibility of obtaining the doctorate at the University of Jena. In early February he offered to demonstrate his scholarly aptitude by undertaking a long essay on the significance of music in Shakespearean drama, an exercise that proved unnecessary. After sending the university officials a *curriculum vitae*, representative articles from the *Neue Zeitschrift* and testimonials to his musical skills, he received the doctoral diploma from Jena on 28 February 1840.

Earlier in the same month, Schumann noted his work on 'a rich harvest of songs'. Indeed, by January 1841 he had completed about 125 lieder, well over half his output in the genre. What he called his *Liederjahr* ('Year of Song') officially began on 1 February 1840 with a setting of the *Schlusslied des Narren* (op.127 no.5) from Shakespeare's *Twelfth Night*. 'How blissful it is to compose for the voice!', he wrote to Clara late in February, by which time he had completed, among other things, the Heine *Liederkreis* op.24, a setting of Heine's ballad *Belsatzar* (op.57), other lieder on Heine texts and settings of Goethe, Byron and Mosen as well. The latter, together with lieder on verses by Rückert and Burns, became the basis for the 'wedding present' that he finished in early April and published later that year as *Myrthen* op.25. A letter to Kistner of 18 February indicates that he was also contemplating an opera. No later than March he settled on Hoffmann's *Doge und Dogaressa*, a tale whose 'nobility and naturalness' attracted him, but in May his collaboration with the librettist Julius Becker failed.

The slackening of Schumann's productivity in early spring was due in part to his cultivation of a professional bond with Liszt, whom he heard in Dresden on 16 March and then accompanied to Leipzig. A mild depressive phase in the first part of April gave way to brighter spirits when Schumann departed, with Clara, for Berlin (home of her mother Marianne Bargiel, Wieck's first wife and an ally in the suit against him). Having returned to Leipzig on 1 May, Schumann again immersed himself in vocal composition. Within three weeks he produced his 'most profoundly Romantic' work to date, a *Liederkreis* to texts by Eichendorff selected largely by Clara (op.39; when Schumann reissued the cycle in 1850, he replaced the opening song, *Der frohe Wandersmann*, with the brooding *In der Fremde*). This was followed by 20 *Lieder und Gesänge* on verses from Heine's *Lyrisches Intermezzo*; completed on 1 June, the cycle was subsequently shortened by four songs and issued in 1844 as *Dichterliebe* op.48.

On 1 June Schumann also charged Wieck with defamation of character in a 'Denunciation' filed with the upper court in Dresden; it is not clear whether Wieck actually served his 18-day prison sentence for this offence. In his 'Declaration' of 7 July, Wieck conceded his inability to corroborate the charge of drunkenness against Schumann. Certain of victory, Schumann and Clara began their search for an apartment the following day, and before a week had elapsed Schumann was again immersed in the composition of lieder. By the end of the month he had completed a setting of Chamisso's lyric cycle *Frauenliebe und -leben* op.42, *Drei Gesänge* op.31 on lyrics by the same poet, *Fünf Lieder* op.40 on texts by Hans Christian Andersen and a popular Greek verse (all translated by Chamisso), and two ensemble settings of poems by Geibel (op.29 nos.1 and 2). Although he started a cycle on texts by Robert Reinick (*Sechs Gedichte* op.36) late in July, it was not finished until 22 or 23 August.

This surge of creativity came to a temporary halt after a setting of Geibel's *Der Hidalgo* (op.30 no.3) on 1 August. On the same day, the Leipzig court made public its 'Erkenntniss' of 18 July, the document granting legal permission for Schumann and Clara to marry. Wieck's failure to contest the decision during the ten-day period allotted him by law was taken as a *de facto* admission of defeat, so that on 11 August, a year after the initiation of the suit, Schumann could write with relief in the *Haushaltbuch*: 'happiest of days – end of the struggle'. With the posting of the banns on 16 and 30 August, the way was clear for the wedding to take place.

Although Schumann completed a few songs during the month of August, he devoted most of his energies to preparations for the forthcoming marriage ceremony. Meanwhile Clara had departed for a concert tour to Jena, Gotha, Erfurt and Weimar. Schumann paid her an unexpected visit in Weimar on 5 September, from which date they were 'together for evermore', as he noted in his diary. Finally, on 12 September, they were married in the village church at Schönefeld, a suburb of Leipzig. The simple ceremony was conducted by Pastor C.A. Wildenhahn, an old friend from Schumann's Zwickau days.

Among the gifts Clara received from Schumann on 13 September, her 21st birthday, was a little book with 'a very intimate meaning'. Maintained with varying degrees of regularity for nearly four years, and an invaluable

source of information on the early phase of the couple's life together, the *Ehetagebuch* (marriage diary) was to consist of weekly entries alternately written by Schumann and Clara. As a rule, Clara kept up her side of the exchange better than her husband, with entries richer in detail and more pointed in their assessments than his.

To judge from the diary, they rapidly settled into Biedermeier cosiness. A period of joint study in late September devoted to Bach's fugues was followed in October by a continuation of Schumann's investigation of the role of music in Shakespeare's plays and by reading aloud from Jean Paul (an activity for which Clara showed little enthusiasm). Disagreements over the management of Clara's career emerged as a source of tension that was to resurface in the years ahead. Though plans for a tour of Russia were put off because of a volatile political situation and an unwillingness to compete with Liszt, Clara made renewed requests in October and November for Schumann to accompany her on projected tours to Belgium, the Netherlands and Denmark. Wieck's demand that Clara pay 60 thalers to have her piano removed from his house was a further cause of consternation in November.

While Schumann understandably composed little in the weeks after his wedding, he resumed creative work in early October with a set of three vocal duets (op.43) and the unusually scored *Zigeunerleben* (op.29 no.3, for vocal quartet, piano and optional triangle and tambourine). Between 13 and 17 October he even tried his hand at a symphony, a venture, as he put it, 'where not every first step is successful'. Regardless of whether this attempt can be linked with sketches in the Bonn Universitätsbibliothek for a symphonic movement in C minor, it was hardly a success, and Schumann soon returned to vocal composition with settings of texts by Eichendorff (op.45 no.2) and J.G. Seidl (op.53 no.1). His technically irreproachable if aesthetically undistinguished setting of Nikolaus Becker's patriotic poem 'Rheinlied' (*Der deutsche Rhein* WOO1, for solo voice, chorus and piano) was immediately successful after its publication in November. Late in the same month he turned to the poetry of Kerner for the first time in over a decade and completed 14 settings by late December. The bulk of these were assembled as *Zwölf Gedichte von Justinus Kerner* op.35, a cycle that is among the most impressive, if underrated, achievements of the *Liederjahr*.

Clara also made significant contributions to the song literature at this time. Impressed by her settings of poems by Burns (*Am Strande*) and Heine (*Ich stand in dunkeln Träumen* and *Es fiel ein Reif*), which she presented to him as Christmas gifts, Schumann suggested that they collaborate on a volume of lieder. The plan was realized the following year with *Zwölf Gedichte aus F. Rückerts Liebesfrühling* (published as Schumann's op.37 and Clara's op.12). The couple's 1840 Christmas season was further brightened by Clara's announcement of her pregnancy.

9. The aesthetics of the 'Liederjahr', 1840–41. Schumann's nearly exclusive concentration on vocal composition in 1840 can be traced to a confluence of pragmatic, personal and artistic factors. His turn to what was probably the most marketable of musical genres and the concomitant search for a more easily understandable style no doubt reflected his desire to attain the financial stability Wieck accused him of lacking. In addition, the lieder of 1840, like many of the earlier piano pieces, were closely interwoven with his feelings for Clara. 'Much of you is embedded in my Eichendorff *Liederkreis*', he wrote to her in May, and the same could justly be said of *Myrthen*, *Frauenliebe und -leben*, and the Kerner cycle op.35. Finally, in the lied Schumann would have found an ideal means of fulfilling his longstanding quest for a synthesis of music and poetry. While he claimed (in a letter of June 1839 to Hirschbach) never to have considered song composition as 'great art', his own achievements in the genre may be seen as responses to an imperative articulated repeatedly in his critical writings: the perfecting of imperfect tendencies in contemporary art.

It is possible to reconstruct from these writings the composer's aesthetic of song, which commanded his critical attention from 1836. In Schumann's view, the ideal lied must mediate between artlessness and art, simplicity and pretension. Construed as more than a singable melody supported by a decorative accompaniment, the lied unites voice and piano as equal partners in a shared discourse. Schumann's further conviction that a great poem is a necessary condition for a great song may help to account for the relatively limited role he ascribed to Schubert, who was not always a discriminating judge of verse, in the development of the genre. Although Schumann located the song composer's central mission in the preservation of the poem's 'delicate life', this aim was to be fulfilled less through an act of translation than through a subtle recreation of the poem's essence. The composer endeavours 'to produce a resonant echo of the poem and its smallest features by means of a refined musical content', he wrote, and hence becomes a poet.

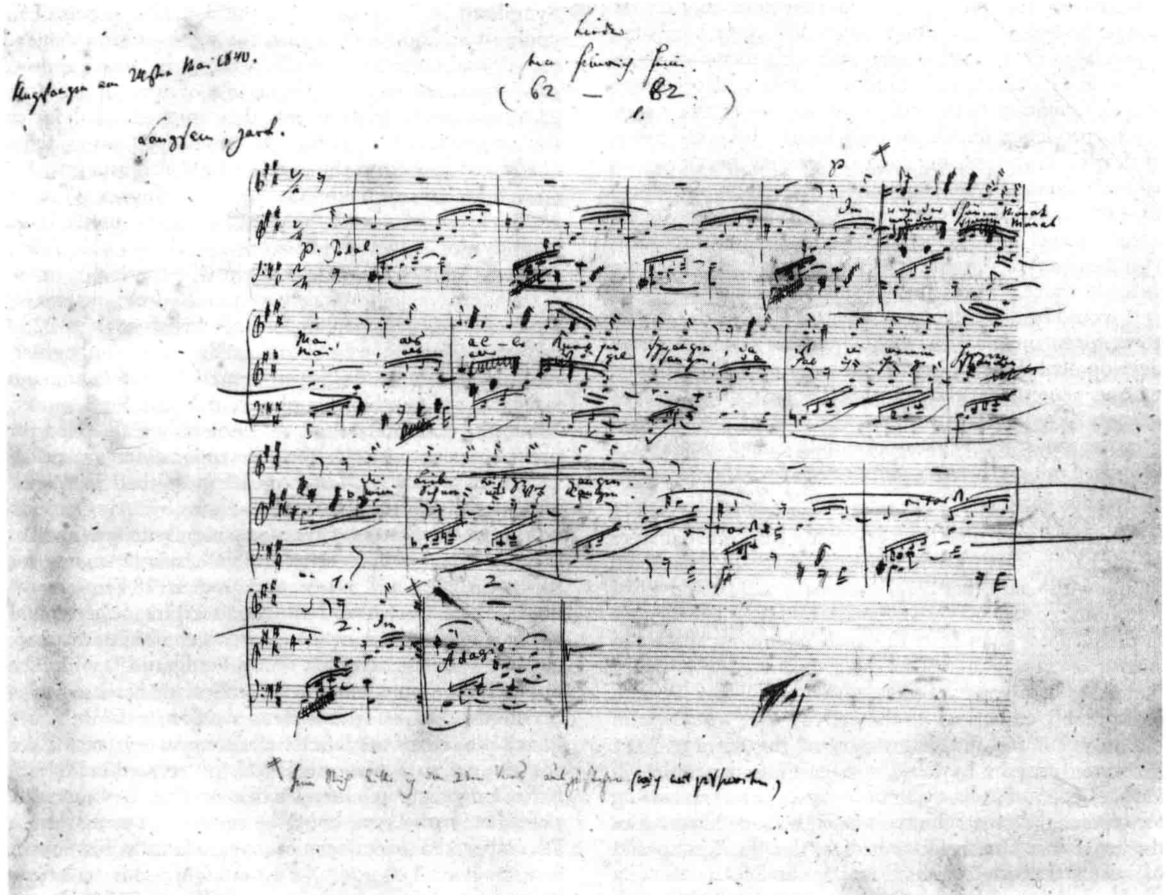
The songs of the *Liederjahr* more than meet these standards. Schumann struck a balance between apparent naivety and refinement at all levels, perhaps most obviously as regards melody, but no less notably in the realm of form. While modified strophic or tripartite designs prevail in his settings, his concern for continuity often led him to leave the earlier strophes harmonically open so that closure is reserved for the final moments, as in *Morgens steh' ich auf* (*Liederkreis* op.24 no.1). In *Der Nussbaum* (*Myrthen* op.25 no.3), the interplay between a graceful but melodically attenuated vocal line and a diaphanous texture in the accompaniment produces a finely wrought dialogue. The piano postlude of *Stille Thränen* from the Kerner songs op.35, like the corresponding passages in many other songs, completes a thought only partly articulated by the voice.

Throughout his career as a lieder composer, Schumann drew on the verses of the finest poets of the late 18th and early 19th centuries, including Goethe, Eichendorff, Heine, Rückert, Andersen, Burns and Byron. While about half his chosen texts can be classified as lyric in the strict sense of the term, the remainder divide almost evenly into narrative and dramatic types. The topical range is equally broad, encompassing love in all its nuances, patriotism, wandering, death, isolation and even madness. In some of the collections, folk-and drinking-songs appear side by side with lullabies, visions and depictions of festive scenes. While he was particularly fascinated with the contrast between innocence and sensuality in many of Heine's lyrics, Schumann has been charged with insensitivity to the poet's characteristic irony. But although he undoubtedly smoothed over Heine's mordant wit on occasion, he

demonstrated a keen sense for parody and for the destruction of illusion in his settings of *Lieb' Liebchen* (*Liederkreis* op.24), *Ich grolle nicht* (*Dichterliebe* op.48), and *Die beiden Grenadiere* (op.49 no.1), to cite just a few examples.

Nowhere is Schumann's tendency to cast himself in the role of poet more apparent than in his fondness for the song cycle, a genre he cultivated more assiduously than any other major composer of the 19th century. In a review of Carl Loewe's *Esther* op.52 (a cycle in 'Balladenform'), he observed that narrative continuity, large-scale tonal planning and motivic recurrence might contribute to a cycle's coherence, though the presence of all three elements was not prescribed as a condition of cyclic integrity. Several of Schumann's own works draw on poetic cycles that either provide a chronological narrative (*Frauenliebe und -leben*) or describe a series of affective states (the Heine *Liederkreis*). In other cases Schumann acts as co-creator of the text, either by making careful selections from a widely ranging poetic collection (such as Heine's *Lyrisches Intermezzo*, the textual basis for *Dichterliebe*), or by arranging poems from disparate sources into a meaningful pattern (the Eichendorff *Liederkreis* op.39). Tonal and motivic relationships are also coordinated with textual factors. The motion from D to F over the course of the Reinick *Sechs Gedichte*, for instance, reinforces a thematic shift in the poems from reality to dream world. Motivic recall and transformation are deftly aligned with poetic content in the Eichendorff *Liederkreis* (second version), where a compact but expressive figure first introduced in the accompaniment of the opening song (*In der Fremde*) becomes an emblem for yearning, removal in time and space, and finally for an ecstatic union with nature. The restatement of entire melodies over broad expanses, often a function of the piano part, may call up reveries of bygone days (*Frauenliebe und -leben*) or add a consoling touch to texts that would have otherwise ended on a bitter note (*Dichterliebe*, Kerner cycle). In all of these cases, the technique of melodic recurrence underlines the power of memory itself, the theme through which Schumann confirms his role as musical poet.

10. THE 'SYSTEM' OF GENRES. Viewing Schumann's output as a whole, one cannot help noticing his tendency to focus on individual genres at various points during his life: piano music (1833–9), song (1840), symphonic music (1841), chamber music (1842), oratorio (1843), contrapuntal forms (1845), dramatic music (1847–8) and church music (1852). Although there is no evidence that he made a conscious decision to pursue this course at a specific moment in his career, his orderly exploration of genres probably answered to both artistic and psychological imperatives. On the one hand, it would ensure his parity with such esteemed predecessors as Bach, Beethoven and Schubert (writing in 1842, he maintained that 'a master of the German school must know his way around all the




*4. Autograph MS of 'Im wunderschönen Monat Mai' from Schumann's 'Dichterliebe', composed 1840 (D-Bsb)*

forms and genres'); on the other, it was rooted in the same impulse to keep chaos at bay that made him an enthusiastic diarist, an avid (and systematic) reader and a sometimes obsessive keeper of lists.

To reduce Schumann's creativity to a single sweep through the musical genres, however, is to misrepresent a considerably more complex situation. By 1833 he had already attempted a similar undertaking, though its products were often incomplete (piano concerto in F, symphony in G minor), or remained at the level of preliminary planning (the *Hamlet* opera). Then at the end of his career, he re-enacted his earlier survey of the genres in the short space of two years (1850–52), his will to produce spurred on by his position as municipal music director in Düsseldorf.

The notion of a 'system' of genres for Schumann's output needs to be refined on several other counts. First, Schumann's contributions to individual genres often embodied diverse tendencies; secondly, he often pursued his interests in different genres either simultaneously or in close alternation; and lastly, his accomplishments in one area frequently affected his approach to others. While keyboard music dominated between 1833 and 1839, it is important to recognize the variety of this repertory, where essays in the larger forms give way to a concentration on the miniature. Moreover, both sub-genres, the large and the small, are conflated in such works as the C major *Fantasie* and the *Novelletten*. In 1849, Schumann's most productive year, he focussed alternately on *Hausmusik* (character-pieces for instrumental ensemble, choral part-songs, lieder) – from which he could expect handsome financial returns – and on more imposing forms involving vocal and instrumental soloists, chorus and orchestra. Just as significant as the individuality of the genres is their interdependence in Schumann's hands. Like his poetic cycles for keyboard, his song cycles may be viewed as constellations of lyric fragments. The symphonic works of 1841 make both overt and covert allusions to the earlier songs and piano pieces. In the oratorio *Das Paradies und die Peri*, he drew on his previous experience as a composer of vocal and orchestral music.
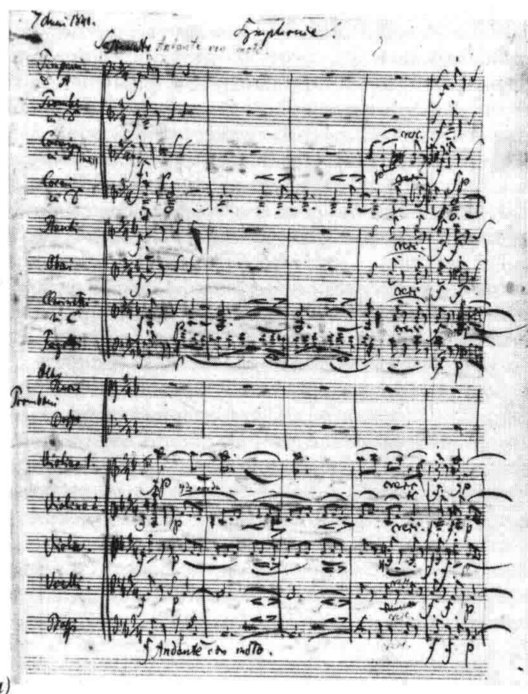
It would be difficult to say which of these is the central genre for an understanding of Schumann's compositional development. Indeed, it was often in the transformation of one genre into another that he best displayed his mastery. *Kennst du das Land*, the first of the *Wilhelm Meister* songs (op.98a), is not only a lied but also a keyboard miniature and a compressed operatic scena.

11. THE SYMPHONIC YEAR, 1841. In early January 1841 Schumann set the nine lyric poems by Rückert that were to appear in the *Liebesfrühling* song cycle, conceived jointly with Clara (her contributions, nos.2, 4 and 11 of the published set, op.37, were ready by June). The identity of the C minor symphony to which Schumann alluded in entries of 21–2 January in the *Haushaltbuch* is still a matter of controversy. This notwithstanding, he had indisputably embarked on the activity that would claim his attention for the better part of the ensuing year. Motivated in part by Clara's suggestions (beginning in January 1839) that he write for orchestra, and responding to a personal desire, Schumann quickly made headway in the genre that Czerny described as 'the grandest species of musical creation'. Within four days and nearly as many sleepless nights (23–6 January), he completed the continuity draft (melody and bass sketches, notated on two staves) of the First ('Spring') Symphony op.38, the orchestration of which was finished by late February. What Schumann described as 'symphonic fire' was not cooled when he received an induction notice from the Leipzig communal guard (his petition for exemption from service was approved early in 1842), though after scoring the symphony he suffered from mild depression. His mood had brightened by the time of the work's warmly applauded première on 31 March at the Gewandhaus, an event he counted among the most important of his artistic life. Revisions of the first movement, scherzo and finale followed in June and August. With the First Symphony, he thus established a pattern of rapid sketching, textural elaboration and revision (often in reaction to a trial performance) that he was to employ in many of his subsequent works in the larger forms.
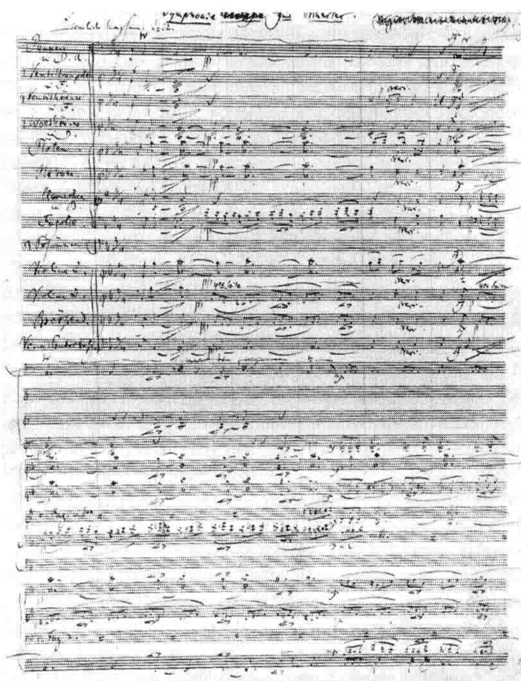
His next symphonic composition was sketched and scored in April and May. Conceived as a 'Suite' or 'Symphonette', and subjected to extensive revisions in August and again in the autumn of 1845, it was published in 1846 as Overture, Scherzo and Finale op.52. While still occupied with the first version of the finale in May 1841, he drafted a *Phantasie* in A minor for piano and orchestra, which, with the addition of a slow movement and rondo finale a little over four years later, became the Piano Concerto op.54.

'Sometimes I hear D minor strains resounding wildly from the distance', Clara wrote at the end of May in a reference to her husband's latest symphonic effort, a Symphony in D minor. While the sketching process had come to an end by mid-June, the work did not achieve provisional completion until October. In the meantime, the Schumanns were caught up in a number of activities great and small. Early in July they enjoyed a holiday in the environs of Dresden. At about the same time, Schumann looked to the plays of Calderón as a possible source for an opera libretto. By early August, Thomas Moore's *Paradise and the Peri* had come under close scrutiny for operatic treatment; working with Adolf Böttger, Schumann made substantial progress in transforming the verse fairy tale into a quasi-dramatic text by December. On 1 September, soon before her 22nd birthday, Clara gave birth to their first child, a daughter, named Marie. Late in the same month, Schumann sketched yet another symphony, this one in C minor. While the continuity draft was not fully elaborated for orchestra, the music for the scherzo was later reworked as no.13 of *Bunte Blätter* op.99 (published in 1852). Having polished the D minor Symphony by early October, he turned briefly to vocal composition with a setting of Heine's *Tragödie* for voices and orchestra (a version for soprano, tenor and piano appeared in 1847 as op.64 no.3). On 6 December both the Overture, Scherzo and Finale and the D minor Symphony were first performed, at a Gewandhaus concert under Ferdinand David. The public's less than wholehearted embracing of these works (in contrast to its enthusiastic reaction to Clara's and Liszt's playing of the latter's *Hexameron* duo) may have contributed to Schumann's decision to withhold both from immediate release. Unable at first to interest a publisher in the symphony, he revised it extensively in December 1851, issuing it two years later as his Fourth Symphony op.120.

Schumann's main compositional efforts of 1841 constitute a comprehensive exploration of the symphonic



(a)



(b)

*5. Autograph score of the opening of Schumann's Symphony in D minor: (a) 1841 version (A-Wgm); (b) 1851 version (D-Bsb)*

medium. The grandeur of the First Symphony gives way in the Overture, Scherzo and Finale to a more compact design and an elfin orchestration redolent of Weber. (To judge from the sketches for the C minor Symphony, the finished product would probably have been deliberately Classical in style.) The style of the *Phantasie* for piano and orchestra stands between the improvisatory manner that distinguished Schumann's pianism and a structural plan rooted in the principles of sonata form. Finally, Schumann's attempt to bind the movements of the D minor Symphony into a freely unfolding whole justifies his later reference to the work as a 'symphonic fantasy'.

Faced with the problem of developing lyrical material into the dynamic forms expected of every post-Beethovenian symphonist, Schumann naturally turned to Schubert as a model. But even in the First Symphony, the most derivative of his mature orchestral works, he managed to forge convincing alternatives to the strategies of his predecessors. Inspired by a 'spring poem' by Böttger, the First Symphony lies midway between absolute and programme music. Schumann's replacing of the traditional point of recapitulation in the first movement with an apotheosis-like statement of the musical motto generated from Böttger's poem is only the most obvious of the techniques through which he strikes a grand symphonic tone in a fundamentally original manner.

In his reviews of orchestral music, Schumann noted the tendency of his contemporaries to imbue their works with 'historical interest' by developing related ideas over the course of an entire work. A prime means of achieving coherence on the large scale, the technique of inter-movement thematic recall figures prominently in the works of the symphonic year, though Schumann was equally anxious to circumvent the monotony that might result from the over-use of a limited number of ideas. In the First Symphony, the concluding trombone chorale of the slow movement prefigures the main theme of the following scherzo in a gesture that provides both continuity and variety. The thematic web is even more densely woven in the Overture, Scherzo and Finale, where an idea introduced in the first movement's coda undergoes a variety of shifts in character in the subsequent movements. Although the A minor *Phantasie* owes much to the rhetoric of sonata form, its various sections, each articulated by a change in tempo and each presenting related motifs in an ever-changing light, are close to the fast–slow–fast disposition of a typical concerto. The D minor Symphony, perhaps the most radical of Schumann's works of 1841, does much the reverse in that the movements (all derived from material presented near the outset) together describe an overall pattern of exposition (slow introduction and Allegro di molto), development (Romanza and Scherzo), retransition (Largo) and recapitulation (Finale: Allegro vivace). A comment entered by Schumann into the marriage diary (March 1841) to the effect that his next symphony would be named after Clara, whom he planned to 'portray' with 'flutes, oboes and harps', has often been interpreted as a reference to the D minor Symphony, though it might just as well alude to the Overture, Scherzo and Finale. Indeed, Schumann sought to 'portray' Clara, at some level, in any number of his mature works.

12. The chamber music year, 1842–3. The first crisis of the Schumanns' married life arose in connection with a concert tour of north German cities undertaken early in 1842 and intended primarily as a showcase for Clara's pianism. Annoyed at having been snubbed by court officials in Oldenburg after Clara's concert there on 25 February, Schumann was in the depths of melancholy when he and Clara subsequently travelled to Hamburg.

Finally, on 10 March (which Clara remembered as the 'most miserable day' of their marriage up to that point), he could bear his 'undignified situation' no longer and returned alone to Leipzig while Clara went on to give concerts in Copenhagen. Schumann's depressive state was exacerbated by his intemperance, though he did busy himself with contrapuntal exercises in the weeks before his reunion with Clara on 25 April. During the same period he also pored over the string quartets of Haydn and Mozart, and after Clara's return they studied these scores at the keyboard.

Soon the 'quartet thoughts' to which Schumann had first alluded in the *Haushaltbücher* on 14 February bore fruit as the String Quartets in A minor and F (op.41 nos.1 and 2), sketched and elaborated as a pair in June and early July. A third quartet (in A, op.41 no.3) was composed 8–22 July. Not long after returning from an excursion in Bohemia (6–22 August), during which he and Clara had a memorable audience with Metternich, Schumann drafted a composition that would achieve early and lasting success, the Piano Quintet in E♭ (op.44). Having completed this work by mid-October, he spent much of November working on a companion piece, the Piano Quartet in E♭ (op.47). 'Nervous irritation' did not keep him from finishing a set of *Phantasiestücke* for piano trio (op.88) over Christmas. This impressive burst of creativity spilled into the next year with the Andante and Variations in B♭, drafted between 26 January and 7 February, and conceived for an unusual combination of instruments: two pianos, two cellos and horn (WoO10). Acting on Mendelssohn's suggestion, Schumann recast the work for two pianos, in which form it was published late in 1843 as op.46. Thus in less than a year he had completed a comprehensive survey of the instrumental chamber idiom with a series of works varied in both scope and character. Composition in the 'higher forms', where the finely etched style of the string quartets contrasts with the broader strokes of the Piano Quintet and Piano Quartet, gave way to the character-piece and variations.

As a critic, Schumann made two principal demands of the prospective composer of string quartets. First, the 'proper' quartet style should avoid 'symphonic furore' and aim rather for a conversational tone in which 'everyone has something to say'. Secondly, the composer must possess an intimate knowledge of the genre's history, but should strive to produce more than mere imitations of Haydn, Mozart and Beethoven. Both aspects of this aesthetic are aptly reflected in Schumann's own quartets, which he proudly described in a letter to Härtel of December 1847 as the best works of his earlier period. His fugal studies of March and April aided the creation of contrapuntally integrated string quartets where every member of the ensemble is accorded a crucial strand in the total discourse. Similarly, his immersion in the quartets of the Viennese Classical tradition left a definite imprint on his treatment of sonata form. Haydn's mono-motivic forms, no less than Mozart's tendency to conflate developmental and recapitulatory processes, became objects of emulation in the opening and closing movements in nearly all Schumann's quartets. Beethoven's op.131 in turn provided a model for the tonal and thematic strategies employed to achieve large-scale unity in Schumann's op.41 no.1.

It is important to remember that Schumann, like Mendelssohn, reached artistic maturity during a period in which chamber music came to occupy an intermediary position between private entertainment and public display. This dialectic comes to the fore in the tension between symphonic and more traditional chamber-like elements in Schumann's Piano Quintet and Piano Quartet. The peroration of the earlier work, for instance, occurs at the point in the finale where that movement's main theme is combined with an emphatic restatement of the first movement's motto, a gesture of epic recall that Schumann later used in his Second Symphony. (This tactic apparently failed to impress Liszt, who dismissed the Piano Quintet as too 'Leipzigerisch'.) Apart from its surface similarities with the Piano Quintet, the Piano Quartet projects an exuberant character through musical materials of a decidedly neo-classical stamp.

Both the *Phantasiestücke* and the Andante and Variations take up features already exploited in Schumann's keyboard works of the previous decade. The mosaic-like designs of the *Phantasiestücke* have parallels in the *Novelletten*, while the alternation of Florestanian ebullience and Eusebian introspection in the Andante and Variations resonates with the affective pattern of the *Davidsbündlertänze*. In addition, the mediation of esoteric and popular styles in these works prefigures an important trait of the *Hausmusik* of the late 1840s.

13. The oratorio year, 1843. Between late January and early March 1843, musical life in Leipzig was considerably enlivened by the presence of Berlioz. Schumann heard Berlioz's concerts of 4 and 23 February with great interest, and although his enthusiasm for the French composer's works had cooled in the eight years since the publication of his review of the *Symphonie fantastique*, the Offertorium from the Requiem, Berlioz relates in his *Mémoires*, prompted Schumann to exclaim: 'That beats everything!'

By this time Mendelssohn's plan to found a music conservatory in Leipzig, an idea he first broached with Schumann in November 1842, was well on the way to realization. Schumann willingly assumed his duties as instructor of composition, score reading and piano in March 1843, but by midsummer complained that very few of the school's nearly 50 students showed genuine compositional talent.

Berlioz's visit and the founding of the conservatory overlapped with the beginning of sustained work on the music for *Das Paradies und die Peri*. Descended from the union of a fallen angel and a mortal, and thereby excluded from paradise, the Peri in Moore's version of the tale (one of four long poems in *Lalla Rookh*, published in 1817) attempts to impress the guardians of the heavenly gates with the blood of a young warrior and the sighs of an expiring maiden, but only gains admission to paradise with her third offering, the tears of a repentant sinner. In a list dating from December 1840, Schumann designated the story as 'material for an opera', but when in the latter part of the next year, and working in consultation with Böttger, he began to transform his friend Flechsig's translation of Moore's verses into a libretto, the result seemed more appropriate for treatment as an oratorio. Although the text was essentially complete by January 1842, Schumann left it untouched until February 1843. Two of the oratorio's three parts were sketched and scored within two months, but then came a month-long hiatus probably occasioned by the birth of a second daughter, Elise, on 25 April, and the demands of the

'annoying journal'. By 16 June Schumann had brought the work to provisional completion, although he returned to it for polishing and revision in July and September. Rehearsals with the singers began in October, and the première (4 December) under Schumann's direction was such a success (thanks in large part to Livia Frege's singing of the Peri) that a second performance was arranged for 11 December. The public acclaim Schumann garnered as a consequence of these events may have caused Wieck to send his son-in-law a formal letter of reconciliation dated 16 December.

Writing to Carl Kossmaly on 5 May 1843, Schumann claimed to be engaged in the creation of 'a new genre for the concert hall'. The *Peri* lives up to this epithet on several counts. In the first place, the work effects a fusion of the sacred and secular realms, with the semi-human, semi-divine Peri herself providing an emblem for the 19th-century artist. Second, the deft transitions between the oratorio's individual numbers, no less than the balanced disposition of narrative, lyric and dramatic elements, ensures a previously unmatched degree of continuity on the large scale. A delicate web of melodic recurrences contributes to the same end. Finally, Schumann avoided a merely formulaic setting of the narrative portions of the text by means of what he called 'Rezitativischer Gesang', a flexibly declaimed vocal line supported by a motivically rich orchestral texture. Critics of Schumann's orchestration might be persuaded to modify their stance after considering the airily scored music for the Nile Genies (no.11) and Houris (no.18), the mellow horn choir and shimmering strings of the Part 2 finale (no.17), and the colouristic touches from the upper winds in the solo baritone's 'Jetzt sank des Abends' (no.21). The *Peri* occupies a pivotal position in Schumann's output. Soon after completing it, he wrote in the marriage diary: 'An opera will be my next work, and I'm burning to get started'. The upheavals of the following years delayed the realization of this plan, but when, in the later 1840s, Schumann did fulfil his longstanding desire to compose dramatic music, he returned to the notion of redemption, a poetic theme first represented musically in the *Peri*.

14. Russia and after, 1844. In December 1843 Schumann reluctantly agreed to embark on a concert tour of Russia with Clara. After departing on 25 January, they travelled (often under arduous conditions) to Königsberg (now Kaliningrad), Riga, Mitau (Jelgava) and Dorpat (Tartu), in February, St Petersburg (March), Moscow (April) and again to St Petersburg before returning to Leipzig on 24 May. In some respects the tour was a success. Clara's four concerts in St Petersburg and three in Moscow brought in no less than 6000 thalers, half of which counted as profit. During their first visit to St Petersburg, the Schumanns met the leading figures on the Russian musical scene, including Glinka and Anton Rubinstein, and developed a warm rapport with the art-loving aristocrat Mateusz Wielhorski, a talented cellist, and his brother Michal, an amateur composer. Writing in the marriage diary, Schumann described St Petersburg as 'the most wondrous of the world's cities'. He and Clara were similarly awestruck by the 'peculiar orientalism' of Moscow, where they made almost daily visits to the Kremlin.

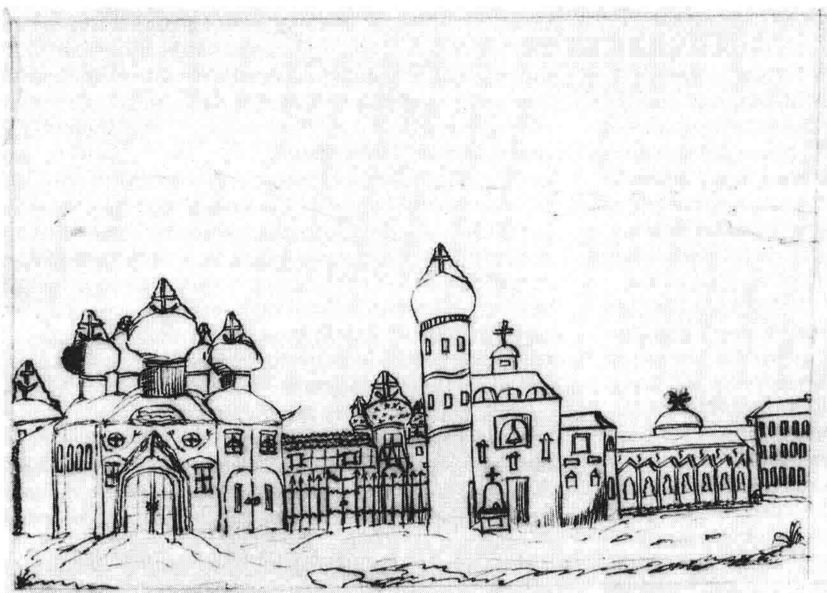
Elected an honorary member of the St Petersburg Philharmonic Society, and granted an audience with the imperial family (if only after a tiresome and humiliating series of political machinations), Clara succeeded in consolidating her reputation as an international artist. In contrast, for Schumann the artistic results of the Russian tour were decidedly meagre. Although his Piano Quintet was enthusiastically received at one of the Wielhorskis' soirées and at Clara's third St Petersburg concert, he was unable to arrange a Moscow performance of his First Symphony. Seldom able to compose while touring, Schumann considered Goethe's *Faust* for musical treatment while in Dorpat and began to sketch a scene from its second part in St Petersburg, but otherwise made little headway with the project that would occupy him for nearly a decade. In April, however, he wrote five extended poems, all but the last directly inspired by Ivan III's great bell-tower at the Kremlin. While some writers have interpreted these verses as symptomatic of deterioration in the composer's mental state, the poems can also be read as allegories for the problem of artistic creativity; their emphasis on the theme of redemption through striving also echoes Schumann's interest in Goethe's *Faust*.

However, by the end of the Russian tour Schumann was in a physically and psychologically precarious condition. In Dorpat a severe 'nervous fever' had confined him to his bed for almost a week. An eyewitness account of his behaviour in St Petersburg presents him as depressed, preoccupied and incommunicative. Attacks of dizziness that impaired his sight caused him to seek medical advice in Moscow.

Schumann's illness persisted and intensified after he and Clara returned to Leipzig in late May. At the same time, he made an effort to devote himself wholly to composing. Indeed, his discontinuation of the marriage diary and his decision, in early June, to sell the *Neue Zeitschrift* should be viewed in this light. (The journal officially passed into Brendel's hands, for 500 thalers, on 20 November.) Late in June he began to sketch a setting of the final scene of Part 2 of Goethe's *Faust* and almost concurrently set to work on an opera based on Byron's *The Corsair* (for which only the opening chorus, an orchestral interlude and sketches for an aria survive). By August, however, Schumann was complaining of 'wretched melancholy' and a generally 'dreadful state of health'. Nor did his condition improve during a brief holiday in the Harz mountains (10–18 September). A consultation on 1 October with Dr Moritz Müller, a practitioner of homeopathic medicine, did little good.

On 3 October the Schumanns travelled to Dresden, where Clara's father had recently made his home, and by the middle of the month they decided to remain there for the winter. Their ultimate decision to move to the Saxon capital was motivated by several factors. Passed over in favour of Niels Gade in his pursuit of the directorship of the Gewandhaus concerts, Schumann held out few hopes of advancing his career in Leipzig. Dresden's flourishing theatrical life, however, might afford opportunities for his operatic ambitions. Further, the many spas in the area would allow him to continue the hydrotherapeutic treatment he had tried, with some success, in late August. Having made their way back to Leipzig after a visit to their friends the Serres in Maxen, Schumann and Clara held a farewell soirée at which the Piano Quartet had its first performance, on 8 December.

Soon after the family moved to Dresden, on 13 December 1844, Schumann's mental and physical state



*6. Schumann's sketch of the Kremlin, Moscow, made during the 1844 concert tour of Russia (Robert-Schumann-Haus, Zwickau)*

reached its nadir. According to the report of Dr Carl Helbig, Schumann's physician throughout his five years in Dresden, he was suffering from acute depression, insomnia, exhaustion, auditory disturbances, bodily tremors and a wide range of phobias. Attributing the exacerbation of these symptoms to his patient's recent compositional efforts, Helbig suggested that Schumann should give up music altogether. Although this advice was not taken, it is possible that Schumann's attempt to finish the *Faust* setting on which he had worked fitfully throughout the summer and autumn had affected his health. While his entry for 23 December in the *Haushaltbücher* reads 'Faust completed, but with effort', his work on it was far from over. The second part of the final chorus ('Das Ewig-Weibliche zieht uns hinan') was not fully elaborated until April 1847, and an entirely new version followed in the space of three months. Then in May and June 1848 he added a rousing coda to the central chorus, 'Gerettet ist das edle Glied'. Nonetheless, by December 1844 Schumann had abandoned his earlier plans for a *Faust* opera. 'What would you think about treating the entire material as an oratorio?', he inquired in a letter to Eduard Krüger.

15. A NEW MANNER OF COMPOSING: DRESDEN, 1845–6. Schumann began to recover from his depression in late January 1845. Concurrently he studied counterpoint, along with Clara, who soon produced a series of preludes and fugues on themes by her husband and J.S. Bach. Schumann's own 'Fugenpassion', as he called it in the *Haushaltbücher*, resulted in the completion of the *Vier Fugen* op.72 in March, soon after the birth of their third daughter, Julie. On 7 April, the same day on which he and Clara delved into Cherubini's *Cours de contrepoint et de fugue* (1835), Schumann drafted the first of the *Sechs Fugen über den Namen: Bach* op.60 for organ. Intrigued by the pedal piano he had initially rented in order to master the fundamentals of organ technique, he composed two sets of pieces for this unusual instrument (alternatively for piano, three to four hands), between April and June: four *Skizzen* op.58 and six *Studien* (in canonic form) op.56.

After completing the *Studien*, Schumann brought his contrapuntal projects to a temporary halt. Having had no success in placing the A minor *Phantasie* for piano and orchestra with a publisher, he attempted to enhance its marketability by adding a slow movement and finale (composed in reverse order from 14 June to 16 July). The resulting concerto, destined to become one of Schumann's most popular works, received a private première on 4 December, with Clara as soloist and Ferdinand Hiller conducting the Dresden orchestra, but it was never performed in public during the composer's lifetime. While finishing the concerto in July, Schumann received an invitation to the Beethoven festival on 10–12 August in Bonn. Although he and Clara duly set out, on 31 July, his complaints of persistent dizziness and anxiety led the couple to abandon their original plans and visit Schumann's relatives in Zwickau instead. On returning home in mid-August, Schumann met regularly with Hiller, Wieck and Julius Becker regarding a projected series of orchestral concerts in Dresden, and by September he felt well enough to resume his work on the B–A–C–H fugues, all six of which were drafted by November. In the meantime he subjected the last movement of the Overture, Scherzo and Finale to extensive revision. After hearing a revised version of Wagner's *Tannhäuser* on 22 November, Schumann had a long conversation with the opera's controversial composer, whom he subsequently described as possessing 'an enormous gift of the gab . . . one can't listen to [Wagner] for long'.

A performance of Schubert's Ninth Symphony on 9 December may have fuelled the 'symphonic thoughts' Schumann noted in the *Haushaltbücher* at about this time. Soon after Christmas he had nearly finished sketching the work that was to be published as his Second Symphony in C major (op.61). Beginning in late January 1846, Schumann composed a series of choral partsongs, several on texts by Burns, that were subsequently issued in two volumes (opp.55 and 59). Soon after the birth of a son, Emil, on 8 February, he turned to the elaboration of the symphonic sketches, a process that occupied him intermittently for almost a year. His tortuously slow

progress on the symphony – indeed, the near cessation of his creative work in the spring and early summer – can be attributed to recurrent bouts of illness, the chief symptoms of which included dizziness, auditory disturbances and general malaise. 25 visits to the mineral baths on the island of Norderney did little to restore his health. The Schumanns' five-week holiday at this popular resort (15 July–21 August) was further clouded when Clara suffered a miscarriage. Only between September and October did Schumann manage to make significant headway on the orchestration of the C major Symphony. The tepid response to its first performance, on 5 November at a Gewandhaus concert under Mendelssohn's direction, may have caused him to revise the first and last movements.

In a diary entry, probably dating from the late 1840s, Schumann wrote: 'I used to compose almost all of my shorter pieces in the heat of inspiration . . . Only from the year 1845 onwards, when I started to work out everything in my head, did a completely new manner of composing begin to develop'. The stylistic corollaries to this alteration in compositional process include a refinement in Schumann's approach to the art of transition and, even more importantly, a profound rethinking of what constitutes a musical idea. To put it succinctly, the linear development of a single motif often recedes in favour of the simultaneous development of motivic combinations. Schumann laid the groundwork for the 'new manner' in the op.72 fugues and the organ fugues on B–A–C–H, where he frequently coupled his subjects with flexibly varied counter-figures rather than with strictly maintained countersubjects. The fluidity of the motivic development in these pieces justifies Schumann's view of the fugue as a genre that could aspire to the 'poetry' of the character-piece. Although the Piano Concerto does not overtly reflect his preoccupation with counterpoint, it demonstrates a concern with the issues of continuity that were just as crucial for the realization of the 'new manner'. The six-bar transition between the last two movements, to cite an obvious example, at once recalls the first movement's main theme and leads inexorably into the finale, thus uniting reminiscence and anticipation. Like the D minor Symphony of 1841, the Second Symphony coheres by virtue of a web of recurrent thematic strands. In the later work, however, the technique of motivic recall is enhanced by Schumann's employment of contrapuntal combinations. Specifically, the chorale theme introduced midway through the finale is integrated with the opening theme of the first movement, also a chorale, in the symphony's concluding passages. The displacement of the finale's initial march-like theme by a pair of interwoven chorales in essence lifts the Second Symphony from a secular to a quasi-religious plane.

16. THE MUSICAL DRAMATIST: DRESDEN, 1847–8. Between 24 November 1846 and 4 February 1847 the Schumanns toured in Vienna, Brno and Prague. After a week in Dresden they went to Berlin, where the Singakademie planned to perform *Das Paradies und die Peri* on 17 February, and remained there until late March. The Viennese leg of the tour was hardly a success. The performance of Schumann's First Symphony and Piano Concerto at the Gesellschaft der Musikfreunde on 1 January 1847 was poorly attended and coolly received; Clara's concert on 10 January was saved from the same fate only through the participation of Jenny Lind (whose artistry and personal warmth also endeared her to the Schumanns). The performance of the *Peri* in Berlin, with Schumann conducting, met with a positive response in spite of difficulties with the Singakademie directors (Eduard Grell and K.F. Rungenhagen), frustrating episodes with ill-prepared vocal soloists and technical mishaps at the performance itself. Apart from these annoyances, the tour provided Schumann with an opportunity to immerse himself in opera. A regular if not always approving member of the audience at performances of works by Donizetti, Rossini, Meyerbeer, Halévy and Flotow, he registered his 'desire to write operas' in his travel diary (15 March).

While Schumann suffered from insomnia and 'nervous weakness' during the last weeks in Berlin, his condition improved soon after his return to Dresden on 25 March. Indeed, he remained in generally good health throughout much of the ensuing year despite its tragic events. The death of Mendelssohn's sister Fanny Hensel on 14 May 1847 came as a shock; even more unsettling was the Schumanns' loss of their 16-month-old son Emil on 22 June. Their stay in Zwickau between 2 and 13 July for a festival devoted to Schumann's music proved a welcome distraction. Ferdinand Hiller's decision, in late October, to accept the post of municipal music director in Düsseldorf left open his position as conductor of the Dresden Liedertafel. Schumann's direction of this group provided the impetus for a series of compositions for male chorus, including the *Ritornelle in canonischen Weisen* (op.65), *Drei Gesänge* (op.62) and the pieces posthumously published as *Drei Freiheitsgesänge* (WoO13–15, with optional wind and brass accompaniment). As Schumann soon tired of what he called 'the eternal 6/4 chords of the male choral style' – his involvement with the Liedertafel ceased in October 1848 – he looked to a more satisfying outlet for his talents in the founding of a Verein für Chorgesang. First mentioned in the *Haushaltbücher* on 29 November 1847, the Chorverein began rehearsing on 5 January 1848, and occupied an important place in Schumann's musical life for the remainder of his stay in Dresden. In the meantime, however, he suffered another tragic loss when Mendelssohn died on 4 November 1847. Shortly after returning from the funeral ceremony in Leipzig, he made preliminary notes for a memoir. (His musical homage to his friend appeared as 'Erinnerung', no.28 of the *Album für die Jugend* op.68.) In November he also began to give composition lessons to the young Karl Ritter.

Schumann composed little in 1846, but 1847 was rich in creative activity. The orchestration of the closing scene of the second part of *Faust* was completed in April. At about the same time he prepared a four-hand piano arrangement of the Finale from op.52 and made further corrections to the Second Symphony. Clara assumed a central role in preparing a vocal score of the *Faust* setting, for which Schumann composed an alternative final chorus between May and July. In May and June he completed *Beim Abschied zu singen* for chorus and wind (op.84) and two of the songs later issued in the *Romanzen und Balladen* op.64. The 'trio thoughts' to which he referred in the *Haushaltbücher* took shape as the D minor Piano Trio (op.63), sketched between 9 and 16 June, and a companion piece in F (op.80), partially sketched in August. These works, perhaps inspired by Clara's G minor Piano Trio of the year before, were finished between September and November. Though conceived as a pair, they differ markedly in tone, the sunny quality of the

second (with its allusion to *Dein Bildnis wunderselig* op.39 no.2) providing a foil to the more sombre conceits of the first. Nonetheless, Schumann's 'new manner' is much in evidence in both works, especially in the D minor trio, whose first movement evolves less from a theme than from a contrapuntal configuration introduced at the outset.

By far the grandest of Schumann's projects for the year involved the realization of a longstanding wish to write an opera. During the past 17 years he had considered well over 40 subjects for operatic treatment (among them Shakespeare's *Hamlet* and *The Tempest*, Hoffmann's *Doge und Dogaressa*, the Till Eulenspiegel legend and K.L. Immermann's *Tristan und Isolde*). Finally, on 1 April 1847, he settled on Friedrich Hebbel's *Genoveva* (1841). Based on an old French legend, Hebbel's drama focusses on the psychological decline of the steward Golo, who ensnares the title character in a plot to compromise her honour when she spurns his advances. Within days Schumann sketched an overture, drafted a scenario and engaged Robert Reinick as librettist. Reinick may have prompted Schumann to read Ludwig Tieck's dramatization of the French tale as *Leben und Tod der heiligen Genoveva* (1799). Before long, however, the collaboration between composer and librettist foundered, in part because of Schumann's desire to take over verbatim a significant proportion of Hebbel's verses. Schumann therefore assumed responsibility for the libretto, on which




*7. Title-page of Clara Schumann's piano reduction of the opera 'Genoveva' (Leipzig: C.F. Peters, 1851): lithograph by Kretzschmer*

he worked sporadically from May to December. (He solicited Hebbel's advice in a letter of 14 May and met the poet in Dresden on 27 July; Hebbel later described Schumann as 'not merely stubborn, but downright unpleasant in his taciturnity'.) With the text nearly complete, Schumann elaborated the sketches for the overture between 17 and 26 December. He then sketched and orchestrated the four acts in turn, the entire process occupying him until August 1848.

Meanwhile the Schumann household reacted with joy and awe to a series of personal and public events. A second son, Ludwig, was born on 20 January. While at work on Act 2 of *Genoveva* in February and March, Schumann noted his 'political excitement' over the outbreak of revolution in Paris, Milan and Vienna. In May and June he amplified the central chorus ('Gerettet ist das edle Glied') of his setting of the final scene from *Faust* and directed a private performance of the entire scene on 25 June. Finding a performance venue for *Genoveva*, however, proved an immensely frustrating task. The intrigues of C.R. Reissiger, Hofkapellmeister at the court theatre, militated against a performance in Dresden; negotiations to mount the opera in Frankfurt, Berlin and Weimar failed to produce immediate results and the première eventually took place in Leipzig in 1850.

On 29 July 1848 Schumann read Byron's *Manfred* in the translation of K.A. Suckow. Within about a week, and immediately after finishing *Genoveva*, he began to prepare the text for his next dramatic work, an idiosyncratic treatment of Byron's play in which spoken dialogue alternates with 15 brief movements cast as vocal solos and ensembles, instrumental interludes, choruses and melodramas. But before realizing this plan, he prepared a four-hand piano arrangement of the Second Symphony with Clara's help and, on 1 September, Marie's seventh birthday, presented his eldest daughter with an album (*Stückchen für's Clavier*) comprising eight little piano pieces, seven of them original compositions and one an arrangement of 'Vedrai, carino' from Mozart's *Don Giovanni*. Soon thereafter he amplified this album with arrangements of well-known melodies by Bach, Handel, Beethoven and Schubert, and a diminutive cipher piece called 'Rebus' (the melodic line yields the adage: '[L]ass das Fade, fass das Ächte', i.e. 'ignore what is merely fashionable, seize that which is genuine'). Most of Schumann's original contributions to the album (though not 'Rebus') found a place within the 40 numbers of the *Album für die Jugend* op.68. Drafted in September and early October, and originally intended to include a sampling of pieces from the classical repertory and maxims for fledgling musicians, the *Album* became one of Schumann's bestselling publications. By September he had also completed a *Lehrbuch der Fugenkomposition* consisting of excerpts from the treatises of Marpurg and Cherubini amplified with his own glosses. In mid-October he returned to *Manfred*, sketching and scoring its imposing overture by the end of the month and completing the music for the body of the drama by 23 November. This 'dramatic poem' would have to wait until June 1852 for its stage première, in Weimar under Liszt.

Schumann's efforts to raise music to the level of literary culture reached a highpoint in the dramatic music of his Dresden years, a repertory that has not fared particularly well with either performers or critics. While the 'just assessment' that Schumann hoped for may still be elusive, it should be possible to approach that goal by taking into account his outlook on dramatic music in general and his aesthetic of opera in particular. Reviews written between 1837 and 1842, the brief notices in the *Theaterbüchlein* (1847–50) and remarks in Schumann's correspondence indicate that five aspects of this aesthetic can be isolated: the necessity for operatic music and texts to aspire to an elevated tone; a notion of 'melody' in which eloquence counts for more than mere tunefulness; an insistence on technical correctness; the conviction that operatic subject matter should be drawn from world literature; and a concern for fidelity to the poetic source. Schumann's prescriptions for a specifically 'literary' opera apply not only to *Genoveva* but also to *Manfred* and to his major achievement in this area, the *Scenen aus Goethes Faust* (WoO3). The affinity among these three works is further confirmed by their varied but related musical embodiments of the theme of redemption.

Caught in the crossfire between Wagner's detractors and supporters, *Genoveva* is neither a number opera nor an incipient music drama, but rather a scene opera, its distinctive stylistic profile deeply implicated in the spoken dramas upon which its text is based. Hence Schumann's frequent recourse to the declamatory mode of *Rezitativischer Gesang* (for instance, in the sorceress Margaretha's dream narrative at the beginning of Act 3) represents a response to non-rhyming verse forms that tend towards prose. The music for *Genoveva* likewise reflects the dramaturgy of the *Trauerspiel* or play of mourning, the genre from which Hebbel's and Tieck's plays derive their sustenance. Just as the *Trauerspiel* draws on allegorical imagery, so Schumann's *Genoveva* features an emblematic code whose chief elements include a repository of motifs, gestures and timbral effects associated with the opera's villains, Margaretha and Golo. If the music for Genoveva is characterized less by a family of recurrent motifs than by a sumptuous lyric tone, it is because she is the agent through whom the play of mourning is transformed into a hagiographic drama of redemption. Nowhere is this process of transcendence more palpable than in the heroine's great lament and prayer that occurs in the first part of Act 4.

Schumann's realization of the ideals of literary opera took a radical form in *Manfred*, the text of which retains, almost without alteration, 975 of the 1336 verses in Suckow's translation. In keeping with his desire to place this text in the sharpest relief, Schumann relied extensively on melodrama, the conjunction of unadorned (though sometimes rhythmed) speech and illustrative instrumental music. The music accompanying Manfred's encounter with the spirit of his beloved Astarte is the most exquisitely orchestrated passage in a score notable for its sonic effects. The title character of Byron's play is a brooding misanthrope who forsakes interpersonal exchange for distracted introspection and engagement with the present for absorption in a past he would sooner forget. These elements of the anti-hero's dilemma are powerfully projected in Schumann's music. The densely argued overture not only testifies to the continued impact of the composer's 'new manner' but also serves as an emblem for Manfred's solipsism, especially when the motivic fabric comes undone in the coda. Moreover, the tissue of reminiscences in the music for the drama reflects the dialectic between memory and forgetfulness in Byron's play. Although Schumann has been criticized for granting

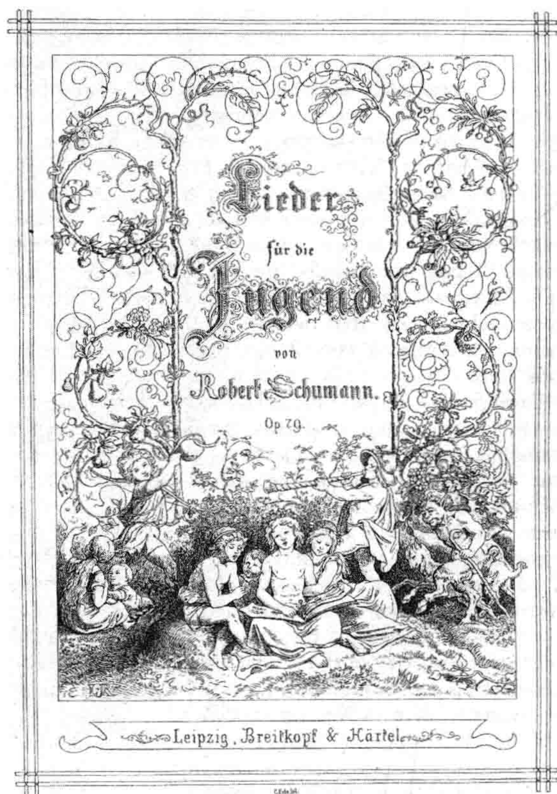
Manfred redemption to the strains of a jubilant setting of the 'Et lux perpetua' from the Requiem Mass, he remained fundamentally true to the tragic tone of his poetic source. Like Goethe's Faust, Schumann's Manfred is redeemed not in this life but in the next.

Writing after its first public performance in 1849, Brendel characterized Schumann's music for the closing scene of *Faust* as the harbinger of 'the church music of the future'. In fact the scene that Schumann called 'Faust's Verklärung' (no.7 of the *Scenen aus Goethes Faust*) is most remarkable for its fusion of sacred and secular styles on a grander scale than in any music since the finale of Beethoven's Ninth Symphony. A corollary to the poetic theme of ascent to divine knowledge, the gradual intensification of texture, timbre and tone over the course of the scene's seven movements is undeniably dramatic. The mediation of declamatory writing and melting lyricism in Dr Marianus's 'Hier ist die Aussicht frei' similarly suggests an operatic style. In contrast, the spirit of church music prevails in the passages for the Blessed Boys and in the *stile antico* opening of the final Chorus mysticus. Theatrical and sacred styles come together in Schumann's settings of 'Das Ewig-Weibliche zieht uns hinan', both versions of which culminate in an impressive display of contrapuntal skill.

**17. Unbounded creativity: Dresden, 1848–50.** In a letter to Hiller (10 April 1849), Schumann juxtaposed the surge in his productivity with the upheavals wrought by the mid-century revolutions: 'For some time now I've been very busy – it's been my most fruitful year – it seemed as if the outer storms compelled people to turn inward'. Indeed, in 1849 alone Schumann completed nearly 40 works, many of them sizable. Nor was this creative outburst without its financial rewards; Schumann's annual income from composing increased from 314 thalers in 1848 to 1275 thalers in 1849. He further supplemented his earnings, beginning in November 1848, by giving private instruction to Heinrich Richter. The productive phase reaching into the early part of 1850 also proved to be a period of physical and psychological well-being.

While Schumann had concentrated on dramatic music for much of 1848, his focus shifted towards the end of the year. In November and December, just after finishing the music for *Manfred*, he drafted the *Adventlied* op.71, for soprano, chorus and orchestra. While completing this work, he began a set of pieces for piano four hands, *Bilder aus Osten* op.66, presenting it some weeks later to Clara as a Christmas gift. The *Waldscenen* op.82 followed between 24 December and 6 January 1849, though he continued to polish this cycle of nine keyboard miniatures until September 1850. In February 1849 he turned to the composition of chamber music (*Fantasiestücke* for clarinet and piano, op.73; Adagio and Allegro for horn and piano, op.70) and by early March had fashioned a latterday response to the Baroque concerto grosso in the *Concertstück* op.86 for four horns and orchestra. Later that month he completed several works conceived for the participants in his Chorverein (which by then had grown to include between 60 and 70 members) – most of them later issued as *Romanzen und Balladen* for mixed chorus (opp.67, 75, 145, 146) – and the *Spanisches Liederspiel* op.74. Two other projects were undertaken at this time: a series of *Romanzen* for women's voices (opp.69 and 91, completed in May) and the song cycle *Spanische Liebeslieder* (op.138, completed in November). In April he wrote the *Fünf Stücke im Volkston* op.102, for cello and piano, and set to work on the *Lieder-Album für die Jugend* op.79 (fig.8), a pendant to the similarly titled collection of keyboard pieces of the previous year.

The rhythm of the Schumanns' lives was disrupted, on 3 May, when fighting broke out in Dresden after the king of Saxony dissolved the Landtag. Two days later a republican security brigade attempted to draft Schumann into its ranks but he, Clara, and their eldest daughter, Marie, fled through the back gate of their home to the nearby railway station. They arrived in Mügeln by midday and proceeded to Dohna and finally to the Serre estate in Maxen. Travelling part of the way alone and on foot, Clara (who was pregnant) returned to Dresden on 7 May to fetch the rest of the children (Elise, Julie and Ludwig), who had been left with a maid. The royalists recaptured the city on 9 May, and the next day Schumann and Clara ventured back into Dresden to collect some of their belongings. Offended by the anti-republicanism of the aristocrats camped at the Serres' home, they decided to continue their temporary exile in Bad Kreischa, where they lived in 'cosy stillness' until 12 June. Schumann closely followed the news of the revolution, spent many afternoons on long hikes with his children and continued composing with remarkable fluency, apparently unruffled by the outer tumult. During his month in Kreischa he completed a number of new works (lieder for three women's voices, op.114 nos.1 and 3; *Fünf Gesänge* for male chorus, op.137; the first version, with optimal organ, of *Verzweifle nicht im Schmerzenstal* op.93; two of the




*8. Title-page of the first edition of Schumann's 'Lieder für die Jugend' (Leipzig: Breitkopf & Härtel, 1849): lithograph by C. Hahn*

Mignon songs later issued in *Lieder und Gesänge aus Wilhelm Meister* op.98a; and the *Minnespiel* op.101), added piano accompaniments to the *Romanzen* for women's voices begun in March, and made further progress on the *Lieder-Album für die Jugend*.

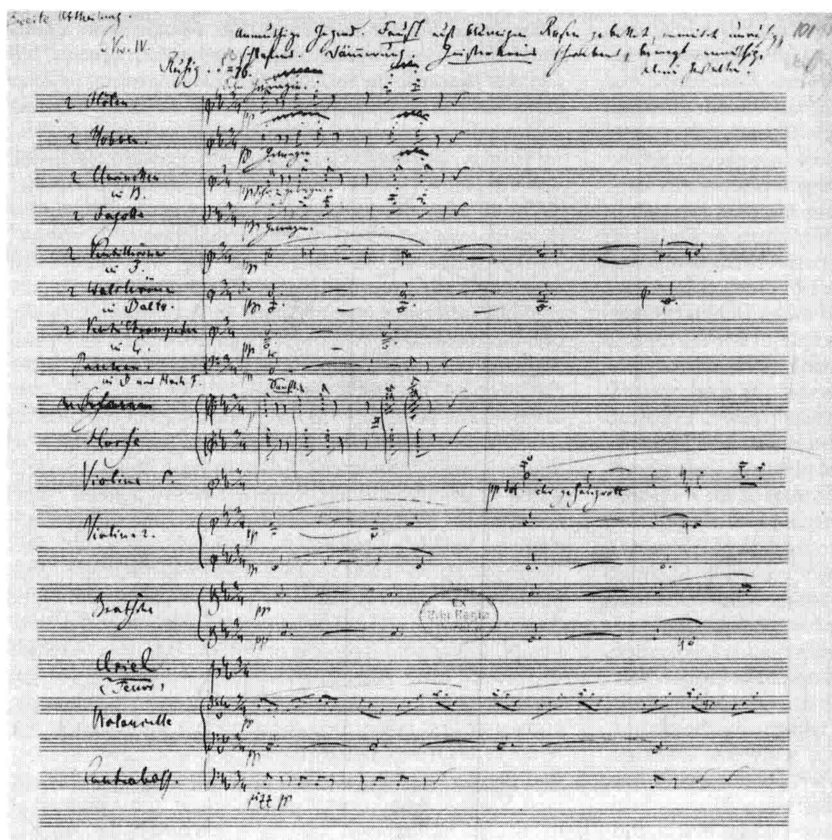
If the lighthearted tone of many of these pieces seems strangely at odds with the shocking world events surrounding their composition, the four marches for piano, op.76, completed between 12 and 15 June in Dresden, are decidedly 'republican in spirit', to quote the composer himself. Writing to Brendel on 17 June, Schumann expressed his conviction that it had fallen to him 'to tell, in music, of the motivating sorrows and joys of the times'. While a joyful quality prevails in the keyboard marches, Schumann's settings of all but one of the interpolated lyrics in Goethe's *Wilhelm Meisters Lehrjahre*, a project that occupied him until 7 July, embody a range of darker moods. His fascination with Goethe persisted throughout the summer, resulting in the composition of the *Requiem für Mignon* op.98b (on a text from book 8 of *Wilhelm Meister*, sketched 2–3 July and orchestrated by September) and of nos.1–4 of the *Faust* scenes, sketched and scored between 13 July and 20 August. (Another son, Ferdinand, was born on 16 July.) The music for the final scene of *Faust* received a triple première on 29 August in Dresden (with Schumann conducting), Weimar and Leipzig, where the work was given in connection with celebrations marking the centenary of Goethe's birth. By the end of the year, Schumann had completed a diverse array of vocal and instrumental works: *Vier Duette* op.78 for soprano and tenor (August–September); Introduction and Allegro appassionato op.92 for piano and orchestra and *12 vierhändige Clavierstücke* op.85 (both composed in September); *Vier doppelchörige Gesänge* op.141 (October); *Nachtlied* op.108 for chorus and orchestra (November); and three of Byron's *Hebrew Melodies*, op.95, *Schön Hedwig*, for speaker and piano, op.106, and *Drei Romanzen* for oboe and piano, op.94 (all in December). Sketched in December 1849 and January 1850, the *Neujahrslied* op.144 was orchestrated by the following October.

For some time Schumann had been hoping to obtain a salaried post. In July 1849 he expressed an interest in the recently vacated directorship of the Gewandhaus concerts. At about the same time he even allowed inquiries to be made on his behalf regarding Wagner's recently vacated post at the court theatre. Then in mid-November he received a letter from Hiller, who had just accepted an offer from Cologne, inviting him to assume the position of municipal music director in Düsseldorf. Schumann responded on 19 November, requesting further details of the position and informing his friend that he would not, in any event, be able to assume the post before the Leipzig première of *Genoveva*. When he and Clara went to Leipzig in February 1850, they were annoyed to learn that Meyerbeer's *Le prophète* would be performed instead, though Schumann took some consolation in the enthusiastic response accorded his *Concertstück* for four horns and *Genoveva* overture. In March he and Clara gave more concerts in Bremen and, with Jenny Lind, in Hamburg. Returning to Dresden after a brief visit to Clara's relatives in Berlin, Schumann officially accepted the Düsseldorf directorship on 31 March. He resumed his compositional activities in late March and early April with the *Drei Gesänge* op.83 and *Aufträge* op.77 no.5. After preparing for publication the *Musikalische Haus- und Lebensregeln* (the 'instructive appendix' to the *Album für die Jugend*), he brought the *Faust* project to near completion with settings of the scenes of Faust's blinding and death (nos.5 and 6 of the finished set), both drafted by 10 May. The *Sechs Gesänge* op.89 on texts by 'Wilfried von der Neun' (F.W.T. Schöpff) followed within a week.

On 18 May the Schumanns again went to Leipzig for the long-awaited rehearsals and production of *Genoveva*. The première on 25 June, under the direction of the composer, went smoothly until the tenor taking the part of Golo suffered a memory lapse in Act 3 and threw the cast into confusion. Although the performances of 28 and 30 June were more assured, Schumann did not achieve the triumph he had hoped for. However, he did not discount the possibility of future successes in the theatre; while in Leipzig he drafted a scenario for a libretto on Shakespeare's *Romeo and Juliet*. In June he also participated in discussions regarding the newly formed Bach-Gesellschaft. Back in Dresden by 10 July, he turned once more to vocal composition, completing the *Lieder und Gesänge* op.96 and another half-dozen songs (later published in opp.77, 125 and 127) by the beginning of August. This second *Liederjahr* ended with *Sechs Gedichte von N. Lenau und Requiem* op.90, the last item of which was added on 5 August under the mistaken impression that the poet Lenau had died. On 25 August, when the cycle was first performed for a private gathering at the home of his friend Eduard Bendemann, Schumann learnt that the poet had in fact died on 22 August in an asylum near Vienna. At a farewell dinner given in his honour at the Brühlsche Terrasse, Schumann behaved badly, harshly criticizing a performance of his choral partsongs and rudely announcing that the wine, a gift from Bendemann, was not to his liking. He and his family departed for Düsseldorf on 1 September.

The music of this highly productive period of Schumann's career embraces almost the entire spectrum of musical genres, ranging from unassuming *Hausmusik* to 'literary' opera, from simple training pieces to elaborate concertante works. To these canonical types Schumann added a number of arguably new genres, including the choral and declamation ballad, the dramatic song cycle and the 'spiritual poem' for chorus and orchestra. It would be a mistake to search for a single, dominant trend in all this variety. On the contrary, the interpenetration of esoteric and accessible styles in the music of Schumann's 'most fruitful year' complements the dialectic between inner and outer realms articulated in his letter to Hiller of 10 April 1849. Moreover, the alternation and overlapping of phases devoted to music for 'Kenner' on the one hand and 'Liebhaber' on the other established a creative rhythm driven in part by commercial exigencies.

Much of the music of Schumann's later Dresden years reflects the composer's engagement with a Biedermeier culture characterized in equal measure by conviviality and educational impulses. The convivial side manifests itself most clearly in the folkish melodies, straightforward but elegant harmonies and syllabic settings typical of the choral partsongs. Similarly, the euphonious parallel 3rds and 6ths of the vocal chamber music and the ensembles in the Liederspiel (a nearly moribund genre that Schumann essentially brought to life) convert the personalized messages of lyric poetry into collective utterances. In his *Hausmusik* for keyboard, for solo voice and piano, or for



*9. Autograph MS of the beginning of the Sunrise scene from Part 2 of Schumann's 'Szenen aus Goethes Faust', composed 1844–53 (D-Bsb)*

instrumental ensemble, the educational aspect of the Biedermeier sensibility comes into prominence. Indeed, the *Album für die Jugend*, *Lieder-Album für die Jugend* and *12 vierhändige Clavierstücke* constitute the beginnings of a pedagogical project unequalled in scope since the days of J.S. Bach. At the same time, Schumann's instrumental *Hausmusik* reveals a poetic dimension that emerges in the literary inspiration for the *Bilder aus Osten* op.66 (*Makamen des Hariri*, Rückert's translation of a medieval Arabic epic), the finely woven tapestry of motivic reminiscences in the *Waldscenen* and the fluidity of phrase structure that lends an ineffable speech-quality to the cycles for solo instrument and piano.

Schumann was eager to experiment with tone colour, form and genre in much of the music of his 'most fruitful year'. Faced with the problem of striking a balance between an unusual concertante group and the full orchestra in the *Concertstück* op.86, the first large-scale concerted work to exploit the capabilities of the valve horn, Schumann deftly coordinated the characteristic gestures of the four solo horns with the functional demands of concerto form. The mellow tone of the horn also figures prominently in the Introduction and Allegro appassionato for piano and orchestra, its disposition in two thematically related but affectively contrasting sections a reflection of the mid-19th-century pianists' habit of presenting only the final two movements of three-movement concertos. The chief novelty of the *Wilhelm Meister* lieder lies in Schumann's blurring of the distinction between song cycle and opera, and in his inscription of this generic tension in the contrast between the lyricism of the Mignon songs and the largely declamatory quality of those for the Harper. Through an allusion to *Dein Bildnis wunderselig* (op.39 no.2) in the Harper's ballad, *Was hör' ich draussen vor dem Thor*, the composer proclaims his identification with the voluble bard in Goethe's poem. Like *Das Paradies und die Peri*, the choral-orchestral works of Schumann's later Dresden years embody the aesthetic of a 'new genre for the concert hall'. But whereas the earlier oratorio turns on the notion of redemption, the *Adventlied*, *Requiem für Mignon*, *Nachtlied* and *Neujahrslied* present a mélange of religious, political, ethical and humanistic themes. If the accent falls on the quasi-sacred dimension in the *Adventlied* (a work that Schumann variously designated as a cantata, a motet and a 'spiritual poem') and on the synthesis of religious and political spheres in the *Neujahrslied*, then the *Requiem für Mignon* offers a moving statement on the transfigurative power of 'Bildung' or self-cultivation.

The latter work resonates in many ways with the *Faust* scenes, which in turn mark the culmination of Schumann's accomplishments as a composer of dramatic music. His magnum opus consists of an overture (composed in August 1853 to round out the whole) and seven scenes that together capture the essence of Goethe's drama. These are grouped into three 'Abtheilungen' or parts: the first (nos.1–3) encapsulates the Gretchen tragedy; the second (nos.4–6) ends with Faust's death; and the third (no.7) represents his redemption through the agency of the 'Eternally-feminine'. While Schumann somewhat modified the Goethean original in nos.1, 3, 4 and 7, he remained basically true to the textual ideals of the 'literary opera'. Similarly, although he claimed that the scenes 'should not be performed *in toto* on a single evening', the

*Faust* music is not without unifying features. Tonal coherence is ensured by the use of D minor and its relative major at crucial junctures. A recurrent melodic idea bearing an uncanny resemblance to one of the motifs linked with Margaretha in *Genoveva* becomes a musical emblem for Mephistophelean trickery, gnawing guilt and mystical yearning. At the same time, the score is noteworthy for its employment of a range of vocal and instrumental styles, ranging from the conversational idiom of the garden scene (no.1) and the solemn declamation of Faust's monologues (in nos.4, 5 and 6), to the orchestral tone portraiture of the sunrise episodes (no.4) and the migrating cantus firmus technique of the midnight scene (no.5). Similarly, the music evokes a variety of genres across the span of the work: lied (no.2), horror opera (nos.3 and 5), grand opera (nos.5 and 6), oratorio (nos.4 and 7) and church music (nos.3 and 7). Deeply sensitive to the all-inclusiveness of Goethe's drama, Schumann created a manifold musical world in his *Faust* scenes.

18. Director in Düsseldorf, 1850–54. On their arrival in Düsseldorf on 2 September 1850, and over the course of the next days, the Schumanns were greeted with a round of festive events, including serenades by the town musicians, a concert devoted to Schumann's music, a celebratory dinner and a ball. Though he complained of rheumatism in his foot after the family moved into lodgings on the corner of Allee- and Grabenstrassen, Schumann was soon caught up in the discharge of his new duties. As municipal music director, he was in charge of the orchestra and chorus (Gesangverein) of the Allgemeiner Musikverein, which presented from eight to ten subscription concerts annually in seasons extending from October to May. In addition, he was to oversee the music on major feast days at St Maximilian and St Lambertus, Düsseldorf's principal Catholic churches. According to Hiller, the first concert of the 1850–51 season (held on 24 October and featuring Clara as soloist in Mendelssohn's G minor concerto) came off splendidly.

On the day of his début as conductor in Düsseldorf, Schumann completed the draft of his Cello Concerto op.129. The magnificent cathedral of Cologne, which he first beheld in late September, is supposed to have inspired the symphonic project he undertook between 2 November and 9 December. Popularly known as the 'Rhenish', and published as Symphony no.3, op.97, the work owes its final form (according to Wasielewski, at that time leader of the orchestra) to a second viewing of the cathedral in early November. News of the Archbishop of Cologne's elevation to cardinal perhaps motivated the placing of an additional movement, 'in the character of a procession for a solemn ceremony', just before the finale. In late December 1850 Schumann began to gather several dozen keyboard pieces written between 1832 and 1849 into a collection he planned to call *Spreu* ('Chaff'). Since this title was rejected by the publisher F.W. Arnold, the pieces appeared as *Bunte Blätter* op.99 (1852) and *Albumblätter* op.124 (1854). At the turn of the year Schumann took up orchestral composition with the overture (op.100) to Schiller's *Braut von Messina* and again, a month later, with the darkly hued overture (op.128) to *Julius Caesar*. In the intervening weeks he set a number of texts by Mörike and other poets (issued in opp.107 and 125). By this time, then, his creativity had fallen into a pattern whereby larger compositions intended for public performance alternated with (more easily marketable) works in



*10. Robert and Clara Schumann: daguerreotype by Johann Anton Völlner, Hamburg, March 1850*

the smaller genres. The latter dominated in March, which saw the completion of the *Märchenbilder* for viola and piano, op.113, and the four *Husarenlieder* op.117, on Lenau texts. In early February Schumann drafted the scenario for an oratorio called *Luther*, and enlisted Richard Pohl as a collaborator. Although his plan to create a work accessible to 'peasants and burghers' alike was never realized, Schumann turned in late March to a project that did come to fruition, a setting of Moritz Horn's *Der Rose Pilgerfahrt* for solo voices, chorus and piano. But before finishing this 'musical fairy tale', he sketched the first of his choral-orchestral ballades, a setting of Ludwig Uhland's *Der Königssohn*. Work on both compositions proceeded more or less concurrently into the late spring and early summer. Between 28 May and 1 June he also set Uhland's *Der Sänger* as a choral partsong (op.145 no.3) and 11 haunting lyrics by the child-poet Elisabeth Kulmann for solo voice or vocal duet and piano (the duets as *Mädchenlieder* op.103 and seven lieder op.104). *Ballscenen* op.109, nine miniatures for piano four hands (including a polonaise composed in 1849), followed in mid-June. On 6 July the Schumanns celebrated the move to their new lodgings on the Kastanienallee with a performance of *Der Rose Pilgerfahrt* with a hand-picked group of singers from the Gesangverein. Between 19 July and 5 August they were travelling along the Rhine and in Switzerland, enjoying a holiday that Schumann would remember as one of the most idyllic experiences of his married life. During the following weeks he composed the first two of the *Drei Fantasiestücke* op.111, and on 16 August went with Clara to Antwerp, where he served as one of the judges in a male-chorus competition.




*11. Title-page of the first edition of Schumann's 'Der Rose Pilgerfahrt' (Leipzig: Kistner, 1852)*

Schumann's second season as music director had a less than auspicious start. Forced to deal with poorly prepared singers and displeased by irregular attendance at orchestral and choral rehearsals, he had a 'stormy confrontation' on 6 September with the deputy mayor, W. Wortmann (a leading member of the administration of the Allgemeiner Musikverein), over the selection of repertory and soloists for the forthcoming winter concerts. This disturbance notwithstanding, he formed from his better singers a *Singekränzchen* which met regularly as a means of introducing the singers to the church music of the 16th to 18th centuries, and in November he instituted an unfortunately shortlived instrumental group (*Quartettkränzchen*). Correspondingly, his creative activity in the autumn of 1851 emphasized vocal and instrumental chamber music. Between mid-September and early November he completed the A minor Violin Sonata op.105, *Drei Gedichte* op.119 on texts by Gustav Pfarrius, the G minor Piano Trio op.110, and the second 'Grand' sonata, in D minor op.121 for violin and piano. In conformity with a now familiar pattern, Schumann then turned to projects involving larger forces: an orchestral accompaniment for *Der Rose Pilgerfahrt* (7–27 November), an orchestration of the Scherzo from Norbert Burgmüller's unfinished Second Symphony (1 December; on the same day, Clara gave birth to their seventh child, Eugenie), a revision of the D minor symphony (op.120) of 1841 in which both the instrumentation and motivic argument of the earlier version were extensively altered (12–19 December), and finally, the overture op.136 to Goethe's *Hermann und Dorothea*, a play he was considering for operatic treatment.

A number of large-scale works for vocal forces and orchestra followed in the first half of 1852. Based on a text by Uhland that was adapted by Pohl after a long and frustrating exchange with the composer, the second choral-orchestral ballade, *Des Sängers Fluch* op.139, was provisionally completed on 19 January. Then Schumann focussed his attention on church music, the genre he had described in a letter to August Strackerjahn (January 1851) as a composer's 'highest ideal'. Work on the *Missa sacra* op.147 (which, as Schumann later pointed out, was

meant 'for the church service as well as for concert use') proceeded throughout much of February and into the next month, though the orchestration of the continuity draft was interrupted by a trip to Leipzig between 5 and 22 March. The enthusiastic response to three concerts featuring a broad selection from his choral, orchestral and chamber output was a sure sign of Schumann's establishment as a major composer in the eyes of the public. In the week after his return to Düsseldorf he finished scoring the mass (a contemplative Offertorium was added to the settings of the Ordinary texts in March 1853, perhaps in response to an announcement for a sacred music competition) and, following a move to Herzogstrasse, he sketched the Requiem op.148 (27 April–8 May). The new work was orchestrated by 23 May, just after the drafting of an orchestral accompaniment for *Verzweifle nicht im Schmerzenstal* in the middle of the month. Two projects of a literary nature also occupied Schumann in late spring 1852. On 11 April he began to select excerpts from Shakespeare's plays for inclusion in an anthology called *Dichtergarten*, the contents of which would eventually extend to relevant citations from many other staples of world literature. Then, on 27 May, he set about ordering his own writings on music for publication in a collected edition.

By the end of his second season as music director in Düsseldorf, Schumann's health was poor. Although suffering from nervous attacks, rheumatism, coughing fits and general exhaustion, he hoped to relive the pleasantries of the previous summer with a trip along the Rhine. In the weeks before his departure, his creative interests turned to narrative genres, first with the declamation ballad *Die Flüchtlinge* op.122 no.2 (composed 13 June) and next with sketches for the third and greatest of the choral-orchestral ballades, *Vom Pagen und der Königstochter* op.140, on texts by Geibel. Unfortunately, his attempts to proceed with the sketching process while on holiday (26 June–2 July) were cut short by persistent nervous complaints. Having failed to experience relief through a regimen of daily bathing in the Rhine, he set off with Clara on 12 August for Scheveningen, a spa on the Dutch coast. There he enjoyed the company of Jenny Lind and Johannes Verhulst, and made significant progress on the orchestration of *Vom Pagen und der Königstochter*, which he managed to complete by early September. Nonetheless, he again found himself in ill-health upon returning to Düsseldorf in the middle of the month.

Although Schumann's condition had somewhat improved by 19 September, the date of the family's move into a roomy town house at 1032 Bilkerstrasse, he was compelled to ask his deputy Julius Tausch to conduct the first two concerts (28 October and 18 November) of the 1852–3 season. He resumed his duties with the Gesangverein only on 21 November, and early in the next month conducted the Düsseldorf orchestra (now with a new leader, Rupert Becker) and chorus in the warmly applauded première of *Vom Pagen und der Königstochter*. The *Gedichte der Königin Maria Stuart* op.135, Schumann's first creative effort in almost three months, were completed on 15 December. But while at work on this cycle of five brooding lieder on translations of texts attributed to Mary Queen of Scots, he was confronted with a troubling request from the administrators of the Musikverein. Offended by an 'impertinent' letter from Wortmann suggesting that his conducting responsibilities be curtailed, he ultimately agreed to place the choral rehearsals in Tausch's hands.

On 30 December Schumann conducted his first complete concert with the orchestra since the end of the last season and at about the same time regained his compositional stride, though now his focus shifted from vocal to instrumental music. The project he later called 'Bachiana' commenced in late December with piano accompaniments to Bach's sonatas and partitas for solo violin. With this task complete by early February 1853, he wrote the final orchestral-choral ballade, *Das Glück von Edenhall* op.143 (on a text by Uhland adapted by Richard Hasenclever) between 28 February and 12 March. The second and last instalment of Bachiana, harmonizations of the six suites for unaccompanied cello, was ready by 10 April. From 15 to 19 April he drafted the exuberant *Fest-Ouverture* (op.123) on Johann André's *Rheinweinlied*, intended for performance at the forthcoming Niederrheinisches Musikfest. Towards the end of the month the Schumanns and their friends developed a passion for table-rapping. Amazed by his ability to summon up the rhythms of such classics as Beethoven's Fifth Symphony, Schumann even wrote an article (which no longer survives) on the subject. These unusual sessions were suspended as preparations began in earnest for the festival, which culminated in four concerts in Düsseldorf between 15 and 17 May. Along with Hiller and Tausch, Schumann served as co-director of the event and garnered public acclaim for performances of his D minor Symphony (1851 version), Piano Concerto (with Clara as soloist) and the recent *Fest-Ouverture*. Soon afterwards he culled the pertinent excerpts from Jean Paul's works for *Dichtergarten*, an activity in which he took so much pleasure that upon completing it in early July he continued reading several of the novels of his favourite author well into October.

In late May he also returned to composition and within a month finished the *Sieben Clavierstücke in Fughettenform* op.126 and the *Drei Clavier-Sonaten für die Jugend* op.118, the latter collection specifically meant for his daughters Julie, Elise and Marie. For the first time in many years, Clara also began to compose, producing several piano pieces (among them a set of variations on one of the five *Albumblätter* from Schumann's *Bunte Blätter*) and lieder before the end of June. After a brief hiatus in July, Schumann started composing again, and with a vengeance, in mid-August. A diverse series of works followed in rapid succession: the overture to the *Faust* scenes (13–17 August); the Introduction and Concert-Allegro op.134 for piano and orchestra (23–30 August); the partsong *Orange und Myrthe hier* (20 August, presented to Clara for her 34th birthday); *Phantasie* op.131 for violin and orchestra (completed by 7 September; it was inspired by Joachim, during whose visit to Düsseldorf between 28 August and 1 September Schumann noted 'an unusual weakening' of his power of speech); the declamation *Ballade vom Haideknaben* op.122 no.1 (15 September); *Kinderball* op.130, 'six easy pieces' for piano four hands (18–20 September); and a 'piece for violin' that soon evolved into the Violin Concerto in D minor (21 September–3 October).

While still occupied with the Violin Concerto on 30 September, Schumann was visited by a young pianist and composer from Hamburg who had been recommended to

him by Joachim. Named Johannes Brahms, he was immediately recognized by the older man as a genius. During the ensuing month, this 'young eagle' regaled Schumann and Clara with his newly written piano pieces and songs, and with many other compositions later lost or destroyed. Inspired to assume the role of critic for the first time in nearly a decade, Schumann dubbed Brahms a musical saviour who would 'give ideal expression to the times' in 'Neue Bahnen' ('New Paths'), the celebrated essay completed on 13 October and published in the *Neue Zeitschrift* on 28 October 1853. Schumann's creativity continued apace throughout Brahms's stay. First came the *Märchenerzählungen* op.132, a delightful cycle of miniatures for clarinet, viola and piano. On 15 October, the day after Joachim's unexpected arrival in Düsseldorf, Schumann hatched the idea of composing, in collaboration with Brahms and Albert Dietrich, a violin sonata based on the letters of Joachim's personal motto: 'F–A–E' ('frei aber einsam' – 'free but lonely'). Schumann's contribution comprised an intermezzo and finale, to which he added two further movements (to form a third violin sonata) between 29 and 31 October. About a fortnight earlier he had made an enigmatic reference to 'Diotima' in the *Haushaltbücher*, an allusion to the cycle of five luminous piano pieces drafted by 18 October and titled *Gesänge der Frühe* op.133. On 21 October he began to write piano accompaniments to Paganini's Caprices for solo violin, no doubt with Joachim in mind. What proved to be Schumann's final creative surge came to an end, immediately after his young friends' departure, with five *Romanzen* for cello and piano completed in early November; these pieces were probably destroyed by Clara some 40 years later.

Already during the happy period of Brahms's and Joachim's visits, a storm was brewing with the executive committee of the Musikverein, its immediate cause being Schumann's increasingly idiosyncratic and self-absorbed style of conducting. The members of the Gesangverein refused to sing under his direction after a disastrous performance of a mass by Moritz Hauptmann on 16 October, when he continued to conduct well after the music stopped. In rehearsing Joachim's *Hamlet* overture for the subscription concert of 27 October, Schumann was curiously oblivious to his players' need for cues. In private consultation with Clara on 7 November, two members of the executive committee, Julius Illing and Joseph Herz, suggested that Schumann conduct only his own pieces and leave his other duties to Tausch. Incensed by what he considered a breach of faith, Schumann failed to appear at the subscription concert of 10 November, thus leaving himself open to the charge of violating his contract. Indeed, within a week the administration of the Musikverein informed the mayor, Ludwig Hammers, that Tausch would assume the directorship of the Düsseldorf orchestra and chorus for the remainder of the season. Schumann officially broke off relations with the executive committee in a bluntly worded letter of 19 November. At the same time, he and Clara considered a future move to either Berlin or Vienna.

Less than a week after severing ties with the Musikverein, the couple embarked on a concert tour of the Netherlands that turned out to be one of the major triumphs of Schumann's career. Complaints of 'intolerable aural disturbances', however, signalled a marked downturn in his physical condition. Back in Düsseldorf by 22 December, Schumann celebrated Christmas quietly with friends and in the early part of the new year augmented his *Dichtergarten* with passages from Schiller and E.T.A. Hoffmann. On 19 January 1854 he set off with Clara for Hanover, where Joachim was leader of the court orchestra and where, over the course of the next 12 days, he engaged in a round of music-making which included a private reading of his Violin Concerto.

While in Hanover, Schumann had looked to Goethe and the poetry of *Des Knaben Wunderhorn* in connection with *Dichtergarten*, and after his return to Düsseldorf on 30 January the literary monuments of classical antiquity commanded his attention for the same purpose. On 3 February he drafted a brief but spirited introductory essay for publication with the collected edition of his critical writings. But his routine was brutally interrupted when, on the evening of 10 February, he was plagued by 'painful aural disturbances' that at first involved continually sounding pitches but soon took the shape of entire compositions played in 'splendid harmonizations' by a 'distant wind-band'. Soon after his friend and personal physician, Hasenclever, was summoned on 15 February, his condition improved slightly, but on 17 February he arose from his bed to transcribe a theme 'dictated by the angels'. Although these otherworldly voices became a hideous chorus of 'tigers and hyenas' in the following days, Schumann was able, in his more lucid moments, to write a set of five variations (WOO24) on the 'angelic' theme (in conversation with Rupert Becker, he ascribed the melody to the spirit of Schubert). The composer's last surviving keyboard work bears a dedication to Clara.

Fearful that he might unwittingly bring harm to his wife, Schumann demanded to be removed to an asylum on 26 February. At the urging of the physician called in to examine him (a Dr Böger), he agreed to spend the night at home, but awoke the next morning in a profoundly melancholy state. After working for a time on the fair copy of his variations, he slipped undetected out of the house in the early afternoon and made for the bridge over the Rhine. After diving headlong into the river, he was rescued by fishermen who had observed him from nearby. Thereafter Clara was not allowed to see him, nor was she informed of his suicide attempt (though she soon realized the truth). In response to Schumann's persistent demands to be institutionalized, Hasenclever arranged for his admission to a private sanatorium at Endenich near Bonn. Clara was prevented from bidding him farewell when he departed in the company of Hasenclever and two male attendants on 4 March. She would not see him again until July 1856.

19. The late styles. The last years of Schumann's career were intensely productive ones. In the period between his arrival in Düsseldorf in 1850 and his removal to Endenich in 1854, he completed no fewer than 50 works, many of them multi-movement cycles or collections. Viewed as a whole, these pieces recapitulate the earlier progression through the genres (the poetic cycle for keyboard, the lied, symphony, concerto, chamber music in the 'higher' forms, oratorio and instrumental *Hausmusik* are all represented), a process culminating in the choral-orchestral ballade (a pendant to the 'literary operas' of the Dresden years) and the composition of church music. The alternation of larger with less imposing projects speaks to an outlook in which idealism was tempered by a shrewd sense for the marketplace.

The aesthetic worth of the late music remains a point of contention even among devotees of Schumann's art. Perhaps biassed by their foreknowledge of his unfortunate end, many commentators have searched for signs of mental decay in this repertory, a dubious exercise at best. The often repeated claim that Schumann's psychological decline finds a parallel in his 'gloomy' orchestration, for instance, is defensible on neither musical nor biographical grounds. In the first place, the scoring of the late works is by no means uniformly sombre: the overture to *Hermann und Dorothea*, to cite one of many examples, is as deftly orchestrated as anything by Weber or Mendelssohn. Moreover, a darkly hued work such as the final version of the D minor Symphony was the product of relatively happy times, while the luminously scored *Vom Pagen und der Königstochter* dates from a period of physical and mental distress. It was a matter less of a discrepancy between psychic state and sonorous elaboration than of a musical imagination capable of embracing a diversity of styles. Each of these is in turn projected by one or more of a colourful cast of personae: the lyric poet, the symphonist, the storyteller, the ecclesiastic, the collector, the pedagogue and the Davidsbündler.

As a lyric poet, Schumann explored the inner lives of his subjects in the *Sieben Lieder* on Kulmann texts (op.104) and the *Gedichte der Königin Maria Stuart* (op.135). In that the former provide a chronological account of the poet's brief life and the latter follow the queen from her departure from France to the moments before her death, both cycles may be said to echo the narrative trajectory of *Frauenliebe und -leben* (op.42). The generally affirmative tone of the earlier work, however, gives way to mysterious understatement in the Kulmann lieder and an unusual blend of passion and austerity in the *Maria Stuart* cycle.

At the opposite pole from the introspective lyricist is the extroverted symphonist. The public character of this persona emerges in Schumann's use of well-known tunes such as the *Marseillaise* and the *Rheinweinlied* ('Bekränzt mit Laub') in the overture to *Hermann und Dorothea* op.136 and the *Fest-Ouverture* op.123, respectively. While Schumann himself maintained that 'popular elements should prevail' in the Third Symphony, his real achievement lay in employing these elements as agents of unity on a large scale. Similarly, the concertante works of the last years are characterized by a synthesis of virtuosity and musical substance, most obviously in the written-out cadenzas of the Cello Concerto, the Introduction and Concert-Allegro for piano and the *Phantasie* for violin, where the traditional site of soloistic display becomes a secondary development section.

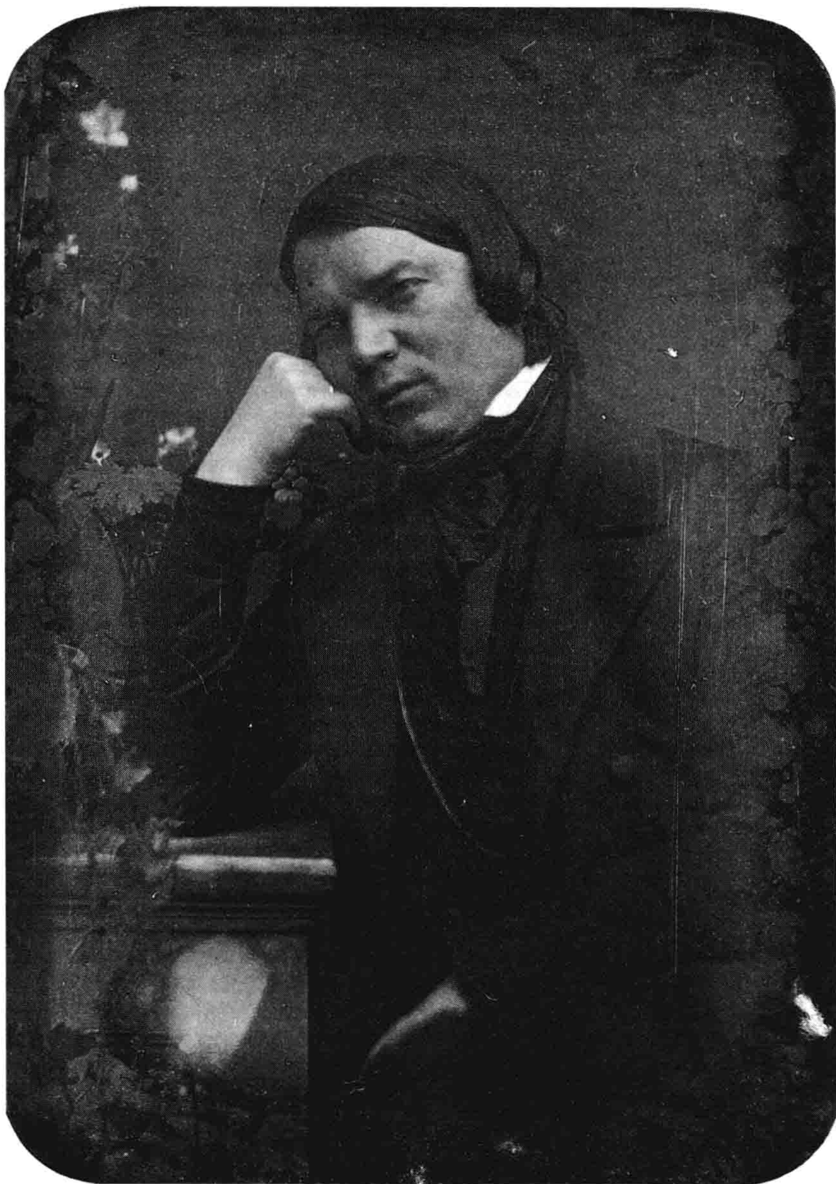
The recall of thematic ideas over the span of a multi-movement work, a feature of the Third Symphony and the concertos for cello and violin, is an essentially narrative technique and hence a manifestation of the storyteller persona. This figure naturally dominates in the ballad-type works for chorus and orchestra, most of which take the preservation of memory as their poetic theme. Indeed, the sharing of the narrative voice by solo voices and chorus alike in *Der Königssohn*, *Des Sängers Fluch* and *Vom Pagen und der Königstochter* underlines the fact that memory is at once an individual and a communal affair. The epic quality of *Vom Pagen und der Königstocher*, its text an allegory for the bewitching power of the recollective faculty, is enhanced by a web of motivic recurrences and transformations.

Given his fondness for black attire, Schumann was often mistaken for an ecclesiastic by the inhabitants of Düsseldorf. The religious side of his personality was free of dogmatism. In his principal works to Latin texts, the *Missa sacra* and the Requiem, he strove, in contrast, for the 'lofty simplicity and dignity' that E.T.A. Hoffmann isolated as the hallmarks of genuine church music. These works likewise attest the fine line between the sacred and the profane in Schumann's output. Both emphasize the notion of redemption, the underlying theme of the *Peri*, the literary operas and the 'musical fairy tale' *Der Rose Pilgerfahrt*.

The figure of the collector is concerned with redemption of a material sort, with the preservation and arrangement of fragile objects that might otherwise perish. Once assembled into a collection, these objects are imbued with an aura, a mixture of distance and proximity intended to fill the beholder with awe. The literary manifestations of this persona during Schumann's last years include the numerous citations gathered for *Dichtergarten*, while the *Bunte Blätter*, *Albumblätter* and 'Bachiana' represent the musical products of the same passion for collecting. In adding transparent accompaniments to Bach's works for solo violin, Schumann provided these compositions with the musical equivalent of an aura.

If the collector preserves objects, then the pedagogue preserves traditions. Schumann initiated a pedagogical project of his own with the *Album für die Jugend* and the *Lieder-Album für die Jugend*, and amplified it with the *Ballscenen*, *Sieben Clavierstücke in Fughettenform*, *Drei Clavier-Sonaten für die Jugend* and *Kinderball*. While all of these belong to the world of *Hausmusik*, aiming to promote conviviality and edification, several of their constituent pieces disclose an undeniably poetic quality. The last movement of Marie's sonata (no.3) from the *Drei Clavier-Sonaten für die Jugend* is designated 'Traum eines Kindes' and quotes the opening music of Julie's sonata (no.1) from the same set, as if to say that the realm of early childhood is accessible only through dream.

Certainly, the poetry of the late music is largely a function of the composer's Davidsbündler persona. Though stimulated by his contact with Brahms and Joachim in the autumn of 1853, the resurgence of Schumann's youthful, esoteric manner was well under way two years before: witness the alternation of Florestan, Eusebius and Kreisler pieces in the *Drei Fantasiestücke* (op.111) and the A minor Violin Sonata, and the prevalence of mosaic-like designs (redolent of the *Novelletten*) in the G minor Piano Trio. The movements of the *Gesänge der Frühe* (op.133), like those of the keyboard cycles of the 1830s, are bound together by a network of subtly related motivic threads. Schumann's translation of a verbal motto into a musical motif in the F–A–E sonata clearly recalls the fanciful technique of encipherment already employed in the Abegg Variations and *Carnaval*. The treatment of the 'angelic' theme as a migrating cantus firmus brings to mind one of the distinguishing features of the Impromptus op.5. The continuity between Schumann's earlier and later manner can be observed in another domain as well. Writing to Strackerjahn soon before the publication of his collected critical writings, Schumann was pleased to note that he had 'hardly deviated from views expressed 20 years ago'.



*12. Robert Schumann: daguerreotype by Johann Anton Völlner, Hamburg, 1850*

20. Endenich, 1854–6. Situated on a well-kept estate in Endenich, a suburb of Bonn, the private asylum where Schumann spent his last years was one of the more progressive institutions of its type. Its guiding force was Dr Franz Richarz, an adherent of the 'no-restraint' method championed by the British physician John Conolly. Though he neither force-fed nor drugged his patients, Richarz discouraged direct contact with relatives in the belief that such meetings might set off untoward reversals. It was chiefly for this reason that Clara did not see her husband until nearly two and a half years into his confinement, and just two days before his death.

While Schumann was severely psychotic when admitted to Endenich in March 1854, he was better the following month and well enough in September to initiate correspondence with Brahms, who had since taken up residence in Düsseldorf, and with Clara. (In the meantime, on 11 June Clara had given birth to another son, named Felix, after Mendelssohn.) From November 1854 to October 1855, however, Schumann's condition worsened dramatically. After a brief period of improvement, the final decline set in, leading to death in July 1856.

Tantalizing details of the Endenich years are provided by the logbook or diary in which Richarz maintained a close record of his famous patient's activities. When his health permitted, Schumann strolled into Bonn to view the Beethoven monument, played the Lipp piano in the room adjoining his own, wrote letters and received friends including Joachim, Brahms, Wasielewski and Bettina von Arnim, née Brentano (as a rule, these visitors were permitted to communicate with him only through an aperture in the wall of his room). During his more lucid moments he even managed to undertake a few compositional projects: the Paganini harmonizations begun in Düsseldorf (March–June 1855), a keyboard fugue (January 1856), a piano reduction of Joachim's overture *Heinrich IV*, and a harmonization of the chorale *Wenn mein Stündlein vorhanden ist*. Perhaps other compositions

were among the papers and letters that, according to Richarz, Schumann consigned to the flames in April 1856.

A particularly revealing entry from Richarz's diary (12 September 1855) relates the probable cause of the composer's final illness: 'Recently [Schumann] has been jotting down all sorts of things, many of them melancholy in content, e.g. "In 1832 I contracted syphilis and was cured with arsenic".' The most likely source of the infection was the young woman known only as 'Christel' or 'Charitas', with whom Schumann was on intimate terms in 1831 and 1832. The hallucinations and auditory disturbances he experienced in February 1854 probably mark the onset of the final stage of the disease after a long period of latency. The steady deterioration of his neurological system brought with it convulsive fits, the gradual loss of the ability to speak clearly, delusional ideas (among them the conviction that he was being poisoned), aggressive behaviour and protracted periods of screaming that left him hoarse. The personae associated with Schumann's late compositional styles occasionally appeared during the Endenich years, but in the form of grotesque self-parodies. The storyteller was losing his memory (writing to Clara, Schumann repeatedly asked 'Do you remember . . . ?' in an attempt to preserve the receding past); the collector was reduced to alphabetizing the names of cities culled from an atlas.

Clara had little inkling of the severity of her husband's dementia. Alerted by Bettina von Arnim in May 1855 to a regressive turn in Schumann's condition, she subsequently received reassuring reports from Joachim and also from Richarz, whom she met in Brühl. But when she learnt from Brahms in June 1856 that Schumann had not left his bed for several weeks, she decided to investigate for herself. Twice prevented from seeing him by Richarz and Brahms (during visits to Endenich on 14 and 23 July), she was finally admitted to his sickroom on 27 July. Now



*13. Robert Schumann: drawing by Jean-Joseph-Bonaventure Laurens, chalk, 1853 (Bibliothèque Inguimbertine, Carpentras); the artist commented on the abnormal enlargement of the pupils of Schumann's eyes*

in the throes of pneumonia and barely conscious, Schumann mustered the strength to embrace her and mumble a few words of recognition. At 4 p.m. on 29 July, he died, quietly and alone; Clara had gone to the railway station to meet Joachim. Two days later he was buried in a cemetery near the Sternentor in Bonn. Among the mourners at the simple service were Brahms, Joachim, Dietrich, Wasielewski and Hiller. According to Klaus Groth, the small cortège attracted a crowd of onlookers, who came 'flooding from every street and lane as if to watch a prince pass by'.

21. Reception. Asked for an opinion on Schumann, a follower of the European musical scene in about 1840 would probably have identified him as a critic, not a composer. Even members of the relatively limited circle who knew his earlier compositions often found them bizarre and eccentric. In a telling allusion to the fragmentary quality that many listeners found difficult to grasp, Gottfried Weber described the diminutive movements of *Papillons* as 'thought splinters'. (Nietzsche would later cast the composer's penchant for the miniature in an even more negative light with the claim that 'Schumann's taste was basically a small taste'.) Reacting to charges of this sort at mid-century, Schumann reissued opp.5, 6, 13, 14 and 16 between 1850 and 1853 in versions specifically geared to appeal to a wider audience.

By this time, however, the contemporary outlook on Schumann's compositions had taken a decisive turn. With the First Symphony and the Piano Quintet, he began to garner the public recognition that had previously eluded him. Performed in centres as remote from his native Saxony as Riga and New York, *Das Paradies und die Peri* established his reputation as a composer of international stature. The appropriation of his music by the spokesmen for what was then taken to be musical progress also played a part in this shift. In the eyes of a Hegelian critic such as Brendel, Schumann's output embodied a dialectic in which the piano music of the 1830s served as the 'subjective' term, the works of 1840–45 supplied an 'objective' counterpart, and the Second Symphony nearly effected a synthesis of these trends. Liszt, identified by Brendel as one of the leaders of the New German School, heard in Schumann's oratorios, choral-orchestral ballades and *Faust* settings a realization of the demand that 'music in its masterpieces should absorb the masterpieces of literature'. Critics of both conservative and progressive leanings, however, detected a tendency towards mannerism in the works conceived just before the onset of Schumann's final illness. Still prevalent today, this view has been challenged by only a handful of commentators, most notably Reinhard Kapp, for whom the late music is at once sober or 'objective' in tone and intensely concentrated in utterance.

Apart from these divergences of opinion, there is no denying the impact of Schumann's music on future generations of composers. Brahms's debt to the older artist's idiom extended to matters of melodic construction, tonal planning, contrapuntal elaboration and form. Hugo Wolf's lieder are inconceivable without Schumann's. The moments of apotheosis in Schumann's symphonies in turn exercised an impact on the symphonies of Bruckner and, even more decisively, on those of Mahler. Indeed, the 'breakthrough' technique that both Paul Bekker and Theodor Adorno identified as a characteristic feature of Mahler's symphonic forms has a precedent in Schumann's

fondness for introducing 'new' themes after his symphonic narratives are well underway, and for crowning those narratives with visionary chorales. Dating from around 1900, Mahler's rescorings of Schumann's symphonies and *Manfred* overture were motivated in part by a desire to enhance the motivic and formal clarity of works that the later composer, in conversation with Natalie Bauer-Lechner, described as 'marvellous' in nearly every other respect. Adorno has also pointed to the remarkable affinity between Schumann and Berg, both of whom demonstrated a predilection for allusions, encoded messages and musical ciphers. Nor was Schumann's influence limited to the German sphere. Though critical of his orchestration, Tchaikovsky felt that Schumann's symphonic works, chamber music and piano pieces revealed 'a whole new world of musical forms'. For Grieg, the songs deserved to be recognized as major contributions to 'world literature'. In France, Schumann's music was admired by Debussy and Ravel while it concurrently played into the development of the literary movement known as 'symbolism'.

20th-century commentators have described Schumann variously as a 'modern-bourgeois intellectual' (P. Rumenhöller), a 'classicist' (H.C. Wolff) and a composer of '*Hausmusik* for *cognoscenti*' (C. Dahlhaus). In a sense he was all of these things and many others besides. A fastidious miniaturist, he was no less adept as a fabricator of monumental forms. A staunch upholder of tradition, he campaigned tirelessly for the 'new, poetic future' proclaimed in the pages of the *Neue Zeitschrift für Musik*.

## WORKS

Editions: *Robert Schumanns Werke*, ed. C. Schumann, J. Brahms and others (Leipzig, 1881–93) [SW]
*Robert Schumann: Neue Ausgabe sämtlicher Werke*, ed. A. Mayeda, K.W. Niemoller and others (Mainz, 1991–) [NSA]
Catalogue: K. Hofmann: *Die Erstdrucke der Werke von Robert Schumann* (Tutzing, 1979) [woos]

### THEATRICAL

| *Op.* | *Title* | *Libretto* | *Composed* | *Publication/MS* | *Production* | *Remarks* | *SW* |
|---|---|---|---|---|---|---|---|
| — | Der Corsar, opera | O. Marbach, after Byron | 1844 | ed. J. Druhein, 1983 | — | unfinished; chorus of corsairs, interlude and a sketch for Conrad's air | — |
| 81 | Genoveva, opera | Schumann (with R. Reinick), after L. Tieck and C.F. Hebbel | 1847–8 | 1851 | Leipzig, Stadt, 25 June 1850 | in 4 acts; first pubd in piano reduction | ix/2 |
| 115 | Manfred, dramatic poem | Byron, trans. K.A. Suckow, abridged Schumann | 1848–9 | 1853 | Weimar, 13 June 1852 | first pubd in piano reduction | ix/4, 1 |

### CHORAL WITH ORCHESTRA

*Opp.98b, 108, 112, 116, 139, 140 and 143 are also published in vocal score in SW ix/8, and opp.144, 147, 148 and the Scenen aus Goethes Faust in SW ix/9*

| *Op.* | *Title, forces* | *Text* | *Composed* | *Publication* | *First Performance* | *Remarks* | *SW* | *NSA* |
|---|---|---|---|---|---|---|---|---|
| — | Psalm cl, S, A, pf, orch | biblical | 1822 | — | Düsseldorf, 1997 | | — | — |
| — | Overture and chorus (Chor von Landleuten), chorus, pf, orch | — | 1822 | — | Düsseldorf, 1997 | MS in private collection | — | — |
| — | Tragödie | H. Heine | 1841 | — | — | orch version of op.64 no.3 (see SONGS) | — | — |
| 50 | Das Paradies und die Peri, solo vv, chorus, orch | from T. Moore: *Lalla Rookh*, trans. and adapted | 1843 | 1845 | Leipzig, 4 Dec 1843 | first contemplated July 1841 | ix/1, 3 | — |
| woo3 | Scenen aus Goethes Faust, solo vv, chorus, orch | J.W. von Goethe | 1844–53 | 1858 | Cologne, 13 Jan 1862 (scene 7 first performed Dresden, Weimar and Leipzig, 29 August 1849) | first pubd in piano reduction | ix/7 | — |
| 71 | Adventlied, S, chorus, orch | F. Rückert | 1848 | 1849 | — | first pubd in piano reduction | ix/1, 43 | — |
| 84 | Beim Abschied zu singen, chorus, wind/pf | E. von Feuchtersleben | 1847 | 1850 | — | | ix/3, 1 | — |
| 93 | Verzweifle nicht im Schmerzenstal, double chorus, orch | F. Rückert | 1852 | 1893 | — | orch version of motet op.93 | ix/3, 6 | — |
| 98b | Requiem für Mignon, solo vv, chorus, orch | from Goethe: *Wilhelm Meister* | 1849 | 1851 | Düsseldorf, 21 Nov 1850 | see also SONGS, op.98a | ix/3, 67 | — |

| Op. | Title, forces | Text | Composed | Publication | First Performance | Remarks | SW | NSA |
|---|---|---|---|---|---|---|---|---|
| 108 | Nachtlied, chorus, orch | C.F. Hebbel | 1849 | 1853 | Düsseldorf, 13 March 1851 | | ix/3, 114 | — |
| 112 | Der Rose Pilgerfahrt, solo vv, chorus, orch | M. Horn | 1851 | 1852 | Düsseldorf, 5 Feb 1852 | also pubd in piano reduction | ix/3, 138 | — |
| 116 | Der Königssohn, solo vv, chorus, orch | L. Uhland | 1851 | 1853 | — | | ix/4, 101 | — |
| 123 | Fest-Ouverture, T, chorus, orch | W. Müller, M. Claudius | 1853 | 1857 | Düsseldorf, 17 May 1853 | on J. André's *Rheinweinlied* | ii, 145 | — |
| 139 | Des Sängers Fluch, solo vv, chorus, orch | R. Pohl, after Uhland | 1852 | 1858 | — | | ii/4, 184 | — |
| 140 | Vom Pagen und der Königstochter, solo vv, chorus, orch | E. Geibel | 1852 | 1857 | Düsseldorf, 3 Dec 1852 | | ix/5, 1 | — |
| 143 | Das Glück von Edenhall, solo vv, chorus, orch | R. Hasenclever, after Uhland | 1853 | 1860 | — | | ix/5, 99 | — |
| 144 | Neujahrslied, chorus, orch | Rückert | 1849–50 | 1861 | Düsseldorf 11 Jan 1851 | | ix/5, 148 | — |
| 147 | Missa sacra, chorus, orch | liturgical | 1852–3 | 1862 | — | first pubd in organ reduction | ix/9, 2 | iv/3/2 |
| 148 | Requiem, chorus, orch | liturgical | 1852 | 1864 | — | | ix/9, 3 | iv/3/3 |

ORCHESTRAL

| Op. | Title, key, forces | Composed | Publication/MS | First performance | Remarks | SW | NSA |
|---|---|---|---|---|---|---|---|
| — | Piano Concerto, e | 1827 | — | — | unfinished | — | — |
| — | Piano Concerto, E♭ | 1828 | — | — | unfinished | — | |
| — | Piano Concerto, F | 1830–31 | — | — | unfinished | — | — |
| — | Introduction and Variations on a theme of Paganini | ?1832 | — | — | introduction, theme and sketches for 4 variations; variations 3 and 4 used in opp.4 and 8 | — | — |
| — | Symphony, E♭ | 1830–32 | 1981 | — | sketches for a 'Sinfonia per il Hamlet' | — | — |
| woo29 | Symphony, g | 1832–3 | 1972 | Zwickau, 18 Nov 1832 (1st movt only); Schneeberg, 12 Feb 1833 (1st movt, rev.) | 2 movts completed; 2nd movt in 2 versions; sketches for 3rd and 4th movts; orig. op.7 | — | — |
| — | Piano Concerto, d | 1839 | 1988 | — | 1 movt only | — | — |
| — | Symphony, c | 1840–41 | — | — | sketches for 2 movts | — | — |
| — | Symphony, c | 1841 | — | — | sketches for 4 movts; scherzo used in Bunte Blätter | — | — |
| 38 | Symphony no.1, B♭ ('Spring') | 1841 | 1841 | Leipzig, 31 March 1841 | movts orig. entitled 1 Frühlingsbeginn, 2 Abend, 3 Frohe Gespielen, 4 Voller Frühling; facs. of sketches and autograph (New York, 1967) | i, 1 | — |
| 52 | Overture, Scherzo and Finale, e–E | 1841; last movt rev. 1845 | 1846 | Leipzig, 6 Dec 1841 | orig. title Suite, then Symphonette | ii, 1 | — |
| 54 | Piano Concerto, a | 1st movt 1841; 2nd and 3rd movts 1845 | 1846 | Leipzig, 1 Jan 1846 | first movt orig. Phantasie, pf, orch | iii, 146 | — |
| 61 | Symphony no.2, C | 1845–6 | 1847 | Leipzig, 5 Nov 1846 | also arr. pf 4 hands, 1848 | i, 109 | — |
| 81 | Genoveva, ov. to opera, c | 1847 | 1850 | Leipzig, 25 Feb 1850 | see THEATRICAL | i, 47 | — |
| 86 | Concertstück, F, 4 hn | 1849 | 1851 | Leipzig, 25 Feb 1850 | | iii, 69 | — |
| 92 | Introduction and Allegro appassionato (Concertstück) | 1849 | 1852 | Leipzig, 14 Feb 1850 | | iii, 239 | — |
| 97 | Symphony no.3, E♭ ('Rhenish') | 1850 | 1851 | Düsseldorf, 6 Feb 1851 | | i, 243 | I/1/3 |
| 100 | Die Braut von Messina, ov., c | 1850–51 | 1851 | Düsseldorf, 13 March 1851 | to F. von Schiller's play | ii, 70 | — |
| 115 | Manfred, ov., e♭ | 1848–9 | 1852 | Weimar, 14 March 1852 | see THEATRICAL | ii, 104 | — |
| 120 | Symphony no.4, d | 1841 as no.2; rev. 1851 as no.4 | 1853 | Leipzig, 6 Dec 1841; Düsseldorf, 30 Dec 1852 | first version pubd (1891) | i, 310 | — |

| Op. | Title, key, forces | Composed | Publication/MS | First performance | Remarks | SW | NSA |
|---|---|---|---|---|---|---|---|
| 128 | Julius Cäsar, ov., f | 1851 | 1854 | Düsseldorf, 3 Aug 1852 | to W. Shakespeare's play | ii, 175 | — |
| — | Orch of Scherzo by N. Burgmüller | 1851 | | | from Burgmüller's unfinished 2nd symphony | — | — |
| 129 | Cello Concerto, a | 1850 | 1854 | Leipzig, 9 June 1860 | orig. title Konzertstück | iii, 29 | — |
| 131 | Phantasie, C, vn | 1853 | 1854 | Hanover, Jan 1854 | | iii, 1 | — |
| 134 | Introduction and Concert-Allegro, d–D, pf | 1853 | 1855 | Utrecht, 26 Nov 1853 | | ii, 291 | — |
| 136 | Hermann und Dorothea, ov., b | 1851 | 1857 | — | to Goethe's epic poem; for projected opera | ii, 214 | — |
| woo23 | Violin Concerto, d | 1853 | 1937 | Berlin, 26 Nov 1937 | | — | — |
| woo3 | Scenen aus Goethes Faust, ov., d | 1853 | 1858 | Cologne, 13 Jan 1862 | see CHORAL WITH ORCHESTRA | i, 231 | — |

CHAMBER

| Op. | Title, key, forces | Composed | Publication/MS | Remarks | SW |
|---|---|---|---|---|---|
| — | Quartet, c, vn, va, vc, pf | 1828–9 | 1979 | orig. op.5 | — |
| — | Quartet, B, vn, va, vc, pf | 1828–9 | 1979 | sketches | — |
| — | Quartet, A, vn, va, vc, pf | 1828–9 | 1979 | sketch | — |
| — | Allegro, melody inst, pf | ?1829 | 1979 | sketch | — |
| — | Quartet | 1838 | — | sketch or draft, lost | — |
| — | 2 string quartets, D, E♭ | 1839 | 1979; *D-Bsb* | sketches | — |
| 41 | 3 string quartets, a, F, A | 1842 | 1848 | arr. pf solo, 1853 | iv, 1, 22, 41 |
| 44 | Quintet, E♭, 2 vn, va, vc, pf | 1842 | 1843 | | v/1, 1 |
| 47 | Quartet, E♭, vn, va, vc, pf | 1842 | 1845 | | v/1, 2 |
| woo10 | Andante and variations, 2 pf, 2 vc, hn | 1843 | 1893 | orig. version of op.46, see KEYBOARD | xiv/1, 1 |
| 63 | Trio no.1, d, vn, vc, pf | 1847 | 1848 | | v/2, 2 |
| 70 | Adagio and Allegro, A♭, hn/(vn/vc), pf | 1849 | 1849 | orig. title Romanze und Allegro | v/3, 2 |
| 73 | Fantasiestücke, cl/(vn/vc), pf | 1849 | 1849 | orig. title Soiréestücke | v/3, 12 |
| 80 | Trio no.2, F, vn, vc, pf | 1847 | 1849 | | v/2, 50 |
| 88 | Phantasiestücke, vn, vc, pf: 1 Romanze, 2 Humoreske, 3 Duett, 4 Finale | 1842 | 1850 | based on Pf Trio, a, 1842 | v/2, 124 |
| 94 | Drei Romanzen, ob/(vn/cl), pf | 1849 | 1851 | | v/3, 100 |
| 102 | Fünf Stücke im Volkston, vc/vn, pf | 1849 | 1851 | | v/3, 110 |
| 105 | Sonata no.1, a, vn, pf | 1851 | 1852 | | v/3, 26 |
| 110 | Trio no.3, g, vn, vc, pf | 1851 | 1852 | | v/2, 90 |
| 113 | Märchenbilder, va/vn, pf | 1851 | 1852 | | v/3, 82 |
| 121 | Sonata no.2, d, vn, pf | 1851 | 1853 | orig. pubd as 2te grosse Sonate | v/3, 48 |
| woo2 | Pf acc. to 6 vn sonatas and partitas by Bach | 1852–3 | 1853 | | — |
| — | Pf acc. to 6 vc suites by Bach | 1853 | 1985 | only acc. To Suite no.3 (BWv 1009) survives | — |
| 132 | Märchenerzählungen, cl/vn, va, pf | 1853 | 1854 | | v/2, 148 |
| woo22 | Sonata, vn, pf, 'F–A–E' | 1853 | 1935 | 2nd and 4th movts only; 1st and 3rd by A. Dietrich and Brahms | — |
| woo27 | Sonata no.3, a, vn, pf | 1853 | 1956 | in 4 movts, 2 being those which Schumann wrote for 'F–A–E' sonata | — |
| — | 5 Romanzen, vc, pf | 1853 | — | lost | — |
| woo25 | Pf acc. to Paganini's vn caprices | 1853–5 | 1941 | acc. to caprice no.24 not extant | — |

PARTSONGS FOR MIXED VOICES

*SATB, unaccompanied, unless otherwise stated; incipit given only if different from title*

| Op. | Title, forces | Incipit | Text | Composed | Publication | |
|---|---|---|---|---|---|---|
| 55 | Fünf Lieder: | | R. Burns, trans. W. Gerhard | 1846 | 1847 | xii, 1 |
| | 1 Das Hochlandmädchen | Nicht Damen tönt von hohem Rang | | | | |
| | 2 Zahnweh | Wie du mit gift'gem Stachel fast | | | | |
| | 3 Mich zieht es nach dem Dörfchen hin | | | | | |
| | 4 Die alte, gute Zeit | Wer lenkt nicht gern den heitern Blick | | | | |
| | 5 Hochlandbursch | Schönster Bursch, den je ich traf | | | | |
| 59 | Vier Gesänge [orig. pubd as 4, 1, 2, 3; 5 added later]: | | | 1846 | 1848 | xii, 11 |
| | 1 Nord oder Süd! | | K. Lappe | | | |
| | 2 Am Bodensee | Schwelle die Segel, günstiger Wind! | A. Platen | | | |
| | 3 Jägerlied | Zierlich ist des Vogels Tritt im Schnee | E. Mörike | | | |
| | 4 Gute Nacht | Die gute Nacht, die ich dir sage | F. Rückert | | | |
| | 5 Hirtenknaben-Gesang, SSTT | Heloe! Heloe! Komm du auf unsre Heide | A. von Droste-Hülshoff | 1846 | 1930 | — |
| 67 | Romanzen und Balladen, i: | | | 1849 | 1849 | xii, 20 |
| | 1 Der König von Thule | Es war ein König in Thule | J.W. von Goethe | | | |
| | 2 Schön-Rohtraut | Wie heisst König Ringangs Töchterlein? | Mörike | | | |
| | 3 Heidenröslein | Sah ein Knab' ein Röslein steh'n | Goethe | | | |
| | 4 Ungewitter | Auf hohen Burgeszinnen | A. von Chamisso | | | |
| | 5 John Anderson | John Anderson, mein Lieb! | Burns, trans. Gerhard | | | |
| 75 | Romanzen und Balladen, ii: | | | 1849 | 1850 | xii, 28 |
| | 1 Schnitter Tod | Es ist ein Schnitter, der heisst Tod | A. von Arnim and C. Brentano: *Des Knaben Wunderhorn* | | | |
| | 2 Im Walde [2nd setting] | Es zog eine Hochzeit den Berg entlang | J. Eichendorff | | | |
| | 3 Der traurige Jäger | Zur ew'gen Ruh' sie sangen die schöne Müllerin | Eichendorff | | | |
| | 4 Der Rekrut | Sonst kam mein John mir zu | Burns, trans. Gerhard | | | |
| | 5 Vom verwundeten Knaben | Es wollt' ein Mädchen früh aufsteh'n | J.G. Herder: *Volkslieder* | | | |
| 141 | Vier doppelchörige Gesänge: | | | 1849 | 1858 | xii, 36 |
| | 1 An die Sterne | Sterne, in des Himmels Ferne! | Rückert | | | |
| | 2 Ungewisses Licht | Bahnlos und pfadlos | J.C. von Zedlitz | | | |
| | 3 Zuversicht | Nach oben musst du blicken | Zedlitz | | | |
| | 4 Talismane | Gottes ist der Orient! | Goethe | | | |
| 145 | Romanzen und Balladen, iii: | | | 1849–51 | 1860 | xii, 60 |
| | 1 Der Schmidt | Ich hör' meinen Schatz | L. Uhland | | | |
| | 2 Die Nonne | Sie steht am Zellenfenster | anon. | | | |
| | 3 Der Sänger | Noch singt den Widerhallen | Uhland | | | |
| | 4 John Anderson | John Anderson, mein Lieb! | Burns, trans. Gerhard | | | |
| | 5 Romanze vom Gänsebuben | Helf' mir Gott | O. Malsburg | | | |
| 146 | Romanzen und Balladen, iv: | | | 1849–51 | 1860 | xii, 68 |
| | 1 Brautgesang | Das Haus benedei ich und preis' es laut | Uhland | | | |
| | 2 Der Bänkelsänger Willie | O Bänkelsänger Willie, du ziehst zum Jahrmarkt aus | Burns, trans. Gerhard | | | |
| | 3 Der Traum | Im schönstem Garten wallten zwei Buhlen | Uhland | | | |
| | 4 Sommerlied | Seinen Traum, lind wob | Rückert | | | |
| | 5 Das Schifflein, fl, hn | Ein Schifflein ziehet leise | Uhland | | | |
| — | Des Glockentürmers Töchterlein | Mein hochgebornes Schätzelein | Rückert | 1851 | — | — |
| WoO26, no.4 | Bei Schenkung eines Flügels, pf | Orange und Myrthe hier | Schumann | 1853 | 1942 | — |
| — | Wenn mein Stündlein vorhanden ist, arr. of chorale | | | ?1856 | facs. in R. Taylor: *Robert Schumann* (London, 1982) | — |

PARTSONGS FOR WOMEN'S VOICES

*SSAA; incipit given only if different from title*

| *Op.* | *Title, accompaniment* | *Incipit* | *Text* | *Composed* | *Publication* | *SW* | *NSA* |
|---|---|---|---|---|---|---|---|
| 69 | Romanzen, i, pf ad lib: | | | 1849 | 1849 | x/2, 16 | v/2 |
| | 1 Tamburinschlägerin | Schwirrend Tamburin | Alvaro de Ameida, trans. Eichendorff | | | | |
| | 2 Waldmädchen | Bin ein Feuer hell | Eichendorff | | | | |
| | 3 Klosterfräulein | Ich armes Klosterfräulein | J. Kerner | | | | |
| | 4 Soldatenbraut [2nd setting] | Ach, wenn's nur der König auch wüsst | Mörike | | | | |
| | 5 Meerfey | Still bei Nacht fährt manches Schiff | Eichendorff | | | | |
| | 6 Die Kapelle | Droben stehet die Kapelle | Uhland | | | | |
| 91 | Romanzen, ii, pf ad lib: | | | 1849 | 1851 | x/2, 32 | v/2 |
| | 1 Rosmarien | Es wollt die Jungfrau früh aufsteh'n | *Des Knaben Wunderhorn* | | | | |
| | 2 Jäger Wohlgemut | Es jagt' ein Jäger wohlgemut | *Des Knaben Wunderhorn* | | | | |
| | 3 Der Wassermann | Es war in des Maien mildem Glanz | Kerner | | | | |
| | 4 Das verlassene Mägdelein [2nd setting] | Früh wann die Hähne kräh'n | Mörike | | | | |
| | 5 Der Bleicherin Nachtlied | Bleiche, bleiche weisses Lein | R. Reinick | | | | |
| | 6 In Meeres Mitten | | Rückert | | | | |

PARTSONGS FOR MEN'S VOICES

*TTBB; unaccompanied unless otherwise stated; incipit given only if different from title*

| *Op.* | *Title* | *Incipit* | *Text* | *Composed* | *Publication* | *SW* |
|---|---|---|---|---|---|---|
| 33 | Sechs Lieder: | | | 1840 | 1842 | xi, 1 |
| | 1 Der träumende See | Der See ruht tief im blauen Traum | J. Mosen | | | |
| | 2 Die Minnesänger | Zu dem Wettgesange schreiten | H. Heine | | | |
| | 3 Die Lotosblume [2nd setting] | Die Lotosblume ängstigt | Heine | | | |
| | 4 Der Zecher als Doktrinär | Was quälte dir dein banges Herz? | Mosen | | | |
| | 5 Rastlose Liebe | Dem Schnee, dem Regen | J.W. von Goethe | | | |
| | 6 Frühlingsglocken | Schneeglöckchen tut läuten | R. Reinick | | | |
| 62 | Drei Gesänge: | | | 1847 | 1848 | xi, 12 |
| | 1 Der Eidgenossen Nachtwache | In stiller Bucht | J. Eichendorff | | | |
| | 2 Freiheitslied | Zittr', o Erde dunkle Macht | F. Rückert | | | |
| | 3 Schlachtgesang | Mit unserm Arm ist nichts getan | F.G. Klopstock | | | |
| 65 | Ritornelle in canonischen Weisen [orig. order 5, 4, 2, 1, 6, 7, 8, 3]:1 Die Rose stand im Tau, 2 Lasst Lautenspiel und Becherklang, 3 Blüt' oder Schnee!, 4 Gebt mir zu trinken!, 5 Zürne nicht des Herbstes Wind, 6 In Sommertagen rüste den Schlitten, 7 In Meeres Mitten ist ein offener Laden, 8 Hätte zu einem Traubenkerne [pubd 1906] | | Rückert | 1847 | 1849 | xi, 20 |
| WoO17 | Zum Anfang | Mache deinem Meister Ehre | Rückert | 1847 | 1928 | — |
| WoO13–15 | Drei Freiheitsgesänge, wind and brass insts ad lib: | | | 1848 | 1913 | — |
| | 1 Zu den Waffen | Vom Angesicht die Mask' herab! | T. Ullrich | | | |
| | 2 Schwarz-Rot-Gold | In Kümmernis und Dunkelheit | F. Freiligrath | | | |

| Op. | Title | Incipit | Text | Composed | Publication | SW |
|---|---|---|---|---|---|---|
| | 3 Deutscher Freiheitsgesang | Der Sieg ist dein, mein Heldenvolk! | J. Fürst | | | |
| 93 | Verzweifle nicht im Schmerzenstal, motet, double chorus, org ad lib [orchd 1852] | | Rückert | 1849 | 1851 | — |
| 137 | Fünf Gesänge aus H. Laubes Jagdbrevier, 4 hn ad lib [orig. order 1, 2, 3, 5, 4]: | | H. Laube | 1849 | 1857 | ix/4, 175 |
| | 1 Zur hohen Jagd | Frisch auf zum fröhlichen Jagen | | | | |
| | 2 Habet acht! | Habet Acht auf der Jagd | | | | |
| | 3 Jagdmorgen | O frischer Morgen, frischer Mut | | | | |
| | 4 Frühe | Früh steht der Jäger auf | | | | |
| | 5 Bei der Flasche | Wo gibt es wohl noch Jägerei | | | | |

SONGS

*duets, trios etc. and works for vocal declamation with piano accompaniment and/or other instruments ad lib; incipit given only if different from title*

| Op. | Title, forces | Incipit | Text | Composed | Publication/MS | SW |
|---|---|---|---|---|---|---|
| — | Verwandlung | Wenn der Winter sonst entschwand | E. Schulze | 1827 | — | — |
| — | Lied für xxx | Leicht wie gaukelnde Sylphiden | Schumann | 1827 | — | — |
| — | 11 songs [nos.1–6 (WoO21) as *Sechs frühe Lieder*, ed. K. Geiringer (Vienna, 1933)]: | | | | | |
| | 1 Sehnsucht | Sterne der blauen himmlischen Auen | Schumann | 1827 | 1933 | |
| | 2 Die Weinende | Ich sah dich weinen! | Byron, trans. | 1827 | 1933 | |
| | 3 Erinnerung | Glück der Engel! | J.G. Jacobi | 1828 | 1933 | |
| | 4 Kurzes Erwachen | Ich bin im Mai gegangen | J. Kerner | 1828 | 1933 | |
| | 5 Gesanges Erwachen | Könnt' ich einmal wieder singen | Kerner | 1828 | 1933 | |
| | 6 An Anna I | Lange harrt ich | Kerner | 1828 | 1933 | |
| | 7 An Anna II [used in op.11] | Nicht im Tale | Kerner | 1828 | 1893 | xiv/1, 34 |
| | 8 Im Herbste [used in op.22] | Zieh' nur, du Sonne | Kerner | 1828 | 1893 | xiv/1, 36 |
| | 9 Hirtenknabe [used in op.4 no.4] | Bin nur ein armer Hirtenknab | Schumann | 1828 | 1893 | xiv/1, 37 |
| | 10 Der Fischer | Das Wasser rauscht, das Wasser schwoll | J.W. von Goethe | 1828 | 1933 | |
| | 11 Klage [lost] | | Jacobi | 1828 | — | — |
| — | Vom Reitersmann | | Old Ger. | — | *D-Zsch* | — |
| — | Maultreiberlied [lost] | | — | 1838 | — | — |
| — | Ein Gedanke | Sie schlingt um meinen Nacken | E. Ferrand | 1840 | 1942 | — |
| WoO1 | Patriotisches Lied (Der deutsche Rhein), 1v, chorus, pf | Sie sollen ihn nicht haben | N. Becker | 1840 | 1840 | x/2, 168 |
| — | Der Reiter und der Bodensee [frag.] | Der Reiter reitet durchs helle Tal | G. Schwab | 1840 | 1897 | — |
| — | Die nächtliche Heerschau [frag.] | Nachts um die zwölfte Stunde | Zedlitz | 1840 | 1897 | — |
| 24 | Liederkreis: | 1 Morgens steh'ich auf und frage, 2 Es treibt mich hin, 3 Ich wandelte unter den Bäumen, 4 Lieb' Liebchen, 5 Schöne Wiege meiner Leiden, 6 Warte, warte, wilder Schiffmann, 7 Berg und Burgen schaun herunter, 8 Anfangs wollt ich fast verzagen, 9 Mit Myrten und Rosen | H. Heine | 1840 | 1840 | xiii/1, 3 |
| 25 | Myrthen | | | 1840 | 1840 | xiii/1, 24 |
| | 1 Widmung | Du meine Seele, du mein Herz | Rückert | | | |
| | 2 Freisinn | Lasst mich nur auf meinem Sattel gelten! | Goethe | | | |
| | 3 Der Nussbaum | Es grünet ein Nussbaum vor dem Haus | J. Mosen | | | |
| | 4 Jemand | Mein Herz ist betrübt | R. Burns, trans. W. Gerhard | | | |
| | 5 Lieder aus dem Schenkenbuch im Divan I | Sitz ich allein | Goethe | | | |

| Op. | Title, forces | Incipit | Text | Composed | Publication/MS | SW |
|---|---|---|---|---|---|---|
| | 6 Lieder aus dem Schenkenbuch im Divan II | Setze mir nicht | Goethe | | | |
| | 7 Die Lotosblume | Die Lotosblume ängstigt | Heine | | | |
| | 8 Talismane | Gottes ist der Orient | Goethe | | | |
| | 9 Lied der Suleika | Wie mit innigstem Behagen | Goethe, attrib. Marianne von Willemer | | | |
| | 10 Die Hochländer-Witwe | Ich bin gekommen ins Niederland | Burns, trans. Gerhard | | | |
| | 11 Lieder der Braut aus dem Liebesfrühling I | Mutter, Mutter! Glaube nicht | Rückert | | | |
| | 12 Lieder der Braut aus dem Liebesfrühling II | Lass mich ihn am Busen hangen | Rückert | | | |
| | 13 Hochländers Abschied | Mein Herz ist im Hochland | Burns, trans. Gerhard | | | |
| | 14 Hochländisches Wiegenlied | Schlafe, süsser kleiner Donald | Burns, trans. Gerhard | | | |
| | 15 Aus den hebräischen Gesängen | Mein Herz ist schwer! | Byron, trans. J. Körner | | | |
| | 16 Rätsel | Es flüstert's der Himmel | C. Fanshawe, trans. K. Kannegiesser | | | |
| | 17 Zwei Venetianische Lieder I | Leis rudern hier | T. Moore, trans. F. Freiligrath | | | |
| | 18 Zwei Venetianische Lieder II | Wenn durch die Piazzetta | Moore, trans. Freiligrath | | | |
| | 19 Hauptmanns Weib | Hoch zu Pferd! | Burns, trans. Gerhard | | | |
| | 20 Weit, weit | Wie kann ich froh | Burns, trans. Gerhard | | | |
| | 21 Was will die einsame Träne? | | Heine | | | |
| | 22 Niemand | Ich hab mein Weib allein | Burns, trans. Gerhard | | | |
| | 23 Im Westen | Ich schau über Forth hinüber | Burns, trans. Gerhard | | | |
| | 24 Du bist wie eine Blume | | Heine | | | |
| | 25 Aus den östlichen Rosen | Ich sende einen Gruss | Rückert | | | |
| | 26 Zum Schluss | Hier in diesen erdbeklommnen Lüften | Rückert | | | |
| 27 | Lieder und Gesänge, i: | | | 1840 | 1849 | xiii/1, 72 |
| | 1 Sag an, o lieber Vogel | | C.F. Hebbel | | | |
| | 2 Dem roten Röslein | | Burns, trans. Gerhard | | | |
| | 3 Was soll ich sagen? | Mein Aug ist trüb | A. von Chamisso | | | |
| | 4 Jasminenstrauch | Grün ist der Jasminenstrauch | Rückert | | | |
| | 5 Nur ein lächelnder Blick | | G.W. Zimmermann | | | |
| 29 | Drei Gedichte: | | E. Geibel | 1840 | 1841 | x/2, 2 |
| | 1 Ländliches Lied, 2 S | Und wenn die Primel schneeweiss blickt | | | | |
| | 2 Lied, 3 S | In meinem Garten die Nelken | | | | |
| | 3 Zigeunerleben, S, A, T, B, triangle, tambourine ad lib | Im Schatten des Waldes | | | | |
| 30 | Drei Gedichte: | | Geibel | 1840 | 1840 | xiii/1, 80 |
| | 1 Der Knabe mit dem Wunderhorn | Ich bin ein lust'ger Geselle | | | | |
| | 2 Der Page | Da ich nun entsagen müssen | | | | |
| | 3 Der Hidalgo | Es ist so süss zu scherzen | | | | |
| 31 | Drei Gesänge: | | | 1840 | 1841 | xiii/1, 92 |
| | 1 Die Löwenbraut | Mit der Myrte geschmückt | Chamisso | | | |
| | 2 Die Kartenlegerin | Schlief die Mutter endlich ein | Chamisso, after P. Béranger | | | |
| | 3 Die rote Hanne, chorus ad lib | Den Säugling an der Brust | Chamisso, after Béranger | | | |
| 34 | Vier Duette, S, T: | | | 1840 | 1841 | x/1, 2 |
| | 1 Liebesgarten | Die Liebe ist ein Rosenstrauch | R. Reinick | | | |
| | 2 Liebhabers Ständchen | Wachst du noch, Liebchen, Gruss and Kuss! | Burns, trans. Gerhard | | | |
| | 3 Unterm Fenster | Wer ist vor meiner Kammertür? | Burns, trans. Gerhard | | | |
| | 4 Familien-Gemälde | Grossvater und Grossmutter | A. Grün | | | |
| 35 | Zwölf Gedichte: | | Kerner | 1840 | 1841 | xiii/1, 108 |
| | 1 Lust der Sturmnacht | Wenn durch Berg und Tale | | | | |
| | 2 Stirb, Lieb und Freud! | Zu Augsburg steht ein hohes Haus | | | | |
| | 3 Wanderlied | Wohlauf! noch getrunken den funkelnden Wein! | | | | |

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|---|---|---|---|---|---|---|
| | 4 Erstes Grün | Du junges Grün, du frisches Gras! | | | | |
| | 5 Sehnsucht nach der Waldgegend | Wär ich nie aus euch gegangen | | | | |
| | 6 Auf das Trinkglas eines verstorbenen Freundes | Du herrlich Glas | | | | |
| | 7 Wanderung | Wohlauf und frisch gewandert | | | | |
| | 8 Stille Liebe | Könnt ich dich in Liedern preisen | | | | |
| | 9 Frage | Wärst du nicht, heil'ger Abendschein! | | | | |
| | 10 Stille Thränen | Du bist vom Schlaf erstanden | | | | |
| | 11 Wer machte dich so krank? | Dass du so krank geworden | | | | |
| | 12 Alte Laute | Hörst du den Vogel singen? | | | | |
| 36 | Sechs Gedichte: | | Reinick | 1840 | 1842 | xiii/1, 132 |
| | 1 Sonntags am Rhein | Des Sonntags in der Morgenstund | | | | |
| | 2 Ständchen | Komm in die stille Nacht | | | | |
| | 3 Nichts schöneres | Als ich zuerst dich hab gesehn | | | | |
| | 4 An den Sonnenschein | O Sonnenschein! | | | | |
| | 5 Dichters Genesung | Und wieder hatt ich der Schönsten gedacht | | | | |
| | 6 Liebesbotschaft | Wolken, die ihr nach Osten eilt | | | | |
| 37 | Zwölf Gedichte aus F. Rückerts Liebesfrühling [nos.2, 4, 11 by Clara Schumann]:1 Der Himmel hat ein Träne geweint, 3 O ihr Herren, 5 Ich hab in mich gesogen, 6 Liebste, was kann denn uns scheiden?, S, T, 7 Schön ist das Fest des Lenzes, S, T, 8 Flügel! Flügel! um zu fliegen, 9 Rose, Meer und Sonne, 10 O Sonn, o Meer, o Rose, 12 So wahr die Sonne scheinet, S, T | Rückert | 1841 | 1841 | xiii/2, 2 | |
| 39 | Liederkreis [op.77/1 orig. included as 1st song, but omitted in 2/1850]: | | Eichendorff | 1840 | 1842 | xiii/2, 28 |
| | 1 In der Fremde | Aus der Heimat hinter den Blitzen rot | | | | |
| | 2 Intermezzo | Dein Bildnis wunderselig | | | | |
| | 3 Waldesgespräch | Es ist schon spät | | | | |
| | 4 Die Stille | Es weiss und rät es doch keiner | | | | |
| | 5 Mondnacht | Es war, als hätt der Himmel die Erde still geküsst | | | | |
| | 6 Schöne Fremde | Es rauschen die Wipfel und schauern | | | | |
| | 7 Auf einer Burg | Eingeschlafen auf der Lauer | | | | |
| | 8 In der Fremde | Ich hör die Bächlein rauschen | | | | |
| | 9 Wehmut | Ich kann wohl manchmal singen | | | | |
| | 10 Zwielicht | Dämm'rung will die Flügel spreiten | | | | |
| | 11 Im Walde | Es zog eine Hochzeit den Berg entlang | | | | |
| | 12 Frühlingsnacht | Überm Garten durch die Lüfte | | | | |
| 40 | Fünf Lieder: | | | 1840 | 1842 | xiii/2, 50 |
| | 1 Märzveilchen | Der Himmel wölbt sich rein und blau | H.C. Andersen, trans. Chamisso | | | |
| | 2 Muttertraum | Die Mutter betet herzig | Andersen, trans. Chamisso | | | |
| | 3 Der Soldat | Es geht bei gedämpfter Trommel Klang | Andersen, trans. Chamisso | | | |
| | 4 Der Spielmann | Im Städtchen gibt es des Jubels viel | Andersen, trans. Chamisso | | | |
| | 5 Verratene Liebe | Da Nachts wir uns küssten | Chamisso | | | |

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|---|---|---|---|---|---|---|
| 42 | Frauenliebe und -leben: 1 Seit ich ihn gesehen, 2 Er, der Herrlichste von allen, 3 Ich kann's nicht fassen, nicht glauben, 4 Du Ring an meinem Finger, 5 Helft mir, ihr Schwestern, 6 Süsser Freund, du blickest, 7 An meinem Herzen, an meiner Brust, 8 Nun hast du mir den ersten Schmerz getan | | Chamisso | 1840 | 1843 | xiii/2, 62 |
| 43 | Drei zweistimmige Lieder: | | | 1840 | 1844 | xi/1, 18 |
| | 1 Wenn ich ein Vöglein wär [later incorporated in op.81] | | *Des Knaben Wunderhorn* | | | |
| | 2 Herbstlied | Das Laub fällt von den Bäumen | S.A. Mahlmann | | | |
| | 3 Schön Blümelein | Ich bin hinaus gegangen | Reinick | | | |
| 45 | Romanzen und Balladen, i: | | | 1840 | 1843 | xiii/2, 78 |
| | 1 Der Schatzgräber | Wenn alle Wälder schliefen | Eichendorff | | | |
| | 2 Frühlingsfahrt | Es zogen zwei rüst'ge Gesellen | Eichendorff | | | |
| | 3 Abends am Strand | Wir sassen am Fischerhause | Heine | | | |
| 48 | Dichterliebe [orig. included op.127/2, 3 and op.142/2, 4]: 1 Im wunderschönen Monat Mai, 2 Aus meinen Tränen spriessen, 3 Die Rose, die Lilie, die Taube, die Sonne, 4 Wenn ich in deine Augen seh, 5 Ich will meine Seele tauchen, 6 Im Rhein, im heiligen Strome, 7 Ich grolle nicht, 8 Und wüssten's die Blumen, die kleinen, 9 Das ist ein Flöten und Geigen, 10 Hör ich das Liedchen klingen, 11 Ein Jüngling liebt ein Mädchen, 12 Am leuchtenden Sommermorgen, 13 Ich hab im Traum geweinet, 14 Allnächtlich im Traume, 15 Aus alten Märchen, 16 Die alten, bösen Lieder | | Heine | 1840 | 1844 | xiii/2, 88 |
| 49 | Romanzen und Balladen, ii: | | | 1840 | 1844 | xiii/2, 122 |
| | 1 Die beiden Grenadiere | Nach Frankreich zogen zwei Grenadier' | Heine | | | |
| | 2 Die feindlichen Brüder | Oben auf des Berges Spitze | Heine | | | |
| | 3 Die Nonne | Im Garten steht die Nonne | A. Fröhlich | | | |
| 51 | Lieder und Gesänge, ii: | | | | 1850 | xiii/2, 132 |
| | 1 Sehnsucht | Ich blick in mein Herz | Geibel | 1840 | | |
| | 2 Volksliedchen | Wenn ich früh in den Garten geh | Rückert | 1840 | | |
| | 3 Ich wandre nicht | Warum soll ich denn wandern | C. Christern | 1840 | | |
| | 4 Auf dem Rhein | Auf deinem Grunde haben sie an verborgnem Ort | K.L. Immermann | 1846 | | |
| | 5 Liebeslied | Dir zu eröffnen mein Herz | Goethe | 1849 | | |
| 53 | Romanzen und Balladen, iii: | | | 1840 | 1845 | xiii/2, 142 |
| | 1 Blondels Lied | Spähend nach dem Eisengitter | J.G. Seidl | | | |
| | 2 Loreley | Es flüstern und rauschen die Wogen | W. Lorenz | | | |
| | 3 Der arme Peter | 1 Der Hans und die Grete tanzen herum<br>2 In meiner Brust<br>3 Der arme Peter wankt vorbei | Heine | | | |
| 57 | Belsatzar | Die Mitternacht zog näher schon | Heine | 1840 | 1846 | xiii/3, 2 |
| 64 | Romanzen und Balladen, iv: | | | | 1847 | xiii/3, 10 |
| | 1 Die Soldatenbraut | Ach, wenn's nur der König auch wüsst | E. Mörike | 1847 | | |
| | 2 Das verlassne Mägdelein | Früh wann die Hähne krähn | Mörike | 1847 | | |
| | 3 Tragödie | 1 Entflieh mit mir und sei mein Weib<br>2 Es fiel ein Reif in der Frühlingsnacht<br>3 Auf ihrem Grab, S, T | Heine | 1841 | | |

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|---|---|---|---|---|---|---|
| 74 | Spanisches Liederspiel: | | Geibel, after Spanish poets | 1849 | 1849 | x/2, 46 |
| | 1 Erste Begegnung, S, A | Von dem Rosenbusch, o Mutter | | | | |
| | 2 Intermezzo, T, B | Und schläfst du, mein Mädchen, auf! | | | | |
| | 3 Liebesgram, S, A | Dereinst, dereinst, o Gedanke mein | | | | |
| | 4 In der Nacht, S, T | Alle gingen, Herz, zur Ruh' | | | | |
| | 5 Es ist verraten, S, A, T, B | Dass ihr steht in Liebesglut | | | | |
| | 6 Melancholie, S | Wann, wann erscheint der Morgen | | | | |
| | 7 Geständnis, T | Also lieb ich euch | | | | |
| | 8 Botschaft, S, A | Nelken wind ich und Jasmin | | | | |
| | 9 Ich bin geliebt, S, A, T, B | Mögen alle bösen Zungen | | | | |
| | 10 Der Kontrabandiste, Bar | Ich bin der Kontrabandiste | | | | |
| 77 | Lieder und Gesänge, iii: | | | | 1851 | xiii/3, 18 |
| | 1 Der frohe Wandersmann [orig. included in op.39] | Wem Gott will rechte Gunst erweisen | Eichendorff | 1840 | | |
| | 2 Mein Garten | Veilchen, Rosmarin, Mimosen | A. Hoffmann von Fallersleben | 1850 | | |
| | 3 Geisternähe | Was weht um meine Schläfe | A. Halm | 1850 | | |
| | 4 Stiller Vorwurf | In einsamen Stunden drängt Wehmut sich auf | ? O.L. Wolff | 1840 | | |
| | 5 Aufträge | Nicht so schnelle | C. L'Egru | 1850 | | |
| WoO7 | Soldatenlied | Ein scheckiges Pferd | Hoffmann von Fallersleben | 1844 | 1845 | xiii/4, 122 |
| — | Das Schwert | Zur Schmiede ging ein junger Held | Uhland | 1848 | — | — |
| — | Der weisse Hirsch [sketches] | Es gingen drei Jäger | Uhland | 1848 | — | — |
| — | Die Ammenuhr | Der Mond, der scheint | *Des Knaben Wunderhorn* | 1848 | — | — |
| 78 | Vier Duette, S, T: | | | 1849 | 1850 | x/1, 28 |
| | 1 Tanzlied | Eia, wie flattert der Kranz | Rückert | | | |
| | 2 Er und Sie | Seh ich in das stille Tal | Kerner | | | |
| | 3 Ich denke dein | | Goethe | | | |
| | 4 Wiegenlied | Schlaf, Kindlein, schlaf | Hebbel | | | |
| — | Sommerruh, duet | Sommerruh, wie schön bist du | C. Schad, altered by Schumann | 1849 | 1850 | xiv/1, 38 |
| 79 | Lieder-Album für die Jugend: | | | 1849 | 1849 | xiii/3, 30 |
| | 1 Der Abendstern | Du lieblicher Stern | Hoffmann von Fallersleben | | | |
| | 2 Schmetterling | O Schmetterling, sprich | Hoffmann von Fallersleben | | | |
| | 3 Frühlingsbotschaft | Kuckuck, Kuckuck ruft aus dem Wald | Hoffmann von Fallersleben | | | |
| | 4 Frühlingsgruss | So sei gegrüsst vieltausendmal | Hoffmann von Fallersleben | | | |
| | 5 Vom Schlaraffenland | Kommt, wir wollen uns begeben | Hoffmann von Fallersleben | | | |
| | 6 Sonntag | Der Sonntag ist gekommen | Hoffmann von Fallersleben | | | |
| | 7 Zigeunerliedchen | 1 Unter die Soldaten<br>2 Jeden Morgen, in der Frühe | Geibel<br>Geibel | | | |
| | 8 Des Knaben Berglied | Ich bin vom Berg der Hirtenknab | Uhland | | | |
| | 9 Mailied, duet ad lib | Komm, lieber Mai | C.A. Overbeck | | | |
| | 10 Das Käuzlein | Ich armes Käuzlein kleine | *Der Knaben Wunderhorn* | | | |
| | 11 Hinaus ins Freie! | Wie blüht es im Tale | Hoffmann von Fallersleben | | | |
| | 12 Der Sandmann | Zwei feine Stieflein hab ich an | H. Kletke | | | |
| | 13 Marienwürmchen | Marienwürmchen, setze dich | *Des Knaben Wunderhorn* | | | |
| | 14 Die Waise | Der Frühling kehret wieder | Hoffmann von Fallersleben | | | |
| | 15 Das Glück, duet | Vöglein vom Zweig | Hebbel | | | |
| | 16 Weihnachtslied | Als das Christkind ward zur Welt gebracht | Andersen, trans. | | | |
| | 17 Die wandelnde Glocke | Es war ein Kind | Goethe | | | |
| | 18 Frühlingslied, duet ad lib | Schneeglöckchen klingen wieder | Hoffmann von Fallersleben | | | |
| | 19 Frühlings Ankunft | Nach diesen trüben Tagen | Hoffmann von Fallersleben | | | |
| | 20 Die Schwalben, duet | Es fliegen zwei Schwalben | *Des Knaben Wunderhorn* | | | |

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|---|---|---|---|---|---|---|
| | 21 Kinderwacht | Wenn fromme Kindlein schlafen gehn | anon. | | | |
| | 22 Des Sennen Abschied | Ihr Matten, lebt wohl, ihr sonnigen Weiden! | F. von Schiller | | | |
| | 23 Er ist's | Frühling lässt sein blaues Band | Mörike | | | |
| | 24 Spinnelied, trio ad lib | Spinn, spinn | anon. | | | |
| | 25 Des Buben Schützenlied | Mit dem Pfeil, dem Bogen | Schiller | | | |
| | 26 Schneeglöckchen | Der Schnee, der gestern noch in Flöckchen | Rückert | | | |
| | 27 Lied Lynceus des Türmers | Zum Sehen geboren | Goethe | | | |
| | 28 Mignon [also as op.98a/1] | Kennst du das Land | Goethe | | | |
| 83 | Drei Gesänge: | | | 1850 | 1850 | xiii/3, 78 |
| | 1 Resignation | Lieben, von ganzer Seele lieben | J. Buddeus | | | |
| | 2 Die Blume der Ergebung | Ich bin die Blum' in Garten | Rückert | | | |
| | 3 Der Einsiedler | Komm, Trost der Welt | Eichendorff | | | |
| 87 | Der Handschuh [orig. version for chorus, 1849] | Vor seinem Löwengarten | Schiller | 1850 | 1850 | xiii/3, 88 |
| 89 | Sechs Gesänge: | | W. von der Neun [F.W.T. Schöpff] | 1850 | 1850 | xiii/3, 94 |
| | 1 Es stürmet am Abendhimmel | | | | | |
| | 2 Heimliches Verschwinden | Nachts zu unbekannter Stunde | | | | |
| | 3 Herbstlied | Durch die Tannen und die Linden | | | | |
| | 4 Abschied vom Walde | Nun scheidet vom sterbenden Walde | | | | |
| | 5 Ins Freie | Mir ist's so eng allüberall! | | | | |
| | 6 Röselein, Röselein! | | | | | |
| 90 | Sechs Gedichte von N. Lenau und Requiem | | N. Lenau | 1850 | 1851 | xiii/3, 108 |
| | 1 Lied eines Schmiedes | Fein Rösslein, ich beschlage dich | | | | |
| | 2 Meine Rose | Dem holden Lenzgeschmeide | | | | |
| | 3 Kommen und Scheiden | So oft sie kam | | | | |
| | 4 Die Sennin | Schöne Sennin, noch einmal singe | | | | |
| | 5 Einsamkeit | Wild verwachs'ne dunkle Fichten | | | | |
| | 6 Der schwere Abend | Die dunklen Wolken hingen | | | | |
| | 7 Requiem | Ruh von schmerzensreichen Mühen aus | anon. | | | |
| 95 | Drei Gesänge: | | Byron: *Hebrew Melodies*, trans. Körner | 1849 | 1851 | xiii/3, 126 |
| | 1 Die Tochter Jephthas | Da die Heimat, o Vater | | | | |
| | 2 An den Mond | Schlaflose Sonne, melanchol'scher Stern! | | | | |
| | 3 Dem Helden | Dein Tag ist aus, dein Ruhm fing an | | | | |
| 96 | Lieder und Gesänge, iv: | | | 1850 | 1851 | xiii/3, 136 |
| | 1 Nachtlied | Über allen Gipfeln ist Ruh | Goethe | | | |
| | 2 Schneeglöckchen | Die Sonne sah die Erde an | anon. | | | |
| | 3 Ihre Stimme | Lass tief in dir mich lesen | A. von Platen | | | |
| | 4 Gesungen! | Hört ihr im Laube des Regens | Neun [Schöpff] | | | |
| | 5 Himmel und Erde | Wie der Bäume kühne Wipfel | Neun [Schöpff] | | | |
| 98a | Lieder und Gesänge aus Wilhelm Meister: 1 Kennst du das Land, 2 Ballade des Harfners (Was hör ich draussen vor dem Thor), 3 Nur wer die Sehnsucht kennt, 4 Wer nie sein Brot mit Tränen ass, 5 Heiss mich nicht reden, 6 Wer sich der Einsamkeit ergibt, 7 Singet nicht in Trauertönen, 8 An die Türen will ich schleichen, 9 So lasst mich scheinen | | Goethe | 1849 | 1851 | xiii/4, 2 |

| Op. | Title, forces | Incipit | Text | Composed | Publication/MS | SW |
|---|---|---|---|---|---|---|
| 101 | Minnespiel: 1 Meine Töne still und heiter, T, 2 Liebster, deine Worte stehlen, S, 3 Ich bin dein Baum, A, B, 4 Mein schöner Stern!, T, 5 Schön ist das Fest des Lenzes, S, A, T, B, 6 O Freund, mein Schirm, mein Schutz!, A/S, 7 Die tausend Grüsse, S, T, 8 So wahr die Sonne scheinet, S, A, T, B | | Rückert | 1849 | 1852 | x/2, 88 |
| 103 | Mädchenlieder, S, A/2 S: | | E. Kulmann | 1851 | 1851 | x/1, 42 |
| | 1 Mailied | Pflücket Rosen, um das Haar schön | | | | |
| | 2 Frühlingslied | Der Frühling kehret wieder | | | | |
| | 3 An die Nachtigall | Bleibe hier und singe, liebe Nachtigall! | | | | |
| | 4 An den Abendstern | Schweb empor am Himmel | | | | |
| 104 | Sieben Lieder: 1 Mond, meiner Seele Liebling, 2 Viel Glück zur Reise, Schwalben!, 3 Du nennst mich armes Mädchen, 4 Der Zeisig (Wir sind ja, Kind, im Maie), 5 Reich mir die Hand, o Wolke, 6 Die letzten Blumen starben, 7 Gekämpft hat meine Barke | | Kulmann | 1851 | 1851 | xiii/4, 27 |
| 106 | Schön Hedwig, declamation | Im Kreise der Vasallen | Hebbel | 1849 | 1853 | xiii/4, 106 |
| 107 | Sechs Gesänge: | | | 1851 | 1852 | xiii/4, 40 |
| | 1 Herzeleid | Die Weiden lassen matt die Zweige hangen | T. Ullrich | | | |
| | 2 Die Fensterscheibe | Die Fenster klär ich zum Feiertag | Ullrich | | | |
| | 3 Der Gärtner | Auf ihrem Leibrösslein | Mörike | | | |
| | 4 Die Spinnerin | Auf dem Dorf in den Spinnstuben | P. Heyse | | | |
| | 5 Im Wald | Ich zieh so allein in den Wald hinein! | W. Müller | | | |
| | 6 Abendlied | Es ist so still geworden | G. Kinkel | | | |
| 114 | Drei Lieder, 3 female vv: | | | | 1853 | x/2, 118 |
| | 1 Nänie | Unter den roten Blumen schlummere | L. Bechstein | 1849 | | |
| | 2 Triolett | Senkt die Nacht den sanften Fittig nieder | L'Egru | 1850 | | |
| | 3 Spruch | O blicke, wenn den Sinn dir will die Welt | Rückert | 1849 | | |
| 117 | Vier Husarenlieder, Bar: 1 Der Husar, trara!, 2 Der leidige Frieden, 3 Den grünen Zeigern, 4 Da liegt der Feinde gestreckte Schar | | Lenau | 1851 | 1852 | xiii/4, 52 |
| 119 | Drei Gedichte: | | G. Pfarrius | 1851 | 1853 | xiii/4, 60 |
| | 1 Die Hütte | Im Wald, in grüner Runde | | | | |
| | 2 Warnung | Es geht der Tag zur Neige | | | | |
| | 3 Der Bräutigam und die Birke | Birke, Birke, des Waldes Zier | | | | |
| 122 | Zwei Balladen, declamations: | | | 1852–3 | 1853 | xiii/4, 112 |
| | 1 Ballade vom Haideknaben | Der Knabe träumt | Hebbel | | | |
| | 2 Die Flüchtlinge | Der Hagel klirrt nieder | P.B. Shelley, trans. | | | |
| 125 | Fünf heitere Gesänge: | | | 1850–51 | 1853 | xiii/4, 68 |
| | 1 Die Meerfee | Helle Silberglöcklein klingen | J. Buddeus | | | |
| | 2 Husarenabzug | Aus dem dunkeln Tor wallt | C. Candidus | | | |
| | 3 Jung Volkers Lied [orig. intended for op.107 no.4] | Und die mich trug im Mutterarm | Mörike | | | |
| | 4 Frühlingslied | Das Körnlein springt | F. Braun | | | |
| | 5 Frühlingslust | Nun stehen die Rosen in Blüte | Heyse | | | |
| 127 | Fünf Lieder und Gesänge: | | | | 1854 | xiii/4, 80 |
| | 1 Sängers Trost | Weint auch einst kein Liebchen | Kerner | 1840 | | |
| | 2 Dein Angesicht [orig. intended for op.48] | | Heine | 1840 | | |
| | 3 Es leuchtet meine Liebe [orig. intended for op.48] | | Heine | 1840 | | |
| | 4 Mein altes Ross | | Moritz, Graf von Strachwitz | 1850 | | |

| Op. | Title, forces | Incipit | Text | Composed | Publication/MS | SW |
|---|---|---|---|---|---|---|
| | 5 Schlusslied des Narren | Und als ich ein winzig Bübchen war | from W. Shakespeare: *Twelfth Night*, trans. Tieck and A. Schlegel | 1840 | | |
| — | Frühlingsgrüsse | Nach langem Frost | Lenau | 1851 | 1942 | |
| 135 | Gedichte der Königin Maria Stuart: | | trans. G. Vincke | 1852 | 1855 | xiii/4, 90 |
| | 1 Abschied von Frankreich | Ich zieh dahin | | | | |
| | 2 Nach der Geburt ihres Sohnes | Herr Jesu Christ | | | | |
| | 3 An die Königin Elisabeth | Nur ein Gedanke | | | | |
| | 4 Abschied von der Welt | Was nützt die mir noch zugemess'ne Zeit? | | | | |
| | 5 Gebet | O Gott, mein Gebieter | | | | |
| 138 | Spanische Liebeslieder: 1 Vorspiel, pf 4 hands, 2 Tief im Herzen trag ich Pein, S, 3 O wie lieblich ist das Mädchen, T, 4 Bedeckt mich mit Blumen, S, A, 5 Flutenreicher Ebro, Bar, 6 Intermezzo, pf 4 hands, 7 Weh, wie zornig ist das Mädchen, T, 8 Hoch, hoch sind die Berge, A, 9 Blaue Augen hat das Mädchen, T, B, 10 Dunkler Lichtglanz, S, A, T, B | | Geibel | 1849 | 1857 | x/2, 124 |
| 139 | From Des Sängers Fluch: | | R. Pohl, after Uhland | 1852 | 1858 | — |
| | 4 Provenzalisches Lied | In den Talen der Provence | | | | |
| | 7 Ballade | In der hohen Hall sass König Sifrid | | | | |
| 142 | Vier Gesänge: | | | 1840 | 1858 | xiii/4, 98 |
| | 1 Trost im Gesang | Der Wandrer, dem verschwunden | Kerner | | | |
| | 2 Lehn deine Wang [orig. intended for op.48] | | Heine | | | |
| | 3 Mädchen-Schwermut | Kleine Tropfen, seid ihr Tränen | L. Bernhard | | | |
| | 4 Mein Wagen rollet langsam [orig. intended for op.48] | | Heine | | | |
| — | Mailied [duet] | | | 1851 | *D-Zsch* | — |
| WoO26 no.3 | Liedchen von Marie und Papa, duet | Gern mach' ich dir | Schumann | 1852 | 1942 | — |
| — | Glockentürmers Töchterlein | Mein hochgebor'nes Schätzelein | Rückert | — | — | — |
| — | Das Käuzlein [2nd setting] | Ich armes Käuzlein kleine | *Des Knaben Wunderhorn* | — | *Zsch* | — |
| — | Deutscher Blumengarten [duet] | | Rückert | — | — | — |

INDEX TO THE SONGS

KEYBOARD

*for solo piano unless otherwise stated*

| *Op.* | *Title, key* | *Composed* | *Publication/MS* | *SW* |
|---|---|---|---|---|
| — | Arrangement of Georg Christoph Grosheim, Titania Ov. | ?1824 | — | — |
| woo20 | 8 polonaises, pf 4 hands | 1828 | 1933 | — |
| *Remarks*: some material used in Papillons, op.2c; orig. op.3 | | | | |
| — | Variations on a theme of Prince Louis Ferdinand of Prussia, pf 4 hands | 1828 | only fragment survives | — |
| — | Romanze, f | 1829 | — | — |
| *Remarks*: unfinished | | | | |

| *Op.* | *Title, key* | *Composed* | *Publication/MS* | *SW* |
|---|---|---|---|---|
| — | Etüden | 1829–30 | — | — |
| *Remarks*: ?lost | | | | |
| — | 6 Walzer | 1829–30 | — | — |
| *Remarks*: some material used in Papillons, op.2 | | | | |
| 1 | Thème sur le nom Abegg varié pour le pianoforte | 1830 | 1831 | vii/1, 2 |
| *Remarks*: also sketches for version with orch | | | | |
| — | Variations on a theme of Weber | 1831 | — | — |
| *Remarks*: on the Zigeusermarsch from Preziosa | | | | |
| — | Valse, E♭ | 1831 | — | |
| *Remarks*: unfinished | | | | |
| — | Andante with variations on an orig. theme, G | 1831–2 | — | — |
| *Remarks*: inscribed 'Mit Gott', some material used in op.124 no.2 | | | | |
| — | Valse per F. Wieck | 1831–2 | — | |
| *Remarks*: unfinished | | | | |
| — | Sonata, A♭ | 1831–2 | — | |
| *Remarks*: 1st movt and Adagio only | | | | |
| — | Prelude and fugue | 1832 | — | — |
| 2 | Papillons | 1830–31 | 1831 | vii/1, 12 |
| *Remarks*: include. some material from the 4-hand polonaises, 1828 and some used also in 6 Walzer, 1829–30 | | | | |
| 3 | 6 Etudes pour le pianoforte d'après les caprices de Paganini | 1832 | 1832 | vii/1, 22 |
| *Remarks*: orig. op.2 | | | | |
| 4 | 6 intermezzos | 1832 | 1833 | vii/1, 46 |
| *Remarks*: orig. op.3 and entitled Pièces phantastiques | | | | |
| — | Phantasie satyrique | 1832 | — | — |
| *Remarks*: on a theme of Henri Herz; frags. only | | | | |
| — | Fandango, f♯ | 1832 | — | — |
| *Remarks*: later used in op.11 | | | | |
| — | Exercice fantastique | 1832 | — | -- |
| *Remarks*: orig. op.5; lost | | | | |
| — | Rondo, B♭ | 1832 | — | — |
| *Remarks*: unfinished | | | | |
| — | 12 Burlesken (Burle) | 1832 | — | — |
| *Remarks*: ?some later used in op.124 | | | | |
| — | Fugue, d | ?1832 | *D-Bsb* | — |
| — | Movt in B♭ | ?1832 | *S-Skma* | — |
| *Remarks*: sketch | | | | |
| — | Fugal piece, b♭ [one of many] | ?1832 | *Skma* | — |
| *Remarks*: sketch | | | | |
| — | Canonon Au Alexis send' Ich Dich | ?1832 | 1858 | — |
| — | Fugue no.3 | ?1832 | — | — |
| *Remarks*: probably intended as finale of op.5 | | | | |
| | 5 short pieces: | 1832–3 | — | |
| | 1 Notturnino | | | — |
| | 2 Ballo | | | |
| | 3 Burla | | | |
| | 4 Capriccio | | | |
| | 5 Ecossaise | | | |
| *Remarks*: 1, 4 and 5 unfinished | | | | |
| — | Sehnsuchtswalzer Variationen: scènes musicales sur un thème connu | 1833 | — | — |
| *Remarks*: also entitled Scènes mignonnes and Scènes musicales sur un thème connu de Fr. Schubert; opening used as opening of Carnaval, op.9 | | | | |
| WoO31 | [11] Etüden in Form freier Variationen über ein Beethovensches Thema | 1832–5 | 1976 | — |
| *Remarks*: Allegretto of Beethoven's Symphony no.7; 3 versions; no.5 from 2nd version pubd as op.124 no.2 | | | | |
| 5 | [10] Impromptus sur une romance de Clara Wieck | 1833 | 1833 | vii/1, 68 |
| *Remarks*: last no. incl. material from finale of Symphony, g, 1832–3; 2nd version of 1850 omits 2 variations but introduces a new variation, no.3; orig. op.8 | | | | |
| — | Variations sur un nocturne de Chopin | 1834 | *D-Zsch* | — |
| *Remarks*: Chopin's op.15 no.3, g; frag., breaks off in 5th variation | | | | |
| — | Sonata movt, B♭ | 1836 | — | — |
| — | Sonata no.4, f | 1836–7 | — | — |
| *Remarks*: unfinished | | | | |
| 6 | Davidsbündlertänze: 18 character-pieces | 1837 | 1837 | vii/1, 96 |
| *Remarks*: title in 2nd edn. (1850–51) Die Davidsbündler | | | | |
| 7 | Toccata, C | 1829–33 | 1834 | vii/1, 146 |
| *Remarks*: orig. op.6; orig. title Etude fantastique en double-sons; 2 versions | | | | |
| 8 | Allegro, b | 1831 | 1835 | vii/1, 156 |
| *Remarks*: 1st movt of projected sonata | | | | |

| *Op.* | *Title, key* | *Composed* | *Publication/MS* | *SW* |
|---|---|---|---|---|
| 9 | Carnaval: scènes mignonnes sur quatre notes: 1 Préambule, 2 Pierrot, 3 Arlequin, 4 Valse noble, 5 Eusebius, 6 Florestan, 7 Coquette, 8 Réplique, Sphinxes, 9 Papillons, 10 ASCH–SCHA (Lettres dansantes), 11 Chiarina, 12 Chopin, 13 Estrella, 14 Reconnaissance, 15 Pantalon et Colombine, 16 Valse allemande, 17 Intermezzo: Paganini, 18 Aveu, 19 Promenade, 20 Pause, 21 Marche des Davidsbündler contres les Philistins | 1834–5 | 1837 | vii/2, 2 |
| *Remarks*: orig. title Fasching: Schwänke auf vier Noten für Pianoforte von Florestan, op.12 | | | | |
| 10 | 6 Etudes de concert . . . d'après des caprices de Paganini | 1833 | 1835 | vii/2, 30 |
| *Remarks*: orig. title Capricen für das Pianoforte, auf dem Grund der Violinstimme von Paganini zu Studien frei bearbeitet | | | | |
| 11 | Sonata no.1, f♯ | 1832–5 | 1836 | vii/2, 52 |
| *Remarks*: on title-page 'Pianoforte-Sonata, Clara zugeignet von Florestan und Eusebius' | | | | |
| 12 | Fantasiestücke: 1 Des Abends, 2 Aufschwung, 3 Warum?, 4 Grillen, 5 In der Nacht, 6 Fabel, 7 Traumes Wirren, 8 Ende vom Lied | 1837 | 1838 | vii/2, 82 |
| *Remarks*: orig. title Phantasien; no.7 composed not later than 1832 | | | | |
| WoO28 | 9 *** | 1837 | 1935 | — |
| *Remarks*: omitted from op.12 | | | | |
| 13 | 12 Etudes symphoniques | 1834–7 | 1837 | vii/2, 108 |
| *Remarks*: orig. title Etüden im Orchestercharakter für Pianoforte von Florestan und Eusebius; 2nd version (1852) entitled Etudes en formes de variations; 5 extra variations pubd in 1873 and incl. in SW xiv, 40; variation unpubd | | | | |
| 14 | Concert sans orchestre, f | 1835–6 | 1836 | vii/3 |
| *Remarks*: 3 movts of orig. 5 pubd 1836; rev. and pubd 1853 as Grande Sonate with 1 scherzo restored | | | | |
| — | Scherzo | 1836 | 1866 | — |
| *Remarks*: rejected movt of op.14 | | | | |
| — | 2 Variations | 1836 | 1984 | — |
| *Remarks*: omitted from 3rd movt of op.14 | | | | |
| 15 | Kinderscenen: Leichte Stücke für das Pianoforte 1 Von fremden Ländern und Menschen, 2 Curiose Geschichte, 3 Hasche-Mann, 4 Bittendes Kind, 5 Glückes genug, 6 Wichtige Begebenheit, 7 Träumerei, 8 Am Camin, 9 Ritter vom Steckenpferd, 10 Fast zu ernst, 11 Fürchtenmachen, 12 Kind im Einschlummern, 13 Der Dichter spricht | 1838 | 1839 | vii/3 |
| 16 | Kreisleriana: [8] Fantasien | 1838 | 1838 | vii/3 |
| *Remarks*: rev. 2/1850 | | | | |
| 17 | Fantasie, C | 1836–8 | 1839 | vii/3 |
| *Remarks*: orig. title Obolen auf Beethovens Monument: Ruinen, Trophäen, Palmen: grosse Sonate für das Pianoforte, für Beethovens Monument, von Florestan und Eusebius, op.12; also entitled Dichtungen: Ruinen, Siegesbogen, Sternbild; 1st movt orig. planned as independent fantasy entitled Ruines | | | | |
| 18 | Arabeske, C | 1838–9 | 1839 | vii/3 |
| 19 | Blumenstück, D♭ | 1839 | 1839 | vii/3 |
| 20 | Humoreske, B♭ | 1838–9 | 1839 | vii/4, 2 |
| *Remarks*: orig. title Grosse Humoreske | | | | |
| 21 | 8 Novelletten | 1838 | 1839 | vii/4, 28 |
| *Remarks*: Andantino comp.1830 | | | | |
| 22 | Sonata no.2, g | 1833–8 | 1839 | vii/4, 76 |
| *Remarks*: new finale composed 1838 | | | | |
| WoO5 | Presto passionato | ?1833 | 1866 | xiv/1, 53 |
| *Remarks*: rejected finale of op.22 | | | | |
| 23 | Nachtstücke: 4 pieces | 1839–40 | 1840 | vii/4, 96 |
| *Remarks*: Schumann envisaged the titles: 1 Trauerzug, 2 Kuriose Gesellschaft, 3 Nächtliches Gelage, 4 Rundgesang mit Solostimmen | | | | |
| — | Allegro, c | 1839 | — | — |
| *Remarks*: lost | | | | |
| 26 | Faschingsschwank aus Wien: Phantasiebilder: 1 Allegro, 2 Romanze, 3 Scherzino, 4 Intermezzo, 5 Finale | 1839–40 | 1841 | vii/4, 110 |
| *Remarks*: no.4 pubd separately Dec 1839 | | | | |
| 28 | Drei Romanzen, b♭, F♯, B | 1839 | 1840 | vii/4, 132 |
| 32 | Klavierstücke: 1 Scherzo, 2 Gigue, 3 Romanze, 4 Fughette | 1838–9 | 1841 | vii/4, 146 |
| — | Sonatina, B♭ | 1840 | | — |
| *Remarks*: lost | | | | |
| 46 | Andante and variations, B♭, 2 pf | 1843 | 1844 | vi, 2 |
| *Remarks*: orig. with 2 vc, hn; see CHAMBER MUSIC | | | | |

| *Op.* | *Title, key* | *Composed* | *Publication/MS* | *SW* |
|---|---|---|---|---|
| 56 | Studien für den Pedal-Flügel: 6 pieces in canonic form, pedal pf/pf 3–4 hands | 1845 | 1845 | vii/5 |
| 58 | 4 Skizzen für den Pedal-Flügel, pf 4 hands | 1845 | 1846 | vii/5 |
| 60 | Sechs Fugen über den Namen: Bach, org/pedal pf | 1845 | 1846 | vii/1, 2 |
| — | Piece for harmonium, F | 1849 | — | — |
| *Remarks*: 2 movts only | | | | |
| 66 | Bilder aus Osten: 6 impromptus, pf 4 hands | 1848 | 1849 | vi, 24 |
| 68 | Album für die Jugend | 1848 | 1848 | |
| | Pt. 1, Für Kleinere: 1 Melodie, 2 Soldatenmarsch, 3 Trällerliedchen [orig. Kinderstückchen], 4 Ein Choral, Stückchen, 6 Armes Waisenkind [orig. Armes Bettlerkind], 7 Jägerliedchen, 8 Wilder Reiter, 9 Volksliedchen [orig. Volkslied], 10 Fröhlicher Landmann, von der Arbeit zurückkehrend, 11 Sizilianisch [orig. Zwei Sizilianische], 12 Knecht Ruprecht, 13 Mai, lieber Mai [orig. Mai, schöner mai], 14 Kleine Studie, 15 Frühlingsgesang, 16 Erster Verlust [orig. Kinderunglück], 17 Kleiner Morgenwanderer, 18 Schnitterliedchen | | | |
| | Pt. 2, Für Erwachsenere: 19 Kleine Romanze, 20 Landliches Lied, 21***, 22 Rundgesang, 23 Reiterstück, 24 Ernteliedchen, 25 Nachklänge aus dem Theater, 26 ***, 27 Canonisches Liedchen [orig. Canon], 28 Erinnerung [orig. Erinnerung an Mendelssohn], 29 Fremder Mann, 30 ***, 31 Kriegslied, 32 Sheherazade, 33 Weinlesezeit – fröhliche Zeit!, 34 Thema, 35 Mignon, 36 Lied italienischer Marinari [orig. Schifferlied], 37 Matrosenlied, 38 Winterszeit I, 39 Winterszeit II, 40 Kleine Fuge, 41 Nordisches Lied (Gruss an G), 42 Figurierter Choral, 43 Sylversterlied [orig. Zum Schluss] | | | |
| *Remarks*: orig. title Weihnachtsalbum; facs. of autograph (Leipzig, 1956); facs. of sketchbook (London, 1924), with 4 other pf pieces by Schumann, ed. L. Windesperger: Gukkuk im Versteck, Lagune in Venedig, Haschemann, waltz in G [orig. untitled]; Other pieces conceived during early stages of project, unpubd at that time: Ein Thema von Georg Friedrich Händel; Ein Stückchen von Johann Sebastian Bach; Ein Stückchen von Wolfgang Amadeus Mozart; Andante [theme of Beethoven, Piano Sonata op.109, third movt]; Eine berühmte Melodie von Ludwig van Beethoven; Ein Trinklied von Carl Maria von Weber; Ein Ländler von Franz Schubert; Für ganz Kleine; Linke Hand soll sich auch zeigen; Puppenschlafliedchen; Bärentanz; *** [12-bar piece in C]; Auf der Gondel; Rebus; untitled, 9-bar piece in E♭; untitled, 20-bar piece in A; untitled fragmentary fughetta in A; Canon; Aus ist der schmaus, die Gäste gehn nach Haus; all originally unpubd pieces ed. B.R. Appel: *Robert Schumanns 'Album für die Jugend'* (Zürich and Mainz, 1998), 301–21 | | | | |
| 72 | Vier Fugen, d, d, f, F | 1845 | 1850 | vii/5 |
| 76 | 4 marches, E♭, g, B♭ (Lager-Scene), E♭ | 1849 | 1849 | vii/5 |
| 82 | Waldscenen: | 1848–9 | 1850 | vii/5 |
| | 1 Eintritt, 2 Jäger auf der Lauer [orig. Jägersmann auf der Lauer], 3 Einsame Blumen, 4 Verrufene Stelle [orig. Verrufener Ort], 5 Freundliche Landschaft [orig. Freier Ausblick], 6 Herberge [orig. Jägerhaus], 7 Vogel als Prophet, 8 Jagdlied, 9 Abschied | | | |
| 85 | 12 vierhändige Clavierstücke für kleine und grosse Kinder: | 1849 | 1850 | vi, 48 |
| | 1 Geburtstagsmarsch, 2 Bärentanz, 3 Gartenmelodie, 4 Beim Kränzewinden, 5 Kroatenmarsch, 6 Trauer, 7 Turniermarsch, 8 Reigen, 9 Am Springbrunnen, 10 Versteckens, 11 Gespenstermärchen, 12 Abendlied | | | |
| *Remarks*: orig. title, with op.124, Spreu; no.2 from sketches in op.68; no.3 orig. title Gartenlied | | | | |
| 99 | Bunte Blätter: | | 1852 | vii/6, 2 |
| | Drei Stücklein: | | | |
| | 1 | ?1838 | | |
| | 2 | ?1838 | | |
| | 3 | 1838 | | |
| | Fünf Albumblätter: | | | |
| | 4 1841 | | theme used by Brahms for Variations op.9 | |
| | 5 1838 | | orig. title Fata Morgana | |
| | 6 1836 | | rejected from Carnaval, op.9 | |
| | 7 1839 | | orig. title Jugendschmerz | |
| | 8 1838 | | | |

| Op. | Title, key | Composed | Publication/MS | SW |
|---|---|---|---|---|
| | 9 Novellette | 1838 | | |
| | 10 Präludium | 1839 | | |
| | 11 Marsch | 1843 | | |
| | 12 Abendmusik | 1841 | | |
| | 13 Scherzo | 1841 | | |
| | 14 Geschwindmarsch | 1849 | | |
| *Remarks*: 1: MS inscribed 'An meine geliebte Braut zum heiligen Abend 1838'; 3: orig. title Jagdstück; 13: orig. intended for symphony in c, 1841; 14: orig. intended for op.76 | | | | |
| 109 | Ballscenen, pf 4 hands: 1 Préambule, 2 Polonaise, 3 Walzer, 4 Ungarisch, 5 Française, 6 Mazurka, 7 Ecossaise, 8 Walzer, 9 Promenade | 1851 | 1853 | vi, 94 |
| *Remarks*: orig. title Kinderball; no.2 composed 1849 | | | | |
| 111 | Drei Fantasiestücke, c, A♭, c | 1851 | 1852 | vii/6, 36 |
| *Remarks*: orig. title Romanzen oder Phantasiestücke | | | | |
| 118 | Drei Clavier-Sonaten für die Jugend, G, D, C | 1853 | 1853 | vii/6, 44 |
| 124 | Albumblätter: 1 Impromptu (1832), 2 Leides Ahnung (1832), 3 Scherzino (1832), 4 Walzer (1835), 5 Phantasietanz (1836), 6 Wiegenliedchen (1843), 7 Ländler (1836), 8 Lied ohne Ende (1837), 9 Impromptu (1838), 10 Walzer (1838), 11 Romanze (1835), 12 Burla (1832), 13 Larghetto (1832), 14 Vision (1838), 15 Walzer (1832), 16 Schlummerlied (1841), 17 Elfe (1835) [orig. intended for op.9], 18 Botschaft (1838), 19 Phantasiestück (1839), 20 Canon (1845) | | 1854 | vii/6, 78 |
| *Remarks*: orig. title, with op.99, Spreu; nos. 1, 3, 12, 15 perhaps among the 12 Burlesken offered to Breitkopf & Härtel in 1832 | | | | |
| 126 | Sieben Clavierstücke in Fughettenform | 1853 | 1854 | vii, 102 |
| 130 | Kinderball, pf 4 hands: 1 Polonaise, 2 Walzer, 3 Menuett, 4 Ecossaise, 5 Française, 6 Ringelreihe | 1853 | 1854 | vi, 142 |
| 133 | 5 Gesänge der Frühe | 1853 | 1855 | vii/6, 114 |
| *Remarks*: MS inscribed 'An Diotima' | | | | |
| — | Thema, E♭ | 1854 | 1893 | xiv/1, 67 |
| *Remarks*: theme used by Brahms for Variations for pf duet op.23; see also below, variations on an original theme, WoO24 | | | | |
| WoO24 | Variations on an original theme | 1854 | 1939 | |
| — | Pf arr. Of J. Loachim's ov. Heinrich IV | ?1854–6 | | — |
| *Remarks*: unfinished | | | | |
| — | Fugue | 1856 | | — |
| *Remarks*: lost | | | | |

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JOHN DAVERIO (work-list with ERIC SAMS)

**Schumann-Heink** [née Rössler; Heink], **Ernestine** [Tini] (*b* Lieben, nr Prague, 15 June 1861; *d* Hollywood, CA, 17 Nov 1936). Austrian contralto and mezzo-soprano, naturalized American. Among her teachers was G.B. Lamperti (the younger). She made her opera début at Dresden as Azucena in 1878, and remained there for four seasons. After marriage to Ernst Heink, she obtained an engagement at Hamburg under Pollini, and remained there until 1897, taking part in the company's London season under the young Mahler in 1892, when she was much applauded as Erda, Fricka, Waltraute and Brangäne. In 1893, having divorced her first husband, she married the actor Paul Schumann, assuming the familiar hyphenated form of her surname. A long and fruitful relationship with Bayreuth began in 1896, when she sang Erda in five cycles of the *Ring*, and lasted until 1914.

Between 1897 and 1901 Schumann-Heink took part in four consecutive Covent Garden seasons, and became a regular member of the Metropolitan company for a similar period (1898–1903), returning subsequently for single seasons only. By then she had begun the series of popular and profitable cross-country American concert tours that occupied much of the rest of her long career



*Ernestine Schumann-Heink as Clytemnestra (left) with Anny Krull in the title role of Richard Strauss's 'Elektra', Dresden, 1909*

and made her into a national legend. In 1909 she returned to Dresden to sing the part of Clytemnestra in the première of *Elektra* (see illustration). Although she could sing (and very well) virtually anything, her English and American stage career centred on Wagner; and it was as Erda that she bade farewell to the Metropolitan in 1932, still captivating the audience, as the American critic Olin Downes wrote, with 'knowledge and imagination embodied in the tone and in every syllable of the text she delivered so memorably'. These words well describe the effect vividly conveyed by her Erda and Waltraute recordings made less than three years before. Although largely unrepresentative of her serious repertory, her many other recordings, made over a period of 25 years, give a splendid impression of her powers: of her opulent and flexible tones from low D to high B, the amazing fullness and evenness of her shake, her artistic conviction, dramatic temperament and vivid enunciation. Among them should be mentioned the brindisi from *Lucrezia Borgia* (several versions, all good), the prison scene from *Le prophète*, 'Parto, parto' from *La clemenza di Tito*, and the duet with Caruso ('Ai nostri monti') from *Il trovatore*.

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DESMOND SHAWE-TAYLOR

**Schuncke** [Schunke], **(Christian) Ludwig** [Louis] (*b* Kassel, 21 Dec 1810; *d* Leipzig, 7 Dec 1834). German pianist and composer. Born into a family of professional musicians – his father Johann Gottfried (1777–1861) and uncle Johann Michael (1778–1821) were distinguished horn players – Ludwig's precocious talents were given every opportunity to develop and he was soon recognized as a pianist of outstanding ability. As early as March 1822 he performed Hummel's A minor Piano Concerto op.85 under the direction of Spohr. This was followed by a concert tour throughout Germany. Before his 16th birthday his earliest compositions received the approval of Weber. In 1827 he left home to earn his living and study composition in Paris. There he lived with the piano maker Duport, whose instruments he demonstrated to support himself while studying composition with Reicha. He remained in Paris until 1830 gaining recognition from the leading musicians there, among them Berlioz, Kalkbrenner, Thalberg and Pixis. With such contacts it is not surprising that when he returned to Germany he formed a friendship with Chopin after hearing him play his E minor concerto in Stuttgart. In memory of this meeting Schuncke dedicated his Capriccio in C minor op.10 to Chopin. An even closer and professionally more important friendship developed with Schumann, who embraced his almost exact contemporary as one of the Davidsbündler and a contributor to the *Neue Zeitschrift für Musik*; Schumann also accepted the dedication of Schuncke's Sonata in G minor op.3 and in return dedicated to Schuncke his Toccata op.7. Although Schuncke is probably best known today as the dedicatee of this famous work, this does not do justice to his talent as a composer, which was just beginning to develop when he died of consumption two weeks before his 24th birthday. The G minor Sonata op.3, much admired by Schumann, is a four movement work worthy of comparison with the larger scale keyboard works of Weber; of his other known compositions, almost all for solo piano, the Allegro passionato in A minor op.6 and the 2 Capriccios opp.9 and 10 show a distinctive style developing despite clear influences of Weber and Beethoven, whose Sonata op.27 no.2 seems all pervasive in the Capriccio op.10. Schuncke's small corpus of work is well worth the researches of a pianist looking to explore little-known Romantic music.

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Solo pf: Scherzo capricciosos, op.1 (Paris); Variations quasi fantasie brillantes sur une thème originale, op.2 (Paris); Sonata, g, op.3 (Leipzig, 1832); Fantasie brillante, E, op.5 (Vienna); Allegro passionato, a, op.6; Capriccio, C, op.9 (Leipzig); Capriccio, c, op.10; Rondeau brillant, E♭, op.11 (Leipzig); Divertissement brillant sur des aires allemandes, op.12 (Leipzig); Rondeau, D, op.15 (Leipzig)

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VIRGIL POMFRET

**Schünemann, Georg** (*b* Berlin, 13 March 1884; *d* Berlin, 2 Jan 1945). German musicologist and music educationist. In addition to practical musical training at the Stern Conservatory in Berlin, Schünemann also studied musicology (under Kretzschmar, Fleischer, Friedländer, Stumpf and Wolf), German literature and philosophy at the University of Berlin. He took the doctorate in 1907 with a dissertation on the history of conducting and then worked as a flautist. During World War I he made a collection of the songs of German colonists in Russian POW camps. From 1919 he taught at Berlin University (where he was appointed reader in 1921); in 1920 he became deputy director of the Berlin Hochschule für Musik and in 1932 he succeeded Schreker as its director. In 1933 he was dismissed without notice by the Nazi régime for suspected Marxist leanings, though shortly afterwards he was appointed director of the State Musical Instrument Collections. In 1934 he became director of the music section of the Prussian State Library, and during World War II he was called upon as a consultant in the German seizure of music collections in France.

Schünemann was one of the founders of modern German music education. He devoted himself to questions of elementary teaching, started a practical class at the music education department of the Berlin Hochschule für Musik as well as advanced classes for choir conductors and he instigated an orchestral school; in the 1930s he and Leo Kestenberg were involved in reorganizing every aspect of institutional and private music education in Prussia. Many of his writings are concerned with music teaching and related problems, but he also contributed to scholarship on J.C.F. Bach, Beethoven and the music history of Prussia.

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LOTHAR HOFFMANN-ERBRECHT/PAMELA M. POTTER

**Schuppanzigh, Ignaz** (*b* Vienna, 20 Nov 1776; *d* Vienna, 2 March 1830). Austrian violinist and conductor. The son of a professor at the Realschule, he began his career as a viola player but had switched to the violin by 1793. His acquaintance with Beethoven probably dates from his informal quartet concerts on Friday mornings in Prince Lichnowsky's apartments, a tradition that continued for several years. In 1794 Beethoven wrote a note to himself 'Schuppanzigh, 3 times a W'. Although it has been assumed that Beethoven was studying the violin, Thayer observed that the note could refer to lessons at the Realschule with the elder Schuppanzigh.

According to Hanslick, in 1804–5 Schuppanzigh presented the first series of public quartet concerts in Vienna. The experiment was abandoned after at most three seasons, but this group was probably responsible for the premières of Beethoven's op.59 quartets in early 1807. The expanded roles for viola and cello and the overtly virtuoso passages – elements that made op.59 'long and difficult' according to a review in the *Allgemeine musikalische Zeitung* – assumed a group of skilled and dedicated performers, which Beethoven clearly had at his disposal (Table 1). A common saying in Vienna, as Ignaz von Seyfried later noted, was that only Schuppanzigh's group could reveal the beauties of Beethoven's music.

In 1807 Schuppanzigh married Fräulein Killitschky, the sister of the singer Josephine Schultz-Killitschky. A year later Count Razumovsky instructed him to assemble 'the finest string quartet in Europe'. This group remained in existence until a fire destroyed the count's palace and fortunes in 1814. However, despite its privileged status it is unlikely that it ever performed in public. After the fire, Schuppanzigh continued to participate in public concerts, but decided in 1816 to move to Russia. Having settled in St Petersburg he actively promoted Beethoven's music, generating an enthusiasm that possibly led to the commission of the Golitsïn quartets, opp.127, 132 and 130. Schuppanzigh returned to Vienna in 1823 (suggestions that he returned on visits before that time are unsubstantiated) and resumed his position as leader of his quartet, replacing Joseph Boehm. The ensemble began a series of subscription concerts that continued until Schuppanzigh's death in 1830. Beethoven agreed in 1825 to allow Schuppanzigh the privilege of giving the first performance of op.127 at one such concert. The failure of this work at its première seems largely to have been a result of lack of preparation and rehearsal time. Furious, Beethoven reinstated Boehm and supervised the rehearsals himself:

TABLE 1: Members of Schuppanzigh's quartet

| *Violin II* | *Viola* | *Cello* | *Sources, comments* |
|---|---|---|---|
| *1793/4–? (Lichnowsky)* | | | |
| — | Franz Weiss | Kraft | Wegeler (p.29) writes '(Link?)' and includes Zmeskall |
| — | Weiss | A. and N. Kraft | Schindler (3/1860), 35; Schindler (1840), 39, conflates 1793 group with 1808 |
| Louis Sina | Weiss | A. and N. Kraft | Thayer, i, 278 |
| Sina | Weiss | N. Kraft | Mahaim, i, 40 |
| Joseph Mayseder | Schreiber (first name unknown) | A. Kraft | Hanslick, i, 203; Thayer, ii, 273; Mayseder was Schuppenzigh's pupil |
| *1808–14 (Rasumovsky)* | | | |
| — | Weiss | Josephe Linke | Seyfried, appx, 8 |
| Sina | Weiss | Linke | Schindler (1840), 39; Hanslick, 1, 203; Sina probably played only when Count Rasumovsky did not |
| Mayseder | Weiss | Linke | Thayer, iii, 48; Mayseder probably played only when Count Rasumovsky did not |
| Rasumovsky | Weiss | Linke | Mahaim, 1, 41 |
| *1823–8 (last quartets)* | | | |
| Karl Holz | Kaufmann (first name unknown) | Linke | Schindler (1840), 40; precise members of 1823 unclear |
| Holz | Weiss | Linke | Schindler (3/1860), ii, 113; Thayer, iv, 424; Mahaim, i, 42 |

according to Boehm, the composer closely 'followed the bows and was therefore able to judge the smallest fluctuation in tempo or rhythm and correct it immediately'. Schuppanzigh soon returned to favour, however, and was entrusted with the premières of opp.132, 130 and 135, the latter first performed only after Beethoven's death. Schuppanzigh's quartet did not give the first performance of op.131.

In addition to the late quartets, Schuppanzigh took part in the premières of opp.16, 20, 59, 95 and 97, and he led and helped to organize the concert on 7 May 1824 at which the Ninth Symphony and parts of the *Missa solemnis* were first performed. Despite the composer's teasing about Schuppanzigh's weight (Beethoven's nickname for him was 'Falstaff' – see, for example, WoO 184 and 100), he clearly respected Schuppanzigh's musical judgment. According to Czerny, it was Schuppanzigh's suggestion to place the F major quartet first in op.18, and a note in an 1826 conversation book indicates that Schuppanzigh was responsible for one of the themes in op.29. Along with many other prominent Viennese musicians, Schuppanzigh was one of the torch-bearers at Beethoven's funeral.

Besides playing quartets Schuppanzigh led the Augarten concerts beginning in 1795, and after returning to Vienna in 1823 he joined the court orchestra and became the leader of the court opera. His repertory included Schubert's Octet and Quartet in A minor, of which he is the dedicatee. Beethoven called Schuppanzigh's playing 'fiery and expressive', but contemporaries claimed that, perhaps because of his obesity, he often played out of tune and had trouble in the upper positions. Schuppanzigh was almost solely responsible for redefining the string quartet as a standing ensemble. Although his name is now largely remembered in relation to Beethoven, he is to be recognized as the first musician to make his living and reputation primarily as a string quartet player.

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K.M. KNITTEL

**Schürer, Johann Georg** (*b* ?Raudnitz [now Roudnice], Bohemia, *c*1720; *d* Dresden, 16 Feb 1786). German composer. He was working in about 1746 as resident composer and music director of an opera troupe that appeared in Dresden with the Mingotti company at the Zwinger; the Dresden repertory had been dominated by Hasse since 1734. On 29 October 1746 they performed Schürer's opera *Astrea placata* (which had been given in Warsaw on 7 October in honour of the king's birthday); it was repeated several times. On 8 November of the same year his *Galatea* was given at Dresden, and repeated with new settings in the presence of the court a week later and again on 28 June 1747, the day before Gluck's festival opera *Le nozze d'Ercole e d'Ebe* was given at Pillnitz. During the 1747 court festivities Schürer's opera *L'Ercole sul Termodonte* and his German Singspiel *Doris* were performed. His last opera was *Calandro*, a comedy, performed on 20 January 1748 in the little Zwinger theatre; thereafter he confined himself to composing sacred music, beginning with the oratorios *Il figliuol prodigo* and *Isacco*. In 1748 he was appointed *Kirchencompositeur* in royal service.

Schürer was thus one of a notable succession of musicians, headed by Hasse, who worked at the Dresden court of King August III of Poland. Zelenka had died in 1745 and Schürer succeeded him as director of church music, first in the Catholic court chapel at Taschenberg and from 1751 in the newly built Catholic court church, with G.A. Ristori, Tobias Butz and Father M. Breunich assisting him with the church music, and Porpora employed as Kapellmeister and composer. His principal occupation was composing, which he did with enormous industry, especially in 1757 and 1758. In the former year he wrote a requiem on the death of the Electress Maria Josepha. During the 1763 Carnival his cantata *Donna Augusta perdona* was performed and in the autumn of the same year he wrote the funeral motet for the king, *Manus tuae fecerunt me*. In autumn 1764 the young J.G. Naumann was appointed second church composer, but he soon left for Italy so that all the work was once again Schürer's responsibility (although between 1765 and 1772 Domenico Fischietti was also contributing church music). In 1767 Schürer sold the manuscript parts of his church compositions (978 sheets) to the Saxon court and in 1772, when Friedrich August was elector, he sold them the scores as well (522, dated 1742 to 1770) for 900 thalers. Schürer himself had compiled an index of these works, giving the opening bars and date of composition of each (*Cursus annuus*, MS, 1765, *D-Bsb*). He retired in 1780 and sold a further 68 scores of sacred works written between 1767 and 1772 for 200 thalers in 1782, again with a detailed catalogue. The output of this prolific and indefatigable composer seems to have ceased in his last years in office, which were overshadowed by worry and illness; his pupils Joseph Schuster and Franz Seydelmann were working with him as church composers from 1772.

Although Schürer, according to Reichardt, was a 'very skilful composer', master of his craft and of counterpoint, his music met with only limited appreciation in Dresden because he did not bow to the prevalent neo-Neapolitan taste. Gerber called him one of the most proficient church composers of the 18th century and noted that 'his masses were famed among worthy men outside Dresden'. In fact his six masses dedicated to S Antonio of Padua and his *Litaniae Xaverianae* are distinguished by their structure and their serious, expressive musical cast. His operas and oratorios also exemplify the changing style of his time, combining use of the traditional figured bass with delicate Rococo sentiment. Stylistically his music places him between the mature Telemann and the 12-year-old Mozart; but his melodic ideas are limited and eventually become tedious. The pastorale *Galatea* and the German Singspiel *Doris* have *galant*, Rococo features also found in Mozart's *Bastien und Bastienne*.

WORKS
*all in D-Dl unless otherwise stated*

OPERAS

Astrea placata ovvero La felicità della terra (dramma per musica, 1, B. Campagnari), Warsaw, 7 Oct 1746, lib *D-Bsb*
La Galatea (componimento drammatico, 2, P. Metastasio), Dresden, 8 Nov 1746; also 4 arias in Ger.
L'Ercole sul Termodonte (dramma per musica, 3, C.F. Bussani), Dresden, 9 Jan 1747
Doris (Spl, 2), Dresden, 13 Feb 1747
Calandro (comedia per musica, 3, S. Pallavicino), Dresden, 20 Jan 1748

ORATORIOS

Il figliuol Prodigo (azione sacra, G.C. Pasquini), solo vv, chorus, orch, Dresden, 1747, lib *D-Bsb*
Isacco figura del Redentore (Metastasio), solo vv, chorus, orch, Dresden, 1748, lib *Bsb*
La Passione di Jesu Christo, solo vv, chorus, orch

CANTATAS

Cantata per la nascita di S.A.R. il Principe Carlo, A, insts, 13 July 1753
Cantata per solennizzare il giorno del nome di S.A.R. ... Principe Xaverio, A, insts, Dresden, 1755
Disgrazia accaduta al Nicolino à Sedlitz, A, insts, Dresden and Friedrichstadt, 1759
Donna Augusta perdona, A, 2 hn, 2 fl, 2 vn, va, bc, Dresden, 1763, *D-Bsb*, *Dl*
Cantata ... per la nascita di S.P. Carlo, S, A
Nel felicissimo giorno del glorioso ... di Augusto III [characters Nice, Dorisbe, Filli]
Oggi si che più risplende, A, insts

MASSES, MASS MOVEMENTS

6 Missae ad Sanctum Antonium de Padua, 4vv, 2 ob, 2 vn, va, bc, org, 1758–64
Credo, vv, insts; Gl, 4vv, 2 vn, 2 ob, 2 hn, 2 tpt, timp, org; Gl, 4vv, insts: all *D-Bsb*

OTHER WORKS

Regina coeli, 4vv, insts, org, *A-Wn*
?2 Litaniae Xaverianae, 4vv, insts
Partitura et Directio sacrae noctis in nativitate Domini, Dresden, 1756
2 arias, S, insts: La sventurata adora, Friedrichstadt, 24 Aug 1759; Delude fallace, Friedrichstadt, 19 Aug 1759

LOST WORKS
*presumed lost*

*for complete list see Haas*

Several ops, cants., etc; *c*30 masses; *c*13 motets; 56 offs; 3 requiems; 3 TeD; 15 Litaniae Lauretanae; 17 Sub tuum; 12 Alma Redemptoris; 12 Ave regina; 12 Regina coeli; 29 Salve regina; 6 Miserere; 152 pss; 6 Laudate pueri; 6 Mag; other sacred works

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DIETER HÄRTWIG

**Schuricht, Carl** (*b* Danzig, 3 July 1880; *d* Corseaux-sur-Vevey, 7 Jan 1967). German conductor and composer. Born into a family of organ builders, he learnt the piano and the violin at home before studying composition with Humperdinck and the piano with E. Rudorff at the Berlin Hochschule für Musik (1901–3) and with Reger in Leipzig. He worked as a répétiteur and Kappelmeister in regional theatres (Mainz, Zwickau, Dortmund, Bad Kreuznach and Goslar) before becoming chief conductor at Wiesbaden when he was 31. He conducted much contemporary music (especially Debussy, Delius, Ravel, Schoenberg and Stravinsky), worked as a guest conductor in Europe (conducting, for instance, the choir of the Berlin PO) and first appeared in the USA in 1927; but his reputation was essentially built at Wiesbaden, where he made 37 recordings. From 1937 to 1944 he was principal guest conductor of the Frankfurt RSO, and in 1942 he became chief conductor of the Dresden PO; but because of his Jewish wife the Nazis made his life difficult, and he resettled in Switzerland in 1944. He conducted at the reopening of the Salzburg Festival in 1946 and returned to guest conducting, taking the Vienna PO (with André Cluytens) on its first US tour in 1956. He recorded the complete Beethoven symphonies (1957–8), and continued to conduct the BBC SO, the LSO, the Stuttgart RSO and the NDR SO in Hamburg.

Schuricht gradually came to focus on the German Romantic repertory, with interpretations which were less strikingly individual than those of Furtwängler, Klemperer or Walter, but still in the 19th-century German tradition of expressive phrasing and liberal use of rubato. His own compositions include orchestral music, piano pieces and songs. (B. Gavoty and R. Hauert: *Carl Schuricht*, Geneva, 1954; Eng. trans. 1956)

JOSÉ BOWEN

**Schurig, Wolfram** (*b* Bludenz, 30 Dec 1967). Austrian composer. After training as a music teacher at the Feldkirch Conservatory (1987–9), he began studying composition with Hans Ulrich Lehmann at the Zürich Musikhochschule (1989–93); he also studied the recorder with Kees Boeke. After the completion of his studies, he became associated with Lachenmann in Stuttgart. In 1995 he became director of the Bludenzer Tage zeitgemässer Musik. He received the Plön Hindemith prize in 1996.

Schurig's compositional style features stupendous sound techniques, as well as demonstrating a determinedly rational organization of materials. Indeed, works such as *(ENT?)FESSELUNG* (1989), *BLENDUNG?/LICHT STURZ* (1990) and the five-part cycle *Die Ausschliesslichkeit der Finsternis* (1992–3) create a confusing expressivity through the use of novel sound combinations. In *GESPINST* (1990), independent sound strata are intertwined and brought together to articulate important structural moments. Later works, such as *CRWTH* (1993), *ex cathedra – ex tempore – ex machina* (1993–5) and *hot powdery snow* (1994–5), create a simultaneity of highly differentiated processes. Synchronous procedures also determine the character of Schurig's first orchestral composition, *SCHLEIFE SIMULTAN SOLO* (1995), a work that imposes strict symmetry on distinct strata by

dividing the orchestra into three constantly changing timbral groups.

WORKS
(*selective list*)

Orch: SCHLEIFE SIMULTAN SOLO, 1995; Hoquetus, vn, chbr orch, 1997

Chbr and solo inst: (ENT?)FESSELUNG, vc, 1989; BLENDUNG/ LICHT STURZ, org, 1990; GESPINST, solo b cl, fl, cl, pf, hp, vn, vc, 1990; Die Ausschliesslichkeit der Finsternis 1992–3: I die stimme der dunkelheit spricht im diskant, pic, E♭ cl, pf, perc; II mein Herz: ein bunker, vn, vc; III instants enchaînés, vn pf, perc, IV Etwas über Unerbittlichkeit, fl, cl, bn, bc, pf, perc; V ENDE., fl, b cl, pf, vc; CRWTH, v, 1993; ex cathedra – ex tempore – ex machina, 2 hn, 2 tpt, 2 trbn, tuba, 2 perc, 1993–5; hot powdery snow, str qt, 1994–5; MAUERWERK, 2 hn, 2 tpt, 2 trbn, 1994; décalage, fl, ob, cl, vn, va, vc, perc, pf, 1997–8; Str Qt no.2, 1997–8

Vocal: ... für immer ... (G. Ungaretti), 2 S, 2 A, 2 T, 2 B, va, 1987–9

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P. Böttinger: 'Sonic Death? (... Im Gegenteil): Analytische Anmerkungen zu drei Werken von Wolfram Schurig', *Musik & Ästhetik*, no.8 (1998), 67–82

REINHARD KAGER

**Schürmann** [Schurmann, Scheuermann], **Georg Caspar** (*b* Idensen, nr Hanover, 1672/3; *d* Wolfenbüttel, 25 Feb 1751). German composer. According to Walther, he was the son of a pastor, identified as Statius Caspar Schürmann (*d* 1678), who went to Idensen in 1666. His son began his career at the age of 20 in Hamburg where he found engagements as a male alto both at the opera and in various churches. During the next six years Schürmann performed in an ideal musical milieu for a young musician, especially at the opera where Conradi, Kusser and Keiser were involved with productions of their works, and the music of Steffani (among other outstanding composers) was often heard. In 1697 he travelled with the Hamburg opera company for a series of guest appearances at the Brunswick court of Duke Anton Ulrich of Brunswick-Lüneburg. Soon after, Duke Anton Ulrich appointed Schürmann as solo alto to the court and also, according to Walther, as a conductor for the opera and court church.

Except for two periods of absence, Schürmann remained at the Brunswick-Wolfenbüttel court until his death 54 years later. He quickly established himself as a gifted composer, and in 1700 his first dramatic work, the Italian pastorale *Endimione*, was performed at the court theatres at Salzthal and Wolfenbüttel. The following year he wrote and produced two sacred operas, *Salomon* and *Daniel*. In late 1701 Duke Anton Ulrich sent him to Venice, no doubt to complete his education in the Italian operatic style. Walther said that he made the acquaintance of the most famous composers and musicians while in Venice, and one can speculate that these would have included Antonio and Carlo Francesco Pollarolo, Tommaso Albinoni, Francesco Gasparini and Francesco Pistocchi. Nothing specific is known of Schürmann's Italian period, and apparently he returned to Germany after only one year to become, on loan from the Duke of Brunswick, Kapellmeister and composer at the court of Meiningen. He remained there until at least 1706 and, in addition to serving as music teacher to the ruling family, he wrote several operas and many church cantatas. In 1706 Schürmann went to produce an opera at Naumburg, where each year an important opera festival was maintained at court during the Petri-Pauli fair (beginning on 29 June and lasting eight days).

Walther stated that Schürmann returned permanently to Brunswick-Wolfenbüttel in 1707. Over more than 30 years his productivity was enormous. After 1739 he is not known to have composed operas, but he remained immersed in court musical life as a conductor, producer of operas, and translator and arranger of the Italian operas which had become the mainstay of the theatre. Schürmann rearranged many of his own works, inserting arias by other composers and creating numerous pasticcios. In his final years he continued to compose for the church as well as occasional pieces for special court festivals.

Schürmann, together with Conradi, Kusser, Keiser and Telemann, was an outstanding contributor to the history of German Baroque opera. It is regrettable that of the more than 30 operas he is known to have written only three seem to survive in their entirety and excerpts from another nine remain in manuscript; none of the three complete operas has been published. An outstanding study of Schürmann's operas was written by G.F. Schmidt, who examined the music in great detail.

Schürmann's operas demonstrate a successful blending of the operatic style developed in north Germany, especially in Hamburg in the music of Keiser, with the Italian practices he observed in Venice. His operas are aria-orientated, and each aria, in characteristic Baroque fashion, is planned to express a single affection or emotional idealization. Most of the arias have fairly extensive da capo structures, but Schürmann filled these stereotyped forms with richly inventive melodic ideas, strong textural variety (including frequent contrapuntal interplay between the voice and instrumental parts) and colourful solo instrumental writing. The recitatives are in the north German tradition of affective, rhetorical declamation, in which vocal line, harmonic colour (in the continuo part as well as the melody) and dramatic accent add strength and theatrical effectiveness. This is not the recitative of contemporary Italian opera, with its rapid parlando patter, and frequent 'dry' punctuations of cadential harmonic formulae in the accompanying harpsichord continuo realization. For Schürmann, as for the Hamburg opera composers, the recitative was still an important component of the musical drama.

Schürmann's melodic gift, undoubtedly in part the result of his own lengthy career as an operatic singer, makes his works impressively lyrical. The voice parts are never overshadowed by the orchestra, and the instrumental parts generally take on the melodic characteristics of the vocal style – not the reverse procedure, as one finds, for example, in Keiser's operas. Schürmann continued the Hamburg opera composers' proclivity for folklike melodies and for arias based on dance rhythms (especially the siciliana, barcarolle and minuet). The dance is in fact a major part of each work, although for the most part other composers (frequently French ones) supplied the music for such ballet insertions. Although Schürmann gave his soloists ample opportunity to excel in written-out coloratura ornamentation, this kind of vocal virtuosity never dominated his arias, as it did for example in much of Keiser's music.

However, Schürmann's operas move clearly beyond his Hamburg heritage and in many ways remind one of the

later works of Handel. While the textures are frequently contrapuntal, the use of counterpoint occurs as an element of variation, not as a basic compositional procedure. Harmonic rhythm, especially in his last surviving opera, *Ludovicus Pius*, is markedly slow, at times static, and often similar to that of the early Classical style in Germany. Bass lines, then, are not generally melodic, and indeed often seem to be in the early Classical mould with their tendency to serve a purely harmonic function. Schürmann's music, in fact, points strongly in the direction of the Classical style and suggests that this composer, who worked with both C.H. Graun and Hasse at Wolfenbüttel, may have played a significant part in the style's development in Germany during the first half of the 18th century.

WORKS

STAGE

*performed in Brunswick; music lost unless otherwise stated*

Endimione (favola per musica, 3, F. de Lemene), Salzthal, 1700
Salomon (Spl, 3, Duke Anton Ulrich of Brunswick and/or J.C. Knorr von Rosenroth), wint. 1701, *D-SWl*
Daniel (Spl, 3, Knorr von Rosenroth), sum. 1701
Leonilde, oder Der siegende Beständigkeit (Spl, 3, G. Fielder), 1704/5, 4 arias *Bsb*
Das verstöhrte Troja (Spl, 5, ? J.C. Frauendorf), wint. 1706, arias and duets *Bsb*
Telemaque (op, 4, ?Frauendorf), Naumburg, sum. 1706; rev. as Telemachus und Calypso (3), Aug 1717
Giasone, overo Il conquisto del vello d'oro (dramma per musica, 3, F. Parisetti, Ger. trans. Schürmann), 1707, pasticcio incl. music by various It. composers, *Bsb*
Die schöne Psyche (Spl, 3, C. Postel), 1708 [?adaptation or partial recomposition of R. Keiser: Die wunderschöne Psyche]
Issé, oder Die vergnügende Liebe (pastorale, 3, A.H. de Lamotte), Wolfenbüttel, 3 Oct 1710, [?adaptation or partial recomposition of op by A. Destouches]
Procris und Cephalus (Spl, 3, F.C. Bressand), wint. 1714, pasticcio incl. music by Keiser, A. Lotti and others
Regnero (dramma per musica, prol, 3, P. Pariati), wint. 1715, [?only prol by Schürmann]
Heinrich der Löwe (op, 3, O. Mauro, Ger. trans. Fiedler), wint. 1716, pasticcio with music largely by A. Steffani
L'amor insanguinato, oder Holofernes (Spl, 5, J. Beccau), 1716, pasticcio
Die Plejades oder Das Siebengestirn (Spl, 3, Bressand), 1716
Atis, oder Der stumme Verliebte (op, 3, L. von Bostel), wint. 1717
Claudio ed Agrippina (dramma per musica, prol, 3), wint. 1717, [?only prol by Schürmann]
Heinrich der Vogler, pt 1 (Spl, 3, J.U. König), 1 Aug 1718
Porsenna [Clelia] (Spl, 5, Bressand), 1718, excerpts *Bsb*
Tiridate, ovvero L'amor tirannico (dramma per musica, 3, D. Lalli), 1718
Die getreue Alceste (op, 3, König, after P. Quinault), Feb 1719, *Bsb* (1719, Hamburg)
Heinrich der Vogler, pt 2 (Spl, König), 11 Jan 1721
Das eroberte Jerusalem, oder Armida und Rinaldo (Spl, 3, J.S. Müller, after G.C. Corradi), wint. 1722
Ixion (op, 3, Fiedler), wint. 1722, excerpts *Bsb*
Orlando furioso (dramma per musica, 3, G. Braccioli, arr. and Ger. trans. Schürmann, after A. Ariosti), wint. 1722, pasticcio
Rudolphus Habspurgicus (op, 3, 2 'Anreden', Müller), 4 Feb 1723
Ludovicus Pius, oder Ludewig der Fromme (op, 3, C.E. Simonetti), Feb 1726, incl. some arias by C.H. Graun, ballet music partly from ops by Destouches and A. Campra, *Bsommer*; partial edn. in PÄMw, xvii (1890)
Hannibal in Capua (op, 3, N. Beregan, arr. Schürmann), wint. 1726
Orpheus (op, 3, Bressand, ?arr. Schürmann), wint. 1727, [?music by Schürmann and Keiser]
Der von Londinen zugleich geliebte und ungeliebte Pharasmanes, König von Iberien (Spl, 3, J.F. von Uffenbach), ?1729
Magnus Torquatus (op, 3, Müller), wint. 1730

Single arias from operas in *Bsb*, *SWl*, *W*

Doubtful: Mario (op, 3, S. Stampiglia), Leipzig, 1709 [? collab. J.D. Heinichen with some music by G.B. Bononcini]; Herodes (Spl, 4, Müller), Wolfenbüttel or Salzthal, 28 May 1718; Doppia festa d'Himeneo (favola pastorale, 25 scenes, Mauro), Salzthal, 1718 [? music partly or entirely by Steffani]; Cadmus (op, 3, König), 1720; Justinus (op, 3, Simonetti, after Beregan), sum. 1725; Ninus und Semiramis (op, 3), sum. 1730

OTHER WORKS

Serenata: Musicalisches Neu-Jahrs Opfer, 1728 [? music by Schürmann and/or C.H. Graun]
Sacred cantatas, *D-Bsb**: Aber über das Haus Davids, solo vv, chorus, orch, Meiningen, 27 May 1705; Auf, jauchzet, lobsinget dem König der Ehren, solo vv, chorus, orch [? same as cantata for the dedication of Grauen Hofkapelle, Brunswick, 24 Sept 1724]; Es wird ein Stern aus Jacob aufgehen, 4vv, insts; Gnädig und barmherzig ist der Herr, solo vv, chorus, orch, Meiningen, 29 May 1705; Gott ist unsere Zuversicht und Stärke, solo vv, chorus, orch; Komm, o Tröster, mein Verlangen, A, B, chorus, orch, 1717; Nimm das Opfer unserer Herzen, S, orch, New Year 1720; Pflüget ein Neues und säet nicht, 4vv, 4 insts; Siehe, eine Jungfrau ist schwanger, 4vv, 4 insts; Siehe, ich will meiner Herde selbst annehmen, solo vv, chorus, orch, Meiningen, 30 May 1705
Lost sacred cantatas: Gott hat alles Wohlgemacht, 1713; Jesu, meiner Seelen Weide, A. ?insts, see Schmidt; Trauermusik on death of Princess Christine Louise, Wolfenbüttel, Schlosskirche, 10 Dec 1747, text Wolfenbüttel, Landeshauptarchiv; numerous cantatas, many written after 1727 to texts by J.F. von Uffenbach
Instrumental-Suiten zu Tafel-Musicken, according to Walther, lost

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GEORGE J. BUELOW

**Schurmann** [Schürmann], **(Edward) Gerard** (*b* Kertosono, Dutch East Indies [now Indonesia], 19 Jan 1924). British-Dutch composer, resident in the USA. Although he studied privately with Rawsthorne at the RCM, he is largely self-taught as a composer. He attracted public attention at an early age and in the early 1940s received many performances in England and the Netherlands. He moved to the USA in 1981. Slow-working and self-critical, he achieves an intensity of expression through telling contrapuntal writing and a rich, individual harmonic language, which often accommodates modality to colouristic advantage. Vivid orchestration and a refined ear for instrumental detail lend clarity to form and structure in his work. The *Six Studies of Francis Bacon* (1968), a product of close friendship with the painter, is typical, boldly individual in style and forceful in expression. The later Concerto for Orchestra (1992–5) likewise sets off sections of the orchestra in a fusillade of sound to immediate, powerful effect. *Chuench'i* (1966), an exquisite setting for high voice and piano (orchestrated in 1967) of Chinese poems, captivates by its wistful expressiveness; while both solo concertos, for piano and violin, are, conversely, impassioned virtuosic works. *The Gardens of Exile*, a cello concerto in all but name, echoes nostalgically the gamelan music, and Hungarian folk melodies, that the composer heard in his childhood. The opera-cantata *Piers Plowman* conjures up audible magic by the fluidity of its solo vocal writing, spun from a pentatonic opening motif; and in

another work for voices, *The Double Heart* for double choir, Schurmann weaves a tour-de-force of canonic counterpoint. His chamber and solo instrumental works, notably the two piano quartets and the duo for violin and piano (1983–4), are strongly characterized, significant additions to the repertory; they typify his meticulous craftsmanship and elegantly sensuous melodic line.

WORKS
(*selective list*)

Orch: 6 Studies of Francis Bacon, 1968; Variants, chbr orch, 1968–70; Attack and Celebration, 1971; Pf Conc., 1972–3; Vn Conc., 1975–8; Intrada, str, 1948; The Gardens of Exile, vc, orch, 1989–90; Conc. for Orch, 1992–5; Man in the Sky, 1996

Vocal: Chuench'i (Chin. poems, trans. A. Waley), 1v, pf, 1966, orchd 1967; Summer is Coming, chorus, 1970; The Double Heart (cant., A. Marvell), double SATB, 1976; Piers Plowman (op-cant., W. Langland); S, A, T, B, mixed chorus, orch, 1979–80

Inst: Bagatelles, pf, 1945; Fantasia, vc, pf, 1963–5; Sonatina, fl, pf, 1968; Serenade, vn, 1969; Contrasts, pf, 1973; Leotaurus, pf, 1974–5; 2 Ballades, pf, 1981–3; Duo, vn, pf, 1983–4; Pf Qt, 1986; Ariel, ob, 1987; Pf Qt, 1997; Sonata, vc, pf, 1998

Other works: 2 ballets, 34 film scores, incid music, arrs. of music by G.C. Schürmann, Telemann, Leo, Rawsthorne

Principal publisher: Novello

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RICHARD COOKE/RODERIC DUNNETT

**Schuster, Ignaz** (*b* Vienna, 20 July 1779; *d* Vienna, 6 Nov 1835). Austrian actor, singer and composer. He was a treble, and later a bass, chorister at the Schottenstift in Vienna; Eybler and Franz Volkert were among his music teachers. At about the same time he was offered posts as a bass in the Esterházy musical establishment and at the Theater in der Leopoldstadt in Vienna. He chose the latter, and despite his rather small, misshapen figure he quickly established himself as a comic actor and singer after a successful début in December 1801. From 1804 he began to figure as a composer too (*Baron Barfuss*, by Perinet), supplying some 30 or 40 scores for farces, parodies and pantomimes, some of them enjoying a long and distinguished life. In 1806 he was appointed a solo singer at the Hofkapelle; such was the urbanity of Vienna's cultural life that nothing untoward was felt about the city's leading comic actor (which Schuster had by then become) being also employed as singer in the imperial and royal chapel, and in the Stephansdom. A notable date in his career was 22 October 1813, when he created the role of Staberl in Bäuerle's *Die Bürger in Wien* and thereby inaugurated the last of the comic *personae* that from Hanswurst via Kasperl formed the principal sources of public delight in the old Viennese popular theatre. He earned special admiration for his brilliant imitation of Borgondio in the Bäuerle-Müller parody of Rossini's *Tancredi* in 1817. On Christmas Eve 1818 he appeared in the title role of *Die falsche Primadonna* (the censor had forbidden its original title of *Die falsche Catalani*), for which he also composed the score. This work, the finest of the long line of Krähwinkel plays that followed Kotzebue's *Die deutschen Kleinstädter*, was frequently imitated, until it was eclipsed by Nestroy's *Freiheit in Krähwinkel* (1848). *Die falsche Primadonna* was given all over the German-speaking lands, and in the Leopoldstadt alone it was performed 161 times in 40 years.

Despite the rising popularity of Raimund, which provoked jealousy from the older Schuster, he continued to enjoy triumphs as actor, singer and composer. During and after the Congress of Vienna, crowned heads praised and honoured him. In his own theatre he held the offices of chorus director and later senior producer. He has been identified as a partner represented in the Beethoven conversation books and was one of the singers who honoured Beethoven's memory with a double quartet on the day of his funeral, before accompanying the coffin to the Minoritenkirche. From 1828 Schuster was increasingly in demand for guest appearances at home and abroad; he retired in October 1835, less than a month before his death. Apart from his theatre scores, some of which were published in vocal score, and which include such parodies as *Othello, der Mohr in Wien* (1806), *Werthers Leiden* (1806) and *Romeo und Julie* (1808), all to texts by J.F. Kringsteiner, he also wrote a mass that was performed at the Schottenkirche in 1817, and songs. His manuscripts and some printed works are now in the major Vienna libraries.

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PETER BRANSCOMBE

**Schuster, Joseph** (*b* Dresden, 11 Aug 1748; *d* Dresden, 24 July 1812). German composer and conductor. The son of a court musician in Dresden, he received his first musical instruction from his father and from the composer J.G. Schürer. He received a scholarship from the elector and, together with Franz Seydelmann, spent the years 1765–8 with J.G. Naumann in Italy, where he studied counterpoint with the Venetian Girolamo Pera. In 1772 both he and Seydelmann were appointed church composers in Dresden. From 1774 to 1777 Schuster again visited Italy, where he studied with Padre Martini in Bologna, composed operas for Naples and Venice and received the honorary title of *maestro di cappella* to the King of Naples. His first *opera seria*, *Didone abbandonata* (Naples, 1776), to a text by Metastasio, established his popularity with the Italian public. New opera contracts

brought about his last journey to Italy in 1778–81, when he established closer relations with J.A. Hasse and had further stage successes in Naples and Venice. By this time he was also admired in Germany as a composer of *opera buffa* and Singspiel: his *Der Alchymist, oder Der Liebesteufel* (1778), one of the most charming and successful examples of the genre, remained popular in Germany into the 19th century. From 1781 he conducted in the Dresden court church and theatre (alternately with Naumann, Schürer and Seydelmann), and in 1787 he was appointed Kapellmeister to the elector, again simultaneously with Seydelmann.

Schuster had an easy social manner, was attracted by everything fashionable and was a very productive composer. Apart from his work as a conductor, his most important duties at court included managing the elector's chamber music and court concerts, giving music instruction, acquiring new music (primarily from Vienna, including works by Haydn, Mozart and Pleyel) and handling new appointments. He was a favourite of Elector Friedrich August III: he taught music to the elector's children and his name was assigned to scores composed in fact by members of the sovereign family. He also participated enthusiastically in Dresden's concert life; his role in it during the last two decades of the 18th century was significant, and during the 1780s he was at the height of his creativity and international success, particularly in opera. By 1792 he was recognized throughout Germany as 'one of our most popular composers' (*GerberL*).

Apart from his operas Schuster also composed church music, including oratorios, masses and many smaller sacred works, as well as secular songs, Italian cantatas and instrumental music. The cantata *Lob der Musik*, performed until the mid-19th century, was one of his few published works (1784); its treatment of choir and orchestra is particularly melodious. His initiative is shown in his chamber works, in which, as in *Der Alchymist* and the piano concertos, he consciously approached the Viennese style. The spirited divertimentos for harpsichord and violin of about 1777 are distinguished both by equal treatment of the violin and the keyboard and by originality of form; they were Schuster's introduction to Munich as he passed through on his last trip to Italy. It was in Munich that Mozart came across them and was prompted to efforts in the same 'gusto' (letter of 6 October 1777), resulting in his sonatas K296, 301–3/293*a–c* and 305/293*d*. Four string quartets formerly attributed to Mozart (KAnh.210–13/C20.01–04) have been proved to be by Schuster (see Finscher). Most of his piano works were composed for the Dresden court and serve as a reminder that he deserves considerable credit as a champion and 'great master' (Schubart, 1806) of the fortepiano; both in Italy and in Dresden he contributed to the popularization of the *Hammerflügel*. Many of his works survive in autograph manuscript in the Dresden Sächsische Landesbibliothek.

WORKS

STAGE

DKT – *Dresden, Kleines Kurfürstliches Theater*
NC – *Naples, Teatro S Carlo*
VM – *Venice, Teatro S Moisè*

Addl music in F.L. Gassmann: La contessina, Dresden, 2 Jan 1772
La fedeltà in amore (ob, 2), DKT, 1773, *D-Dl*
L'idolo cinese (ob, 3, G. Lorenzi), DKT, 1776, *Dl*
L'amore artigiano (ob, 3, C. Goldoni), VM, 1776, *B-Bc*
La Didone abbandonata (os, 3, P. Metastasio), NC, 1776; *D-Dl*, *I-Nc*; 1 song [also attrib. G. Gazzaniga] (London, *c*1790)
Demofoonte (os, 3, Metastasio), Forlì, Nuovo, 1776, *D-Dl*, *F-Pc*
La schiava liberata (op seria-comica, 3, G. Martinelli), DKT, 2 Oct 1777; 2 scores and vs, *D-Dl*
Der Alchymist, oder Der Liebesteufel (comischer Oper, 1, A.G. Meissner, after M.A. Le Grand: *L'amour diable*), DKT, March 1778, *A-Wn*, *D-Bsb*, *Dl*, *DS*, *Rp*; vs, ed. G. Sartorius, *Mbs* (*R*1985: GOB, V); ed. R. Engländer (Kassel, 1958)
Die wüste Insel (Spl, 1, Meissner, after Metastasio: *L'isola disabitata*), Leipzig, Ranstädter Tor, 1779, *A-Wn*, *D-Bsb*
Creso in Media (os, 3, G. Pagliuca), NC, 1779, *Dl*, *I-Nc*
Amor e Psyche (os, 2, after M. Coltellini), NC, 1780, *D-Dl*, *I-Nc*
Il bon ton (ob, 2), VM, 1780, ?lost
Il marito indolente (ob, 2, C. Mazzolà), DKT, 1782, *D-Dl*; Ger. trans. as Der gleichgültige Ehemann, *Bsb*
Il pazzo per forza (ob, 2, Mazzolà), DKT, 1784, *Dl*
Lo spirito di contradizione (ob, 2, Mazzolà), DKT, 1785, *Dl*; Ger. trans. as Dr Murner, *DS*
Gli avari in trappola (ob, 2, Mazzolà), DKT, 1787, *Dl*
Rübezahl ossia Il vero amore (ob, 2, Mazzolà), DKT, 14 Feb 1789; *Dl*, vs, *A-Wgm*
Il servo padrone ossia L'amore perfetto (ob, 2, Mazzolà), DKT, 1793, *D-Dl*
Osmano dey d'Algeri (ob, 2, ? G. Cinti), DKT, 1800, *Dl*
L'amor prigionero (op, Metastasio), DKT, 1801
Il giorno natalizio (ob, 2, Cinti), pasticcio, DKT, 24 Feb 1802, *Dl*
Der Schauspieldirector (Spl), *DS* [doubtful; cited in *EitnerQ*]

SACRED

Orats (most for Catholic court chapel, Dresden): La passione di Gesù Cristo (P. Metastasio), 1778, *A-Wgm*, *D-Bsb*, *Dl*, *Rp*; Ester, Venice, Conservatorio Ospedaletto, 1781 [cited in *GerberNL*]; Mosè riconosciuto (G.A. Migliavacca), 1786; La Betulia liberata (Metastasio), 1796, *Bsb*, *Dl*; Gioas re di Giuda (Metastasio), 1803, *Dl*
Masses: 19, *Dl*; 4 for 4vv, orch, *Bsb*; 1 for 3vv, orch, *I-Mc*; 1, *A-Wgm*; frags. in *Wn*, *Wgm*, *D-Bsb*, *LEm*
Musikalische Todenfeier den Manen Leopolds des Weisen geheiligt ([?J.C.R.] Heydenreich), vs (Leipzig, 1792)
Other works: 21 offs, 7 lost; 13 Mag, 8 lost; 2 vespers, lost; 19 Marian ants, 4 lost; 2 hymns; 4 lits, 2 lost; Stabat mater; TeD, lost; Compline; many ps settings for soloists, choir and orch; most in *D-Dl*, others in *A-Wgm*, *D-Bsb*, *Dl*, *LEm*, *LEt*, *SWl*, *I-Bc*, *RUS-KAu*; MS catalogue ?1812, *D-Dl*

OTHER VOCAL

Cants.: Amor prigioniero, 2vv, insts, 1769, *D-Dl*; Lob der Musik (A.G. Meissner), 1v, choir, orch, *Bsb*, *Dl*, *SWl*, vs (Leipzig, 1784); cant. (Orlandi), 1807, *Dl*; Il ritorno del sole sull'orizonte, 1808, *Dl*, *LEm*; Gesang zur Feyer, des Friedens und der sächsischen Königswürde, T, B, pf (Leipzig, n.d.); Per il felice ritorno di Carlsbad, *Dl*; La sorpresa, *Dl*; La tempesta (P. Metastasio), 1v, insts, *Dl*; Il nome (Metastasio), S, orch, *Dl* [inc.]
Many arias and songs, *A-Wgm*, *B-Br*, *D-Bsb*, *Dl*, *DS*, *LÜh*, *W*, *I-Bc*, *Mc*, *MC*, *NL-Avnm*, *RUS-KAu*
Numerous songs in contemporary anthologies

INSTRUMENTAL

Syms./ovs.: 9, incl. 2 dated 1765, *D-Dl*; 4, *I-Mc*; 3, 1788, *D-DS*; 2 each, *W*, *Z*; 1 each, *A-Wgm*, *D-SWl*; 2, *CZ-KRa*
Chbr: Trio, 2 vn, b, *c*1768, *D-Dl*; 6 sonatas, hpd, vn, *c*1776, *I-Nc* [?1 in *Mc*]; 6 divertimenti da camera, hpd, vn, ?1777, *D-Dl*, *Bsb*, ed. W. Plath (Kassel, 1971–3); 4 str qts, *Bsb*, formerly attrib. W.A. Mozart (KAnh.210–13/C20.01–04), ed. H. Wolheim (Mainz, 1932), 3 also in *CZ-Pnm*, 1 also in *I-Pca*; 2 str qts, *CZ-Pnm*
Many concs. and kbd pieces
3 pieces, mand, *D-Dl*

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R. Engländer: 'Les sonates de violon de Mozart et les "Duetti" di Joseph Schuster', *RdM*, xx (1939), 6–19
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J. Ongley: *Liturgical Music in Late Eighteenth-Century Dresden: Johann Gottlieb Naumann, Joseph Schuster and Franz Seydelmann* (diss., Yale U., 1992)
L.H. Ongley: 'The Reconstruction of an 18th-Century *Basso* Group', *EMc*, xxvii (1999), 269–81

DIETER HÄRTWIG

**Schusterfleck** (Ger.). *See* ROSALIA.

**Schütter, Meinrad** (*b* Coire, 21 Sept 1910). Swiss composer and pianist. He began composing in 1928, and from 1931 to 1935 he studied at Zürich Conservatory. He travelled abroad, working as an accompanist, and received a scholarship enabling him to spend time in Rome. Largely self-taught as a composer, he carried out a private correspondence course in composition with Willy Burkhard during World War II, and later studied with Hindemith at Zürich University (1950–54). Admirers of his work have included Hermann Scherchen, who performed the *Five Variants and Metamorphosis* and the *Ricercare* for orchestra in 1949. Schütter was a ballet répétiteur at the Zürich Opera from 1943 to 1968, and has worked freelance since 1976. His early influences were primarily Schoeck and Hindemith. His strongly polyphonic music is at times tonal, at times atonal, employing a wide range of techniques from serialism to aleatory methods. His artistic personality is, however, strong enough to dispel any danger of incongruity. His songs for voice and piano are especially fine.

WORKS
(*selective list*)

Stage: Medea (op, Schütter, after F. Grillparzer, Euripides, J. Anouilh), 1941, rev. 1957; Dr Joggeli sött go Birli schüttle (ballet, Wenger), 1951; Rübezahl, a Christmas Tale (R. Frickert), 1980

INSTRUMENTAL

Orch: Ricercare, 1946, rev. 1952; Suite, small orch, 1955; Five Variants and Metamorphosis, chbr orch, 1939, rev. 1960; Duo concertante, vn, va, orch, 1966; Conc., pf, str, 1985; 2 Pastorales, small orch, 1988; Pastorale II, cl, str, 1988

Chbr and solo inst: 2 pieces, vc, pf, 1935; Verbunkos, vn, pf, 1957; Clavis Astertis magica I, vn, pf, 1973; Suite, vc, 1979; Sonata, vc, pf, 1984; Octet, fl, ob, 3 cl, 2 bn, hn, 1985; Nachtstück I, fl, cl, pf, 1986; Nachtstück II (Spiegelungen), fl, cl, hpd, 1986; 4 Pieces, cl, 1987; Notturno, vn, pf, 1988; Humoreske, cl, pf, 1989; Str Qt, 1990; Trio, 3 cl/3 basset-hn, 1992; Trio, va, vc, pf, 1996; 2 suites, cl, pf

Pf: Sonatine, 1939, rev. 1955; Variations on a rhythm, 1982

VOCAL

Choral: Great Mass, S, A, T, B-Bar, SATB, org, 1950, rev. 1970

Solo vocal (with pf): 5 songs after Flandrina von Salis, 1991; Chanzuns de la not (A. Peer), 1994; *c*35 other songs for 1v, pf

Solo vocal (with inst): Serenade (H. Hesse), S, vl, va, vc, 1934, rev. 1970; Sonnet 'Der Liebende schreibt' (J.W. von Goethe), S, small orch, 1939; Wunsch des Liebhabers (W. Bethge), S, fl, cl, va, vc, pf, 1958

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CHRIS WALTON

**Schütz.** German family of musicians. It comprises (1) Gabriel Schütz and his four sons who were active principally as town musicians at Nuremberg in the late 17th and early 18th centuries. Of the sons, the second, (2) Jacob Balthasar, and fourth, (3) Georg Gabriel, are discussed briefly below; the others were Johann Jacob (*b* Nuremberg, 24 Dec 1659; he probably died young) and Valentin (*b* Nuremberg, 6 March 1665; *d* Nuremberg, 13 March 1716).

(1) **Gabriel Schütz** (*b* Lübeck, 1 Feb 1633; *d* Nuremberg, 9 Aug 1710). Composer, viol player and cornettist. He studied at Lübeck for six years with Nicolaus Bleyer, who passed on to him the English viol technique that he had learnt from William Brade at Gottorf and from Thomas Simpson at Bückeburg. After spending about a year at Hamburg he set out for Italy in 1655. However, he got only as far as Nuremberg, which he reached at the beginning of 1656 and where he played so well on the gamba and cornett that, according to Mattheson, 'he was considered one of the greatest masters of his time in the Holy Roman Empire'. Friends and patrons sought to keep him there by holding out the prospect of a post as town musician, and in April 1658 he was made a probationary 'that he might not seek his fortune elsewhere'. From then until his appointment was confirmed in 1666 he played in concerts in various nearby south German courts, among them Ansbach, Bayreuth, Oettingen and Mergentheim, and also at Salzburg. In 1660 his salary was increased, and he was granted Nuremberg citizenship. In November 1666 his salary was again increased, and he was engaged to teach young musicians on the instruments 'on which he excels to perfection': J.P. Krieger and Konrad Höffler were among his pupils. In the same year he refused a post as court musician at Stuttgart. Soon after this he travelled to Regensburg to play before the Emperor Leopold I, who offered through his Kapellmeister J.H. Schmeltzer 'to take him into his most gracious service'. But he refused this offer, too, 'partly from love of the city of Nuremberg, partly from scrupulous enthusiasm for the Protestant religion'. He remained a Nuremberg town musician until his death. His only works to survive are a sonata for two gambas and continuo (*GB-DRc*) and two partitas for flute, violin, gamba and continuo, signed 'Sign. Schütz' and presumably by him (*D-GZsa*). They are straightforward pieces, possibly written for teaching purposes, and give little hint of the virtuosity celebrated by his contemporaries. His many other 'beautiful pieces' for gamba mentioned by Doppelmayr appear to be lost. There is a sacred song by him in Heinrich Müller's *Der Geistlichen Erquickstunden … poetischer Andachtsklang* (Nuremberg, 1691).

(2) **Jacob Balthasar Schütz** (*b* Nuremberg, 5 Jan 1661; *d* Nuremberg, 22 Jan 1700). Violinist and composer, second son of (1) Gabriel Schütz. Like his brothers, he was a pupil of his father. At the age of ten, together with his older brother, Johann Jacob, he played the violin

before the Margrave of Ansbach. He was then trained as a singer by Heinrich Schwemmer and in 1674 took up a civic post in Nuremberg as a treble. At this period he also sang twice in operas at the Ansbach court. After his voice broke he turned entirely to the violin, and became so proficient that even the emperor's players respected him. In 1692 he married the daughter of Paul Hainlein. He died of consumption. According to Doppelmayr, he wrote 'many beautiful and skilful suites and pieces, the best of them for solo violin, which connoisseurs have always rated highly'; none, however, survives. There are eight sacred songs by him in Müller's 1691 volume mentioned under (1) Gabriel Schütz; the one reprinted in J. Zahn: *Die Melodien der deutschen evangelischen Kirchenlieder* (Gütersloh, 1888–93/*R*) is an attractive piece in allemande rhythm.

**(3) Georg Gabriel Schütz** (*b* Nuremberg, 14 Feb 1670; *d* Nuremberg, 13 March 1716). Musician and composer, youngest son of (1) Gabriel Schütz. He studied with his father. He was a probationary town musician at Nuremberg and a town musician proper in 1702. There is a sacred song by him in Müller's above-mentioned collection of 1691.

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LINI HÜBSCH-PFLEGER

**Schütz, Françoise Jeanne.** *See* LITVINNE, FÉLIA.

**Schütz, Heinrich** [Henrich] [Sagittarius, Henricus] (*b* Köstritz [now Bad Köstritz], nr Gera, bap. 9 Oct 1585; *d* Dresden, 6 Nov 1672). German composer. He was the greatest German composer of the 17th century and the first of international stature. Through the example of his compositions and through his teaching he played a major part in establishing the traditions of high craftsmanship and intellectual depth that marked the best of his nation's music and musical thought for more than 250 years after his death.



1. CHILDHOOD AND YOUTH (1585–1615). Schütz came from a prominent bourgeois family of Franconian origin that had resided in Saxony since the mid-15th century. His birthplace belonged to the principality of Reuss and lay close to Gera, capital of the region. Albrecht Schütz, his paternal grandfather, owned a local inn, 'Zum goldenen Kranich'; Christoph Schütz, Heinrich's father, served as a town clerk in Gera during the mid-1570s, then took over the inn at Köstritz on behalf of Albrecht, who had moved to Weissenfels in 1571. On 5 February 1583 Christoph, whose first wife had died and left him with three children, married Euphrosyne Bieger, daughter of the burgomaster of Gera; the couple had eight children, of whom 'Henricus' – as his name appears in the baptismal record – was the second-born and the eldest son. Two of Heinrich's four younger brothers, Georg (1587–1637) and Benjamin (1596–1666), became well-known jurists. Schütz remained close to his family throughout his life; he appears to have had a particularly warm relationship with Georg.

According to a biographical sketch that the electoral court chaplain Martin Geier appended to his funeral oration for the composer, Schütz was born on 8 October 1585. Schütz himself, however, described his early years in a petition addressed to Elector Johann Georg I of Saxony on 14 January 1651, and there he gives the date as St Burkhard's Day, which falls on 14 October. Late in the summer of 1590 Christoph Schütz and his family moved to Weissenfels, where Albrecht, who died on 28 July, had bequeathed him an inn named 'Zum güldenen Ring'. Christoph became a figure of considerable eminence in his new city, eventually serving as its burgomaster. In 1615 he purchased a second inn known as both 'Zur güldenen Sackpfeife' and 'Zum güldenen Esel' – which he renamed 'Zum Schützen'. According to Geier, Christoph provided his children with a thorough religious and liberal education. Heinrich quickly showed 'a singular inclination to noble music', learning 'in a short time to sing securely and very well, with particular grace'. He presumably received musical instruction from the local Kantor, Georg Weber, as well as from the organist and sometime burgomaster Heinrich Colander, who had married the widow of Schütz's uncle Matthes.

In 1598 Landgrave MORITZ of Hessen-Kassel, whose varied accomplishments included considerable skill in musical composition, stayed overnight at Christoph Schütz's inn. He heard young Heinrich sing, reported Geier, and the boy's performance so pleased him, that

> His Noble Grace was moved to ask the parents to allow the lad to come with him to his noble court, promising that he would be reared in all good arts and commendable virtues.

Encountering resistance, Moritz continued to press his case in letters, and finally, in August 1599, Christoph Schütz took his son to the landgrave's seat at Kassel.

At Moritz's court Schütz served as a choirboy and pursued his education at the Collegium Mauritianum, an academy founded by the landgrave in 1595 primarily for the children of the Hesse nobility but attended also by some of the boys in the Hofkapelle and sons of court servants. Schütz distinguished himself in all his subjects and showed a special aptitude for languages, learning Latin, Greek and French. His musical training lay in the hands of Moritz's Kapellmeister, Georg Otto, who taught at the academy. According to Schütz, 'it was never the will of my late parents that I should make a profession of music either this day or the next'; following their wishes therefore, he

> set out, after having lost my treble voice, for the University of Marburg, in order to continue there the studies that I had already begun elsewhere in things other than music, choose a secure profession and eventually gain an honourable degree therein.

He matriculated at the university on 27 September 1608 along with his fellow students Schimmelpfennig, Friedrich Kegel and Friedrich's brother Christoph, also a former choirboy at court. Geier wrote that Schütz elected to study law at Marburg and quickly won distinction for his academic prowess. Nevertheless, he did not remain at the university for long. During a visit to Marburg in 1609 Landgrave Moritz advised him that since Giovanni Gabrieli, 'a widely famed but rather old musician and composer, was still alive, I should not miss the chance to hear him and learn something from him'. The landgrave

often provided funds for his most gifted charges to acquire further training abroad; Christoph Kegel and the future Hesse Kapellmeister Christoph Cornet had already gone to Venice on such grants in 1604. Moritz offered Schütz a stipend of 200 thaler a year, evidently for a two-year period; Schütz accepted gratefully, even though the voyage would have countered the wishes of his parents, and left for Italy.

Soon after his arrival in Venice, Schütz later recalled,

I perceived the gravity and difficulty of the study of composition that I had undertaken and that I had had an unsound, poor start in this; and I therefore greatly rued that I had turned away from the studies commonly pursued in German universities.

By the end of 1610, however, he had made such progress that Sigismund, Margrave of Brandenburg, wrote to Moritz from Venice that

Giovanni Gabrieli has asked me many times to write to you and urge Your Grace that you be so kind to him as to allow your servant Heinrich Schütz to remain here another year, since he is doing so well not only in composition but also in [organ] playing.

Teacher and pupil evidently developed a close personal relationship. On his deathbed Gabrieli left one of his rings to Schütz, and Schütz never acknowledged anyone else as his teacher.

Gabrieli appears to have given his pupils a rigorous training grounded in traditional contrapuntal procedures but admitting some licence in the treatment of dissonance. Like most of those in Gabrieli's tutelage, Schütz completed his apprenticeship – or at least its initial phase – by producing a book of five-voice madrigals (SWV1–19); he dedicated the volume to Landgrave Moritz. The foreword bears the date 1 May 1611; Schütz may have timed the collection to coincide with the end of his two-year stipend and the beginning of the renewal that Moritz evidently granted. In the petition of January 1651 – which mysteriously dates the appearance of the madrigals a year too late – he recalled with some pride that his first effort won high praise from 'the most prominent musicians in Venice of the time'.

After his third year in Venice, Schütz 'was exhorted and encouraged not only by my teacher ... but also by ... other leading musicians there' to continue his studies even further; he followed their advice and remained in Italy, supported now by his parents, who had presumably become somewhat more tolerant of his musical inclinations. In August 1612, not long after the start of this fourth year in Venice, Gabrieli died. According to Geier, Schütz left Italy soon afterwards; Schütz himself, however, indicated that he did not return to Germany until 1613.

Back in his native country, Schütz resumed his service at Moritz's court; a register of the Hesse Kapelle from the last four months of 1613 lists him as second organist with an annual salary of 80 florins. Although he kept his pledge to publish no music, his efforts to develop his craft bore immediate fruit in a series of polychoral works – SWV36*a*, 467, 470 and 474 – all found in manuscripts copied by 1615 at the latest. His family meanwhile renewed their efforts to dissuade him from pursuing music as anything but an avocation. In the face of their 'repeated and incessant admonition' he finally decided to 'seek out once again the books that I had laid aside so long before'. According to his recollections, however, he never carried out this plan; no sooner had he made up his mind than an unexpected series of events intervened.

On 27 August 1614 the Elector Johann Georg I of Saxony proposed to Moritz that Schütz should come to Dresden for the baptism of the elector's son August on 18 September 1614 and 'stay a while with us'. The roots of the elector's interest in Schütz prove easy to discern. Since the semi-retirement of Rogier Michael in 1613 the electoral Kapelle lacked adequate leadership; Michael Praetorius served as visiting director, but his primary responsibilities lay in Wolfenbüttel. Moritz gave his consent, and Schütz left for the Saxon capital, where he presumably assisted Praetorius at the baptismal ceremonies. On 10 October Johann Georg wrote to the landgrave to announce Schütz's impending return to Kassel. Six months later, in a letter of 25 April 1615, Johann Georg asked Moritz to lend him Schütz's services for two years, 'until we once more have at our disposal those persons' – evidently Johann Nauwach and Johann Klemm – 'whom we have sent to Italy and elsewhere to learn this art'. Moritz, though protesting that he could hardly do without Schütz in his Kapelle for such a long time, acceded to the elector's request. Schütz left for Dresden at the end of August.

2. EARLY MANHOOD (1615–27). By the time Schütz left Kassel for Dresden in August 1615 the increasing pace of his musical activities and the favour shown him by Johann Georg must have persuaded him to abandon any thought of another career. Schütz wrote in January 1651 that the elector's favour also helped reconcile his parents to the course that he now seemed destined to pursue. He became in effect Johann Georg's Kapellmeister. The official title still lay in the hands of Rogier Michael, and Praetorius remained, at least in principle, on call to direct the Kapelle on special occasions; but in practice, as Schütz recollected in a petition of 11 April 1651, 'I served for both of them, as I was still young'.

On 1 December 1616 Landgrave Moritz wrote to Johann Georg asking for Schütz to return; Georg Otto had become incapable of performing his duties. Moritz added that he also wanted Schütz as a tutor for his sons, but Christoph von Loss, who received the letter, advised Johann Georg against complying with the landgrave's request. In a memorandum of 11 December Loss wrote that 'I know at present of no-one preferable to the aforementioned Schütz', and he advised the elector to seek to obtain Schütz permanently.

Moritz replied to the elector on 24 December. Stressing once again Schütz's indispensability to him, he nevertheless agreed to let him remain in Dresden 'a while longer' until he 'might bring your Kapelle to the desired condition'. Soon, however, the landgrave, whose political situation demanded that he remain on good terms with Saxony, had no choice but to capitulate; in a letter of 16 January 1617 he ceded Schütz permanently to the elector. Following the death of Otto in November 1618, Moritz tried once again to regain Schütz from Johann Georg; the elector, replying on 25 January 1619, rejected the idea out of hand, and the post of Hesse Kapellmeister went to Christoph Cornet. Schütz nevertheless maintained amicable ties with Kassel. Not only did he continue to send his music there for at least three decades, but Moritz and his successor, Wilhelm V, seem occasionally to have entrusted young musicians to his care.

Schütz's name appears on a Dresden pay document of 1618 as 'organist and musical director'; in printed and manuscript sources covering the period from July 1617

to June 1618 he described himself as either 'musical director' or 'derzeit Kapellmeister' – a term he probably used to mean 'provisional' or 'interim' Kapellmeister. The final unqualified acceptance of Schütz as Hofkapellmeister coincides with Praetorius's death in 1621. From then on he received an annual salary increase of 200 florins. His duties appear to have consisted above all in the provision of music for major court ceremonies, whether primarily religious or primarily political in nature; as he remarked in his petition of January 1651, he 'most obediently served' Johann Georg at 'imperial, royal, electoral and princely assemblies' as well as at the baptisms of most of the elector's children and the weddings of all of them. He less frequently directed the music performed at ordinary religious observances; from the mid-1620s onwards this task lay increasingly in the hands of a vice-Kapellmeister. Schütz's letters reveal that he also had the responsibilities of keeping the Kapelle adequately staffed, ensuring proper living conditions for its members and supervising the musical education of the choirboys. During the following decades he taught several notable composers, among them his cousin Heinrich Albert, Christoph Bernhard, Johann Klemm, Johann Theile and Matthias Weckmann.

Schütz's first important opportunities to present the kind of sumptuous musical display favoured by his employer came within a few months of his permanent transfer to Dresden. On 15 July 1617 the Emperor Matthias and his family came to the electoral court on a state visit. Schütz furnished the text – and no doubt the music – for a mythological ballet presented in honour of the emperor ten days later; with the possible exception of a single number, only the libretto survives. According to an ordinance for the festivities, Schütz also had to make certain that 'good music ... is not wanting ... in church' and 'in general see to it that His Grace's Kapelle wins the praise and admiration of the visitors'. At the end of October the court held an elaborate celebration for the centenary of the Reformation. A detailed account of the event by the court chaplain Matthias Hoe von Hoenegg indicates that Schütz and his musicians – 16 singers and an even larger body of instrumentalists – performed at least four concerted compositions at each of the three church services that marked the occasion; the works included some pieces that Schütz subsequently published in his *Psalmen Davids* (SWV41, 43 and 45, and perhaps 35 and 47). Not all the music from this period, however, maintains such a grand scale. The madrigal SWV Anh.1, possibly an adaptation of an Italian model, seems to date from the early Dresden years as well, as may the Marenzio parody SWV450, at least in its first version (SWV450*a*).

As director of the largest and most important musical establishment in Protestant Germany, Schütz inevitably found the scope of his activities widening beyond the confines of Dresden. In December 1617 he went to Gera to advise Prince Heinrich Posthumus of Reuss on the reorganization of music in the town and its schools and at the prince's court. In 1618 the authorities of Magdeburg Cathedral asked Schütz, along with Praetorius and Samuel Scheidt, to oversee the reorganization of their Kapelle. In the same year Schütz applied to the elector for a printing privilege, which was immediately granted (and renewed in connection with the Becker Psalter in 1627/8 and the *Kleine geistliche Concerte* in 1636). In 1618 he wrote and published the wedding concertos SWV20 and 21, the first for the marriage of the Saxon consistorial councillor Joseph Avenarius and Anna Dorothea Görlitz on 21 April, the second for the wedding of the Leipzig jurist Michael Thomas – a friend of the composer's brothers Georg and Benjamin – to Anna Schultes on 15 June. The following spring he published his first collection of sacred music, the *Psalmen Davids sampt etlichen Moteten und Concerten* SWV22–47; he dedicated the volume to Johann Georg. The appearance of the psalms, which fulfilled his ambition to 'distinguish myself properly by bringing forth a worthy piece of work', coincided with the preparations for his own wedding: on 1 June 1619 he married Magdalena Wildeck, the 18-year-old daughter of an official at the electoral court. Schütz sent copies of the print along with wedding invitations to church and city councils throughout Germany, several of which responded with generous gifts; he postdated the foreword to the day of the ceremony. On 9 August 1619 Schütz's brother Georg married Anna Gross in Leipzig; the composer no doubt attended the service, for which he wrote the concerto SWV48. Six days later he joined Praetorius, Scheidt and Johann Staden in Bayreuth at the inauguration of an organ that Margrave Christian of Brandenburg-Bayreuth had had built for the Stadtkirche there.

The *Psalmen Davids* and the three wedding concertos that surrounded them inaugurated a period of steady and varied productivity for Schütz. A number of works in manuscript – SWV263–4*a*, 289*a*, 326*a*, 429*a*, 430*a*, 450, 457, 459, 464, 475, 497 and Anh.*k* – seem to have originated about 1620 or not long afterwards. The psalm motet SWV51 belongs to this period as well. In 1621 Schütz composed a musical tableau for the elector's birthday, which fell on 5 March; only the libretto survives. In October of the same year he and 16 members of his Kapelle went to Breslau as part of the large retinue that Johann Georg took with him to the ceremonies proclaiming the loyalty of the Silesian estates to the Holy Roman Empire. The elector, who had negotiated the peace between the estates and Emperor Ferdinand II after the Battle of the White Mountain in 1620, served as the emperor's deputy at the formal declaration of loyalty on 3' November. Schütz wrote the *Syncharma musicum* SWV49, and possibly also the concerto SWV338, to commemorate the occasion.

In 1623 Schütz published the elegy SWV52 – for which he wrote both words and music – to commemorate the interment of Johann Georg's mother, Duchess Sophia, on 28 January at Freiberg. The spring of 1623 saw the appearance of the *Historia der ... Aufferstehung ... Jesu Christi* SWV50, Schütz's first major publication since the *Psalmen Davids*. A volume of motets, the *Cantiones sacrae* SWV53–93, followed two years later; Schütz dedicated it to the imperial adviser Prince Johann Ulrich von Eggenberg, whom he had met on the occasion of the Emperor Matthias's visit to Dresden in 1617. Between these two larger projects came a madrigal, *Zwei wunderschöne Täublein zart*, for the wedding of the electoral courtiers Reinhart von Taube and Barbara Sibylla von Carlowitz on 10 February 1624; only Schütz's text for this piece survives. In summer 1625 he composed the motet SWV95 on the death of Jacob Schultes – the brother of the Anna Schultes for whose wedding he had provided music in 1618 – and the 'aria' *De vitae fugacitate* SWV94, a memorial for Magdalena Schütz's sister Anna Maria Wildeck, who died on 15 August.

Only three weeks after the death of his sister-in-law, Schütz suffered perhaps the severest personal blow of his life: on 6 September 1625 Magdalena Schütz died after a short illness. The composer and his wife had enjoyed an unusually warm and happy marriage blessed with two daughters, Anna Justina, born in 1621, and Euphrosina, born on 28 November 1623. Schütz, feeling unable to bring them up by himself, eventually placed them in the care of their maternal grandmother. He expressed his grief over Magdalena's loss in the continuo song SWV501, published as an appendix to Hoe von Hoenegg's funeral oration. Contrary to custom, he never remarried. For more than a year after the loss of his wife, Schütz seems to have devoted himself chiefly to the composition of the so-called Becker Psalter (SWV97*a*–256*a*), a collection of simple partsongs based on the popular psalm paraphrases of the Leipzig theologian Cornelius Becker. The volume appeared early in 1628 with a dedication to the Danish-born Dowager Electress Hedwig, widow of Johann Georg's brother Christian II. In the foreword Schütz wrote that the project had grown out of occasional settings of Becker's psalms that he had made 'for the morning and evening devotions of the choirboys placed in my charge'; he had little thought of adding to these pieces, however, until

> it pleased God the almighty … that the sudden death of my late dear wife … bring to a halt such other work as I was engaged in and put this little psalter in my hands, as it were, so that I could draw greater comfort from it in my sorrow.

Schütz dated the foreword on the second anniversary of Magdalena's death.

In speaking of 'other work' that he had set aside, Schütz may have meant a second volume of *Psalmen Davids* – as late as the 1660s he referred to the publication of 1619 as 'Part i'. He appears to have made at least a start on this undertaking at about the time the Becker Psalter went to press. The Kassel manuscripts include no fewer than four concerted psalms – SWV462, 466, 473 and Anh.7 – evidently copied not long after March 1627; stylistic considerations suggest further that the psalm SWV476, although transmitted in a considerably later source, belongs to this group as well. Yet another psalm, SWV473, survives in a manuscript copied in the late 1620s or early 1630s; but in this instance, the style of the music points to a date after 1629.

In the spring of 1627 Schütz and his Kapelle spent a month at the castle of Hartenfels at Torgau, where the elector mounted a lavish series of entertainments to celebrate the wedding of his daughter Sophia Eleonora to Landgrave Georg II of Hesse-Darmstadt. The ceremony took place on 1 April; 12 days later, in the words of a chronicler, 'the musicians enacted with music a pastoral tragi-comedy about Daphne'. The laconic reporter had in fact witnessed the performance of the first opera (or, better, Singspiel) created in Germany. Martin Opitz adapted the libretto from the *Dafne* written by Rinuccini for Peri more than 30 years earlier; Schütz's music, like that of all his stage works, does not survive. In a more modest contribution to the festivities he wrote a little duet, SWV96, to conclude a set of German villanellas written by his colleague Johann Nauwach and dedicated to the landgrave and Sophia Eleonora on their wedding day (RISM 1627[9]). A similar work, the canzonetta SWV441, survives in a partially autograph manuscript that dates from about this time or not long afterwards and thus presumably originated in the middle or late 1620s as well. In the autumn Schütz went with Johann Georg to the electoral assembly held at Mühlhausen from 4 October to 5 November. He submitted a memorandum listing a group of six singers and 12 instrumentalists whom he hoped to take with him; as a contingency measure he added a reduced list of performers. The elector apparently let him have the larger ensemble, since the concerto SWV465, written for the assembly, exceeds the instumental forces detailed in the second list.

3. Middle age (1628–45). Although Saxony did not take part in the Thirty Years War for well over a decade after it began in 1618, economic pressures started to make themselves felt at the electoral court towards the end of the 1620s. On Palm Sunday 1628 the singers and instrumentalists of the Kapelle submitted a petition, written for them by Schütz, asking Johann Georg for back wages. On 22 April 1628 Schütz wrote to the elector asking permission to pay another visit to Italy; the letter makes it clear that he had broached the subject on previous occasions. Johann Georg eventually granted the request, and he also wrote a recommendation to the Duchess of Tuscany at the Florentine court. Schütz probably spent some time in Florence in either 1628 or 1629. Since his first visit to Italy, he wrote in his letter to the elector, 'everything has changed and the music in use at princely banquets, comedies, ballets and other such productions has markedly improved'. He directed his energies to absorbing the new developments. In an elegy printed by Geier, the Dresden court poet David Schirmer wrote that Schütz enjoyed the aid of 'the noble Monteverdi', who 'guided him with joy and happily showed him the long-sought path'; Schütz later paid tribute to Monteverdi with the concerto SWV356, an adaptation of the older master's *Armato il cor* and chaconne *Zefiro torna e di soavi accenti*. Monteverdi may have advised him on dramatic monody in particular. Writing on 6 February 1633 to Friedrich Lebzelter, the Saxon emissary in Hamburg, Schütz recalled that

> during my recent journey to Italy I engaged myself in a singular manner of composition, namely how a comedy of diverse voices can be translated into declamatory style and be brought to the stage and enacted in song – things that to the best of my knowledge … are still completely unknown in Germany.

On 29 June 1629, new style, Schütz reported sending a consignment of music and instruments back to Germany and having engaged the Mantuan violinist Francesco Castelli for the electoral court. During his final weeks in Venice he published his *Symphoniae sacrae* SWV257–76; in the preface, dated 'XIV. Calend. Sept.' (19 August), he described the collection as the fruits of his encounter with the 'fresh devices' used by the newer Italian composers 'to tickle the ears of today'. He dedicated the volume to the elector's musically inclined eldest son, who also bore the name Johann Georg.

Schütz returned to Germany with Castelli and Caspar Kittel, a former choirboy at Dresden whom the elector had sent to Venice in 1624. They reached court by 20 November 1629 together with three new cornetts and four 'cornettini' that Schütz brought with him. In the months following his return from Italy, Schütz had to provide music for two major celebrations at court: the marriage of the elector's daughter Maria Elisabeth to Duke Friedrich III of Holstein-Gottorf on 21 February

1630, and the centenary of the Augsburg Confession on 5–7 June. In January 1631 he published the motet SWV277 as a memorial to his friend Johann Hermann Schein, who had died in Leipzig the preceding 19 November.

The autumn of 1631 brought further bereavement to Schütz with the deaths of his father and father-in-law in early October. The autumn also saw Saxony enter the Thirty Years War for the first time. At an assembly held in Leipzig from 10 February to 3 April 1631 – to which Schütz and his Kapelle accompanied Johann Georg – the German electors and their allies had resolved to steer a middle course between the Catholic League and the anti-imperial opposition spearheaded by King Gustavus II Adolphus of Sweden. But on 11 September Johann Georg formed an alliance with Gustavus Adolphus, and Saxon troops joined the Swedish army at the Battle of Breitenfeld in November. The expense of Saxony's military effort spelt the end of any hope of improvement in the Kapelle. Although 13 singers and a slightly larger group of instrumentalists remained in 1632, their numbers soon declined drastically, and musical activities at the court ground almost to a halt.

On 6 February 1633 Schütz received a letter from Friedrich Lebzelter, informing him that Crown Prince Christian of Denmark had asked if he would go to Copenhagen to direct the music at the prince's forthcoming wedding to Johann Georg's daughter Magdalena Sibylla. On 1 March Prince Christian sent Schütz a passport and addressed a formal request to Johann Georg for his services; at the same time Christian wrote to his aunt, the Electress Hedwig, seeking her support for his plan. Several months appear to have elapsed, however, before Schütz left for Denmark. In July Prince Christian wrote to urge that he come as quickly as possible; but even this does not seem to have had any immediate result. In all probability the composer remained at the electoral court to prepare and direct the music for thanksgiving services held on 6–7 September to commemorate the victory at Breitenfeld two years before. On 18 November Lebzelter wrote to Christian from Hamburg that Schütz and his entourage had arrived there two months earlier and would proceed to Denmark as soon as the prince reached Haderslev, where the royal family maintained one of its residences. A register of the electoral Kapelle from April 1634 reveals that Matthias Weckmann and the instrumentalist Daniel Hämmerlein accompanied Schütz on his journey. While Hämmerlein may have continued the rest of the way to Denmark, Weckmann would appear to have remained in Hamburg; his pupil Johann Kortkamp later reported that Schütz took Weckmann there to study with Jacob Praetorius (ii) for a period of three years, and this could hardly refer to any other occasion. Schütz presumably left Hamburg shortly after Lebzelter wrote to Christian; he stopped to visit the prince at Haderslev and then, before 7 December, set off for Copenhagen bearing a letter of introduction to the king's privy councillor Ditlev Reventlow. On his arrival in the capital a few days later he received the title of Kapellmeister to King Christian IV, at an annual salary of 800 reichsthaler, starting on 10 December.

The wedding festivities for the crown prince and Magdalena Sibylla lasted from 3 to 18 October 1634. Schütz appears to have brought a number of musicians from Germany for the occasion to augment the already sizable Danish *kapel*. The organist Michael Cracowit, who had worked in Denmark the previous year, wrote on leaving a post at Danzig that Schütz had invited him to return to his former position; the English flautist John Price came from Dresden and Heinrich Albert, employed at the time at Königsberg, composed an aria for the entry of the Saxon princess into Copenhagen on 30 September. A chronicle published by the Copenhagen bookseller J.J. Holst in Latin (1635), Danish (1637) and German (1648) versions reveals that the entertainments during the celebration included a ballet and two dramatic pieces with music and dancing; a *Comoedia de raptu Orithiae*, performed on 8 October, and a *Comoedia de Harpyriarum profligatione*, given on 12 October. Although Holst does not mention him by name, Schütz no doubt wrote the music to both comedies, especially as a notice in the court records states that the king conferred directly with Schütz about 'the monsters that will be employed' in them. Neither work survives, nor, with a single exception – the canzonetta SWV278, sung as part of a tableau in a procession on 13 October – does anything else composed by Schütz for the wedding. Schütz remained in Denmark until May 1635. As a parting gift the king made him a present of 200 reichsthaler and a gold chain with a portrait – perhaps the one shown in paintings of the composer. On 14 June Johann Georg wrote to King Christian announcing Schütz's return. Ten days later the court held a festive service to celebrate the Peace of Prague, which created a unified German front – including Saxony – against the Swedes and seemed to promise an early end to the fighting; Schütz no doubt directed the music.

Directly after his return to Dresden, Schütz appears to have assembled a collection of his most recent works for his former employers at Kassel. On 30 March Wilhelm V had written to the composer recommending a musician for the Danish *kapel* and taken the opportunity to ask if Schütz – who had 'previously been in the habit of honouring our Kapelle at all times with your new compositions and pieces but not done so for a while' – would 'send at the earliest possible moment those pieces which you have recently composed and our Kapelle still does not have, and also [would] not object to providing us with whatever else you compose in the future'. Manuscripts still at Kassel as well as an inventory of music at the Hesse court from 1638 indicate that Schütz sent several works later published in the *Kleine geistliche Concerte* (SWV287*a*, 293, 296*a*, 298, 300, 301*a*, 302*a*, 304*a*, 316*a*, 317, 325, 331*a*), the second book of *Symphoniae sacrae* (SWV341*a*, 348*a*, 349, 352*a*, 361*a*) and the *Geistliche Chor-Music* (SWV455), along with a handful of compositions never printed (SWV449 and 460, and a lost setting of *Christ lag in Todesbanden*). One of the pieces in the group, the German *Nunc dimittis* SWV352*a*, bears a dedication to Christoph Cornet, 'ever to serve him with greatest affection'; Cornet, who died of the plague shortly before 2 August 1635, had no doubt commissioned the work as his funeral music.

On 3 December 1635, barely four months after Cornet's death, Heinrich Posthumus died. Schütz wrote the largest and most important of all his funeral compositions, the *Musicalische Exequien* SWV279–81, for the prince's interment on 4 February 1636. In keeping with a frequent practice of the time, Heinrich Posthumus had arranged many details of his own funeral, even leaving instructions about the text and character of the music he wished

performed. It does not appear, however, that he actually asked Schütz to compose the *Exequien* for him; the printed order of service for the burial states explicitly that the commission came from Heinrich's widow and sons.

In autumn 1636 Schütz published his first collection of music for seven years, the *Erste Theil kleiner geistlichen Concerten* SWV282–305; he dedicated the volume to Heinrich von Friesen, head of the appellate court at Dresden. By the time it appeared, the hopes raised by the Peace of Prague had vanished. France, which had tacitly supported Sweden, entered openly into the war, initiating a new phase of the hostilities that brought catastrophe on a scale previously unimagined. Schütz attempted to return to Denmark. As early as September 1635 Prince Christian reported to one of his father's ministers that the composer had written to offer his services. In a petition for leave from February 1637 Schütz noted that he had left his 'best pieces of music' in Denmark and had a stipend from the crown prince as well as other prospects awaiting him there; he hoped Johann Georg would allow him at least to retrieve the music.

The journey to Denmark evidently never materialized; no mention of it occurs either in Danish records or in Geier's biography. Seeking to extend the protection that his compositions enjoyed in Saxony to the neighbouring territories of the Holy Roman Empire, Schütz petitioned Ferdinand III for a copyright privilege; on 3 April 1637 the emperor granted his request, which Schütz had probably made in response to the pirating of the concertos SWV39 and 291 in RISM 1638[5].

After the death of his brother Georg in 1637, Schütz became responsible for the education of Georg's children, one of whom, whose school had fallen into disarray because of the war, he brought to live with him and installed as a treble in the electoral Kapelle. The long series of personal losses that Schütz suffered throughout the 1630s culminated with the death of his elder daughter, Anna Justina, in the early months of 1638. In late autumn Schütz and his Kapelle provided music for the wedding of Prince Johann Georg and Princess Magdalena Sybilla of Brandenburg. Town pipers and trumpeters from Dresden and elsewhere joined the depleted corps of electoral musicians for the festivities, which lasted from 13 to 20 November and concluded with a five-act opera-ballet on the Orpheus legend. Only the libretto of this work, by the Wittenberg poet August Buchner, survives; the title-page describes the music as 'composed by the electoral Kapellmeister Heinrich Schütz in the Italian manner'.

Towards the end of spring 1639 Schütz published his second volume of *Kleine geistliche Concerte* (SWV306–37); he dedicated the collection to Christian IV's youngest son, Prince Frederik. In the preface, dated 2 June 1639, Schütz apologized for offering the prince 'so small and simple a piece of work', noting once again how the war made it impossible to bring out the 'other and (without boasting) better works that I have at hand'. Within a few months of the concertos' appearance he took another extended leave from the electoral court, going to Hanover and Hildesheim to serve as Kapellmeister to Georg of Calenberg. Schütz stayed less than 18 months; his correspondence shows that he returned to Dresden by the first week of 1641. He found the electoral Kapelle in a state of almost total collapse. In November 1639 Johann Georg had made an effort to strengthen the ensemble by appropriating the services of some young musicians employed by his eldest son; but even with this measure, the group numbered barely ten members, and salaries, despite frequent pleas for assistance, continued to go unpaid. Writing to the elector on 7 March 1641, Schütz likened the situation to that of a patient in his death throes. Mindful that the war prevented an immediate restoration of the Kapelle to full strength, he urged that Johann Georg at least ensure its eventual rebirth by making provision for the training of eight boys as singers and instrumentalists; nothing, however, seems to have come of the proposal. At the close of the letter Schütz revealed that he himself had just recovered from a grave illness; fear of impending death might account for the uncommonly agitated tone of a letter of 17 February concerning the overdue payment of 1000 florins borrowed from a trust that he had established for his daughter. Moser (1936) suggested that Schütz wrote the concerto SWV346–7, published in the second book of *Symphoniae sacrae*, as a token of gratitude for his recovery; the idea would seem specially plausible in view of the fact that the first part exists in a manuscript version copied in the early or mid-1640s (SWV346*a*).

Schütz spent most of the years 1642–4 in Denmark, where he must have arrived by the end of October 1642, since Geier and others report that he directed the music at the double wedding of King Christian's twin daughters in November. He received his last payment from the Danish court on 30 April 1644. After leaving Copenhagen he went again to the Brunswick-Lüneburg territories until the spring of 1645. His known artistic activities during this period all centred on the nearby court of Wolfenbüttel, the residence of Duke August the younger of Brunswick-Lüneburg. Musical affairs at court appear to have lain chiefly in the hands of August's wife, SOPHIE ELISABETH, a princess from the ducal house of Mecklenburg-Güstrow and a composer of considerable talent. A letter of Schütz's, written from Brunswick on 22 October 1644, reveals that he advised the duchess in her creative efforts and hints at a more ambitious collaboration between her and the composer. Following a visit to Hildesheim on personal business, Schütz wrote, he planned to meet the duchess at Wolfenbüttel 'to discuss and consider whatever is necessary to the completion of the musical work that we have at hand'. The preparations no doubt concerned the *Theatralische neue Vorstellung von der Maria Magdalena*, a spectacle presented at the end of the year. The court poet Justus Georg Schottelius later published two songs from the work with the remark that Schütz had provided the settings. Sophie Elisabeth presumably contributed to the piece as well, as Schütz's reference to her arias could indicate.

On 23 February 1645 Schütz stood godfather to the third child of Delphin Strungk, the organist at the Marienkirche, Brunswick, and he probably went to Wolfenbüttel to attend a festive birthday celebration for Duke August, held there on 10 April. On his return journey to Dresden he stopped in Leipzig, where he evidently made the acquaintance of the young Johann Rosenmüller, to whose *Paduanen ... mit drey Stimmen*, published in the autumn of 1645, he contributed a gratulatory poem 'sent from Dresden' following his arrival there.

4. OLD AGE (1645–56). In 1645, when he was almost 60 years of age and with over 30 years of service to the Saxon court, Schütz felt that the time had come to

withdraw from active duty as Kapellmeister. He asked for a pension of 200 thalers a year along with the right to retain his title and direct the Kapelle on special occasions, 'particularly when foreign rulers or emissaries are present'. In a memorandum of September 1645 he expressed a wish to absent himself from Dresden during most of the year and to settle in Weissenfels. Johann Georg granted his wishes only in part; he appears to have let him go to Weissenfels almost every autumn or winter for the next decade, but he did not let him retire. On leaving Dresden after Easter 1646, Schütz evidently went first to Calbe an der Saale, where August of Saxony, the administrator of Magdeburg, had a summer residence; August's betrothal, to Princess Anna Maria of Mecklenburg-Schwerin, on 6 September may have provided the occasion for the visit. On 7 September Schütz wrote from Calbe to an otherwise unknown correspondent named Christian Schirmer, who had solicited his opinion on the celebrated dispute between Paul Siefert and Marco Scacchi. In 1643 Scacchi had published a treatise entitled *Cribrum musicum ad triticum Syferticum* in which he subjected some compositions of Siefert's to a withering critique for their contrapuntal deficiencies; Siefert, who had provoked the attack by claiming that Italians no longer knew how to write correct counterpoint, responded in 1645 with a polemic entitled *Anticribratio musica ad avenam Schachianam*. Schütz declined to render an immediate judgment on the matter, but wrote,

I for my part would indeed have wished that Master Siefert had not instigated this affair, since in my estimation, as far as I have been able to gather from a quick and casual perusal, Master Scacchi ... is an extremely well-grounded musician; and thus I will have no choice, it seems to me, but to agree with him in many things.

In a second letter, evidently written early in 1648, he affirmed his support for Scacchi.

Midway through winter 1646–7 Schütz made a short visit to Weimar to attend a birthday celebration for Eleonora Dorothea, the wife of Duke Wilhelm of Saxe-Weimar. The duke noted that Schütz and the poet Christian Timotheus Dufft, who had come from Gotha for the occasion, 'had a most excellent song of thanks performed by the Kapelle'. The composition, SWV368, appeared in print soon afterwards. Shortly after his return to Dresden, Schütz brought out his first collection of music for eight years, the *Symphoniarum sacrarum secunda pars*, SWV341–67; he dedicated the volume to Prince Christian of Denmark. In the prefatory material – the date of which, 1 May 1647, may represent the third anniversary of his departure from Copenhagen – Schütz wrote that he had in fact completed the *symphoniae* 'some years ago' and presented them in manuscript to Christian while serving at the Danish court. The continuing disruptions caused by the Thirty Years War, as well as the knowledge that few German performers had a sufficient understanding of music composed in the 'modern Italian manner', had made him reluctant to publish them; only when they began to circulate widely in faulty copies did he change his mind. Apart from the *Symphoniae sacrae*, few compositions of Schütz's occur in sources of the early and mid-1640s. The Breslau organist Ambrosius Profe included the concerto SWV338 and the dialogue SWV339 in a collection (RISM 1641[3]); five years later the concerto SWV340 appeared in another volume assembled by Profe (RISM 1646[4]). Manuscripts from this period in Kassel contain the dialogues SWV444 and 477, and the concerto SWV456. A related group of sources in the same collection includes the madrigals SWV438 and 442, the concerto SWV469 and a handful of works subsequently published in the third book of *Symphoniae sacrae* (SWV398*a*, 401*a*, 406*a*, 416*a*, 418*a*); but these copies probably originated closer to the end of the decade. The *Magnificat* SWV468, a work found outside Kassel in a source of uncertain date, so closely resembles the larger pieces in the Kassel manuscripts that its composition must surely have fallen in roughly the same period as theirs.

August 1647 brought one of the few truly happy events of Schütz's later years: the engagement of his daughter Euphrosina to Christoph Pincker, a jurist in Leipzig. The wedding took place in Dresden on 25 January 1648; two days later, the musicians of the electoral Kapelle presented the bride and groom with a ballet whose libretto, signed by the court singer Johann Georg Hofkontz, praised Schütz as 'the Orpheus of our time'. Between 15 and 28 January 1648 Georg of Calenberg's brother Friedrich, the Duke of Celle, ordered a payment to Schütz of 20 thalers. The sum probably represents a combined wedding gift and honorarium for the second book of *Symphoniae sacrae*, a copy of which appears in a later inventory of music belonging to the Celle Kantorei. Against his original plans, Schütz appears to have stayed in Dresden after the wedding and presumbly devoted the greater part of his time to overseeing the publication of his *Geistliche Chor-Music* SWV369–97, a set of motets that he had presumably completed during the preceding year. The collection seems to represent a practical response on Schütz's part to the Scacchi–Siefert controversy; several remarks in the foreword echo both Scacchi's *Cribrum musicum* and the composer's own recent commentary on the dispute.

In a letter of 17 July 1648 Johann Georg placed Schütz at the disposal of his cousin Duke Wilhelm of Saxe-Weimar, whose Kapelle evidently lacked a permanent director at that time. Schütz himself presumably took the letter to Weimar. He no doubt took advantage of his presence there to supply the court with copies of his newest works. An inventory of the ducal Kapelle of 1662 lists a substantial number of compositions by him, several of which no longer exist; the lost works include a pair of German sacred madrigals 'that he left with us the last time he came here'. After further absences from Dresden, Hofkontz wrote in a memorandum of 16 May 1648 to the elector that Schütz 'has now once again sat for a year in Weissenfels and concerned himself with the Kapelle hardly or not at all'. The complaint does not seem wholly unjustified. Whether or not Hofkontz's remarks had any repercussions, Schütz's correspondence shows that he returned to Dresden within little over a month and stayed there without interruption for two years or slightly longer.

During Schütz's absence from Dresden the Peace of Westphalia, signed on 24 October 1648, at last brought the Thirty Years War to a close. But the peace had little immediate effect on musical conditions at the electoral court. Although both Johann Georg and his eldest son increased the size of their Kapellen – by the spring of 1651 the elector had 19 singers and instrumentalists in his employ, the prince 18 – the court remained heavily in debt, and the musicians continued to go without pay. Ceremonies commemorating the end of the war did not take place until 22 July 1650, following the departure of the occupying Swedish forces. An ordinance of the day's events reveals that the music performed included the early

*1. First page of Schütz's petition (dated 14 January 1651) to Elector Johann Georg I of Saxony (D-Dla)*

psalm SWV45; manuscript and stylistic evidence suggests further that Schütz composed the psalm SWV461 for the occasion. From 14 November to 11 December the court held a series of festivities for the marriage of Johann Georg's youngest sons, Christian and Moritz, to the princesses Christiana and Sophia Hedwig of Holstein-Glücksburg. At the nuptial service on 19 November, a chronicler reported, 'some pieces composed for this princely wedding by the Kapellmeister Heinrich Schütz were performed'.

In the brief period between the peace celebration and the wedding Schütz brought out his *Symphoniarum sacrarum tertia pars* SWV398–418; the foreword bears the date Michaelmas 1650. He accompanied its presentation to the elector with the often quoted petition of 14 January 1651, in which, after recounting the circumstances of his life up to his arrival in Dresden and reviewing what he had achieved there, he made a renewed plea for release from his duties (fig.1). As he had done six years earlier, he asked the elector to

> free me from my regular obligations (so that I may gather together and complete what remains of the musical works that I began in my youth and have them printed for my remembrance)

and requested a pension and the right to keep his title. He reported that the castrato G.A. Bontempi, a singer in Prince Johann Georg's Kapelle and an aspiring composer, had offered to conduct for him; Schütz warmly supported

the proposal and hoped that the elector would acquiesce in it.

Neither this attempt, however, nor a reminder contained in a note of 11 April 1651 to the elector's private secretary, Reichbrodt, appears to have had any effect. Meanwhile the lot of the Kapelle grew worse. Things had got so bad for one of the singers, Schütz had heard, 'that he is living like a sow in a pigsty, has no bedstead, sleeps on straw [and] has already pawned his coat and doublet'. Hopeful nevertheless of some improvement, Schütz suggested a number of measures that he thought might help; he even volunteered to defer his plans for retirement if the elector 'would show me the kindness of assigning me a young, qualified substitute' – Schütz now proposed Christoph Bernhard, Bontempi evidently having become director of Prince Johann Georg's Kapelle – to conduct in his place.

The Weissenfels city records show that Schütz purchased a house there before the end of 1651. He returned to Dresden between 17 November 1651 and 24 January 1652, and on 4 February 1652 wrote to inform Reichbrodt that four members of the Kapelle had resolved to leave the elector's service. On 28 May he reported that the Kapelle now stood to lose the bass about whom he had told him the previous year. The continued lack of response to his petition for retirement finally moved Schütz to seek the aid of the court marshal, Heinrich von Taube, to whom he wrote on 26 June 1652 explaining yet again his reasons for wanting to withdraw from active service. This attempt had no more effect than any of the previous ones. At the close of his note Schütz remarked that he planned to visit Halle and Weissenfels in the near future 'to pull together what few assets I still have'. He presumably did not begin his journey until after 11 October 1652, when the elector's daughter Magdalena Sibylla, the widow of the Danish crown prince, married Duke Friedrich Wilhelm of Saxe-Altenburg. He had written the continuo song SWV434 for the couple's engagement a year earlier, and he no doubt supplied music for the wedding as well. The festivities scheduled for the occasion included a ballet-opera, *Der triumphierende Amor*, with a libretto by Schirmer; a death in the electoral family two weeks before the wedding, however, forced the cancellation of the performance. Apart from SWV434 only one work of Schütz's appears to survive from this period: the elegy SWV419, written in memory of Anna Margaretha Brehme, the wife of the court librarian, who died on 21 September 1652.

After dealing with various matters of real estate in Dresden and Weissenfels, Schütz returned to Dresden to audition three musicians newly arrived from Italy and also to participate in celebrations planned for the feast of St John the Baptist on 24 June 1653 – the nameday of the elector, the prince and the latter's eldest son. Ernst Geller, the director of entertainments at court, prepared an arcadian drama for the occasion. An account of the performance by the official diarist notes that the Kapelle took part but provides no details about the music itself.

On 11 August Schütz wrote a prefatory letter for the treatise *Von den Madrigalen* by the poet and jurist Caspar Ziegler, a stepbrother of Benjamin Schütz's wife. Calling the madrigal 'that poetic genre most perfectly suited to the creation of an artfully wrought composition', Schütz observed that Ziegler's demonstration of how German writers could adopt its flexible verse forms for use in their native idiom answered a need long felt by musicians. Ziegler's treatise must have provided a rare moment of satisfaction in a time of mounting troubles.

The increasingly powerful Prince Johann Georg attempted to restore order by having Schütz and Bontempi, each presumably with his own Kapelle, take charge of the performances in alternate weeks. The action came as an affront to Schütz. As he pointed out in a letter of 21 August 1653 to Reichbrodt, Taube and the court chaplain Jacob Welle, the direction of music on ordinary Sundays traditionally lay not in his hands but in those of the vice-Kapellmeister; and notwithstanding his apparent high regard for Bontempi, it added insult to injury that 'an old and, I hope, not undeserving servant' should have to appear before the public on an equal footing with 'a man three times younger than I and castrated to boot'. Whether this protest had any effect remains unknown. On the same day Schütz addressed a new petition for retirement to the elector; once again he appears not even to have received an answer.

To make matters worse for Schütz, Prince Johann Georg, who already had a number of Italian musicians in his service, apparently placed the three who had recently arrived in the electoral Kapelle; the action provoked considerable religious and nationalistic resentment, and rumours began to circulate holding Schütz – who clearly had never concealed his admiration for Italian music – responsible for it. On 21 September 1653 Schütz submitted a list of the foremost motives and reasons moving him to press for his retirement. Advancing age, he noted, had now affected even his creative powers. While he could still 'work out my compositions as soundly and as well as ever before, it all takes much longer and is more difficult'.

Conditions in the electoral Kapelle remained unchanged; although a letter of Schütz's from 19 June 1654 suggests the existence of a plan to give the musicians at least a portion of their long-overdue salaries – for which they had again petitioned earlier in the year – an appeal submitted to Johann Georg by Hofkontz and the organist Christoph Kittel on 30 November makes it clear that the idea never became a reality. Three days later Weller remarked in a note to the elector that it had become all but impossible to have so much as the Lord's Prayer sung in the palace church.

In 1655 Schütz suffered the loss of his daughter Euphrosina, who died in Leipzig on 11 January; her funeral oration reports that he visited her on her deathbed. Poems of condolence, printed with the sermon, came from Bontempi, Hofkontz, Bernhard and Ziegler among others. Schütz returned to Dresden by 29 May, when he addressed yet another – and, as fate eventually decreed, his last – petition for retirement to the elector. The spring, summer and autumn saw an exchange of letters with Sophie Elisabeth of Brunswick-Lüneburg concerning some new appointments to the ducal Kapelle at Wolfenbüttel. After the departure or death of their Kapellmeister Stephanus Körner not long before, the duchess and her husband evidently decided to entrust the supervision of their musical establishment to Schütz. The composer arranged for Johann Jacob Löwe von Eisenach to assume leadership of the Kapelle, helped procure singers and instrumentalists, and provided choirboys whom he had trained. He would also seem once again to have advised Sophie Elisabeth on her compositions; a postscript to a letter of his from 24 July requests payment for a 'copyist who

wrote out Your Grace's little psalter for me in Weissenfels'. The work in question probably corresponds, at least in part, to Sophie Elisabeth's *Christ-Fürstliches Davids-Harpfen Spiel*, published in 1667. In the same postscript Schütz asked for written confirmation of his own position as absentee Kapellmeister and for payment of the salary promised him. Although payments fell into arrears on more than one occasion, the relationship between Schütz and the Wolfenbüttel court remained a warm one and lasted at least until Duke August's death in 1666.

Schütz's activities in Dresden, meanwhile, appear to have continued unabated. He no doubt directed the electoral Kapelle at special services held on 24 and 25 September 1655 for the centenary of the Peace of Augsburg; and the court diaries – which only at this period begin to provide detailed information about the music sung in the palace church – record several performances under his direction in the spring and early summer of 1656: on 6 April he presented his Resurrection History SWV50, and he led the music at Whitsun (25 May), Trinity Sunday (1 June), and the feasts of St John the Baptist (24 June) and the Visitation (2 July). On the last three occasions the Kapelle had to repeat the service in the elector's private chambers; Johann Georg, almost exactly the same age as Schütz, had fallen gravely ill and could no longer attend church. Throughout the summer his condition worsened, and on 8 October he died. The interment took place in Freiberg on 4 February 1657. As a final act of duty to the man whom he had served for more than 40 years – and whose passing, despite everything, must have affected him deeply – Schütz composed the twin settings of the German *Nunc dimittis* SWV432–3.

5. Last years (1657–72). With the death of Johann Georg I, Schütz's tribulations in Dresden finally came to an end. The new elector, Johann Georg II, combined his own Kapelle with that of his father, placing the entire ensemble under the direction of Bontempi and the recently engaged Vincenzo Albrici. Schütz, freed now from daily responsibilities, received the title of chief – or, in some documents, senior – Kapellmeister and a pension most likely equal to half his former salary. He continued to write new works for major occasions and no doubt helped shape musical policy at court, but he probably spent most of his time during the next few years preparing a revised and expanded version of his Becker Psalter, which he brought out in 1661 (SWV97–256).

In 1657 Christoph Kittel published a group of Schütz's smaller choral works under the title *Zwölff geistliche Gesänge* (SWV420–31); although, as the edition stated, these products of the composer's 'spare time' appeared with his approval and – as Steude (1982–3) discovered – he himself furnished the paper for the volume, Schütz does not seem to have taken a direct hand in the preparation of the music. On 10 April 1661, Duke August's 82nd birthday, Schütz sent two copies of the new print of the Becker Psalter to Wolfenbüttel, one each for the duke and the duchess: he had spent 'more than eight months in Dresden', he wrote in the accompanying letter, guiding the volume through the press. These months seem also to have witnessed the first performance of the *Historia der ... Geburth ... Jesu Christi* SWV435. The court diaries describe the music at Christmas Vespers in 1660 as 'the birth of Christ in recitative style'.

Schütz was absent from the electoral court during a major renovation of the palace church, but performances of sacred music did not wholly cease during this period; on 15 June 1662 the court diarist noted the presentation of a motet by Schütz, *Aquae tuae, Domine*, which does not survive. According to the same chronicler, Schütz wrote a new setting of Psalm c, 'with trumpets', for the festive reopening of the church on 28 September 1662; this work, too, does not survive. Although the composer evidently did not attend the performance, which Vincenzo Albrici conducted, he went to Dresden shortly afterwards for the wedding of the elector's daughter Erdmuth Sophia to Margrave Ernst Christian of Brandenburg-Bayreuth. The festivities lasted from 18 October to 13 November and reached their musical highpoint with the performance of Bontempi's opera *Il Paride* on 3 November. On his way to Dresden Schütz stopped at Leipzig, where, on 7 October, he wrote a prefatory epigram for the *Geistliche Arien, Dialogen und Concerten* of Werner Fabricius.

In 1663 Schütz apparently devoted much of his energy to organizing a Kapelle for the elector's brother Moritz, Duke of Saxe-Zeitz. Documents from Zeitz, where Moritz had established a new residence early in the year, reveal that Schütz arranged the appointments of Löwe von Eisenach as Kapellmeister and Clemens Thieme as chief instrumentalist, and himself received the title of 'Kapellmeister von Haus aus'; letters from Schütz of 14 July and 29 September show that he also procured instruments for the new ensemble, supervised the training of three choirboys whom the duke sent to Dresden in mid-April and even suggested architectural modifications to improve the acoustics of the palace church, which was then under reconstruction.

On 10 January 1664 Schütz wrote from Leipzig to August of Brunswick-Lüneburg announcing that he had sent a number of his printed works – 'as many as I am able to muster for now' – to Wolfenbüttel for the duke's library, one of the largest and most famous in Europe. It is noticeable how frequently in his old age Schütz asked for money still owed him by his patrons, and in his letter of 10 January he regretted the fact that he was unable to send copies of pieces still in manuscript, which he described as 'better worked out than those already mentioned'. This would have happened, he wrote,

> and I would have proceeded with their publication, if I had not lacked the means to have it done, and if, as was originally my intention, I could have used for this purpose the retainer or allowance that Your Noble Grace has most generously allotted me – which, however, because of my meagre regular income, I have mostly had to take and use for my scanty provisions and succour.

When a partial edition of the Christmas History SWV435, containing only the evangelist's recitatives, appeared later in 1664 – an edition that the composer seems to have neither instigated nor supervised – the preface stated that Schütz had withheld the work's more richly scored concerted movements from publication 'since he has observed that his inventions would hardly attain their proper effect anywhere but in well-appointed princely Kapellen'; similar considerations might have stood in the way of issuing other works for large forces.

On 1 May 1664 Moritz of Saxe-Zeitz celebrated the opening of his rebuilt palace church with a festive consecration service. Schütz evidently attended the ceremony. The autumn and winter months presumably saw him at work on the initial version of his *St John Passion* (SWV481*a*); according to court diaries, the electoral

Kapelle sang the piece for the first time on Good Friday, 24 March 1665. Schütz sent a copy to August of Brunswick-Lüneburg on the occasion of the duke's birthday on 10 April. The Dresden court diaries report that Schütz wrote a new setting of Psalm c – identical, judging from its description, with SWV493 – for the birthday of the elector's wife on 16 October 1665; the music performed also included a concerto *Renunciate Johanni quae audistis*, which does not survive. Schütz's Passions according to St Matthew, SWV479, and St Luke, SWV480, received their first performances on the second Sunday before Easter and on Palm Sunday 1666 respectively. On Good Friday, 13 April, the choir repeated the *St John Passion* given the previous year; Schütz probably created the revised version of the work (SWV481) for this presentation.

Few external events mark the final years of Schütz's life. On 1 January 1667 the court diarist reported a performance of Psalm cl in 'Kapellmeister Schütz's new composition with trumpets and timpani'. A second reference to a 'new' setting of Psalm cl, this time without mention of trumpets and drums, occurs in the programme of a service held on 22 July 1668 to celebrate a recently concluded peace treaty; whether this in fact indicates a new composition or merely denotes a repeat presentation of the work heard the previous year remains uncertain since no music survives from either occasion. Towards the end of the 1660s a dramatic increase in the salaries of the electoral Kapelle brought Schütz's retirement pay to 800 thaler per year – twice what he had earned in active service under Johann Georg I, and two-thirds of the amount given to each of the four Italian Kapellmeister who actually led the ensemble. In the last year of the decade the elector presented him with a gilded cup 'in gracious remembrance', possibly to honour the composer on reaching the age of 84, one of the duodecimal *Stufenjahre* regarded by German tradition as the major dividing-points in life.

As the account of his funeral in the court diaries reveals, Schütz settled, in about 1670, in rented quarters near the electoral palace. Increasingly weak and hard of hearing, he began to make preparations for his end. A poem by Dedekind, dated 1 September 1670 and written at Schütz's behest, commemorates the completion of his tomb in Dresden's Frauenkirche. Mattheson, in *Grundlage einer Ehren-Pforte*, reported that Schütz also wrote to Christoph Bernhard in Hamburg asking for a five-voice setting, 'in the Palestrina style of counterpoint', of Psalm cxix.54, the words chosen as the motto for his funeral sermon; the composition, which does not survive, reached Schütz in 1670. 'My son,' he told Bernhard in his letter of thanks, 'you have done me a great kindness in sending the motet for which I asked. I do not know how to improve a single note in it'.

Psalm cxix, the source of Schütz's funeral text, served in its entirety as the basis for his last composition, a monumental eight-voice work in 11 *partes* (SWV482–92). Dedekind recollected in the preface to his *König Davids göldnes Kleinod* of 1674 that Schütz had written the psalm 'shortly before his blessed end' and had expressly designated it as his swan-song. Schütz died on 6 November 1672, and his funeral took place on 17 November. Geier delivered the funeral oration; before and after the sermon, the diarist reported, the German members of the Kapelle performed four pieces, 'the first of which was composed by the former vice-Kapellmeister Christoph Bernhard, the other three, however, by the late Kapellmeister himself for voices and instruments'.

6. PORTRAITS. Two authentic portraits of Schütz have come to light. The earlier, an engraving by the Dresden artist August John (1603–after 1678), shows the composer at the age of 42 in resplendent court dress with a medallion bearing the image of Johann Georg I (fig.2). The second portrait, executed in oils by the Leipzig painter Christoph Spetner (1617–99) and housed today in the Bibliothek der Leipzig Universität, portrays a considerably older Schütz in his Kapellmeister's robe, with a rolled sheet of music in his hand further indicative of his station (fig.3); this work provided the model for Romstet's engraving in the funeral sermon. An inscription associating Spetner with Stedten, near Querfurt, implies that the painting originated before October 1654, when the artist became a citizen of Leipzig; but Möller (1984), on the other hand, has argued that the medallion worn by Schütz shows the profile of Johann Georg II, which would point to a date of 1657 or later.

Maerker (1937–8) and Benesch (1963) proposed identifying Schütz as the subject of Rembrandt's *Portrait of a Musician* of 1633 (Corcoran Gallery of Art, Washington DC); but Sass (1971) disposed of this possibility on iconographic grounds – grounds amply confirmed by the more recent discovery of the John portrait – and




2. *Heinrich Schütz aged 42; engraving by August John, 1627/8*



3. *Heinrich Schütz aged 65: portrait by Christoph Spetner, 1650s (D-LEu)*

biographical evidence eliminates virtually any chance of a meeting between artist and composer at the time in question. The common identification of Schütz as Kapellmeister in the engraving of the electoral Kapelle done by David Conrad for Bernhard's *Geistreiches Gesangbuch* of 1676 seems more plausible: the figure not only shows a marked facial resemblance to Schütz but also wears a chain and medallion like that shown in the authentic portraits. Nevertheless, the engraving can hardly count as, or even derive from, an authentic rendering of a scene in which Schütz participated, since it shows the palace church as it looked after the renovations of 1662, by which time he seems no longer to have conducted the Kapelle. Moreover, if Conrad had in fact wished to portray Schütz, he might simply have copied his features from Romstet.

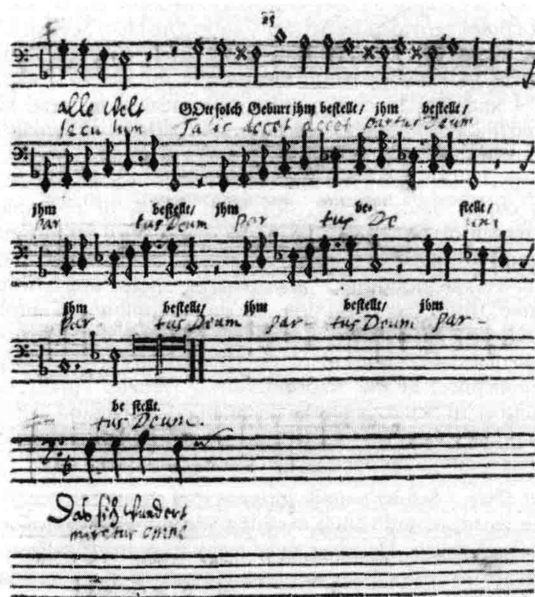
A further likeness of Schütz may appear in an illustrated scroll depicting the funeral of Duke August of Saxony on 4 February 1616. The procession includes a group of eight boys and four men labelled, collectively, 'choirboys and Kapellmeister' (repr. in Schnoor, 1948); the men could represent Schütz, Rogier Michael, Praetorius and the Kapelle administrator. The lack of clearly individuated features, however, as well as the absence of comparative material, renders any attempt at a more precise identification purely speculative.

An anonymous miniature dated 1670, acquired in 1935 by the Prussian State Library – now the Staatsbibliothek zu Berlin – has been exposed as a modern forgery.

7. Works: introduction.

*(i) Sources.* Schütz's surviving output comprises some 500 works. The major portion of these appears in a series of 14 prints, containing large-scale individual compositions or collections of smaller pieces, that the composer enumerated in a handwritten catalogue sent to August of Brunswick-Lüneburg in 1664 (see Walter, 1973); he had previously published a similar list, covering the first ten volumes in the series, as an appendix to the *Symphoniarum sacrarum secunda pars* swv341–67. Both lists assign opus numbers to all the prints, though only four of them (opp.10–13) actually bear such designations on their title-pages. With the exception of the *Zwölff geistliche Gesänge* swv420–31, which he authorized but did not edit, Schütz himself oversaw the production of each volume, and he even supplied the paper – with a watermark containing the family crest and his personal monogram – for several of them. In a number of instances he continued to correct and revise even after publication; the ducal library at Wolfenbüttel (*D-W*) preserves nine prints in copies given by Schütz to Duke August, several of which show important additions and alterations in the composer's hand (fig.4).

In addition to the pieces contained in the central series of prints, two major works survive in partial printed form. The recitative portions of the *Historia, der ... Geburt ... Jesu Christi* swv435 appeared in an edition no doubt sanctioned, but not prepared, by the composer. The sole extant copy (in *D-Bsb*) once belonged to Rudolph August of Brunswick-Lüneburg, the eldest son of August the younger and Sophie Elisabeth, and might have come to the Wolfenbüttel court as a gift from Schütz; several manuscript revisions found in the volume could thus have the composer's authority. In 1671 Schütz had the title-pages and a table of contents printed for the *Königs und*
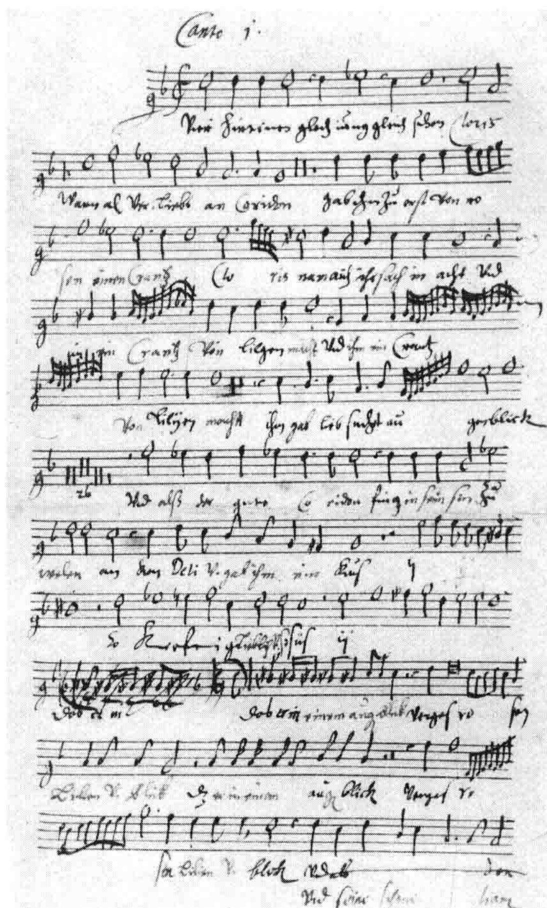



4. *Page of the Bassus 1 part of Schütz's 'Nun komm, der Heiden Heiland' swv301, from 'Erster Theil kleiner geistlichen Concerten' (Leipzig, 1636); correction and Latin text added in the composer's hand (D-W Cod.Guelf.13.1 Mus.2° (1), p.25)*

*Propheten Davids hundert und neunzehender Psalm* SWV482–94, but the work itself, like most of SWV435, remained in manuscript.

A handful of smaller occasional compositions (SWV20, 21, 48, 49, 52, 94, 95, 277, 278, 432–3, 453, 464) appeared as individual prints, only some of these under Schütz's auspices. Very few works occur in contemporary collections: one each in RISM $1623^{14}$, $1627^{9}$ and $1646^{4}$, two in $1641^{3}$ and three in $1641^{4}$; the funeral sermon RISM $1652^{6a}$ contains one further composition, as does the poetic collection *David Schirmers ... poetische Rauten-Gepüsche* (Dresden, 1663). Schütz demonstrably or presumably supplied the music to the editors of all these volumes. On the other hand, the printing of excerpts from SWV50 in RISM $1637^{3}$ and of SWV39 and 291 in the companion volume RISM $1638^{5}$ clearly did not have his sanction; SWV39 and the material from SWV50 appear in arrangements verging on falsifications, while SWV291, identical in every respect with the version published in the first book of *Kleine geistliche Concerte*, seems to represent a simple act of piracy.

As Schütz indicated in several prefaces and letters, war and economic hardship forced him to leave a substantial part of his output unpublished. At least half of these works no longer survive. Fires in the 18th century destroyed the older portions of the Dresden Kapelle library, which Mattheson (1740) described as preserving a 'great number' of compositions by Schütz, and the library of the Danish royal *kapel*, which presumably contained all the music Schütz wrote during his years in Copenhagen. Important repositories in Lüneburg and Weimar, known through their inventories, exist no longer. The most notable concentration of works in manuscript still extant survives in the Hessische Landesbibliothek, Kassel; these sources, the remains of a larger collection belonging to the Hesse Hofkapelle, originated almost without exception either in Kassel – no doubt on the basis of copies provided by Schütz – or in Dresden. Several of the manuscripts from Dresden have titles or other textual entries in Schütz's hand; the sources for SWV441, 470, 474 and Anh.1 contain autograph musical material as well (fig.5). The manuscript collection of the royal Swedish Kapellmeister Gustav Düben in the Universitetsbibliotek, Uppsala, includes a fair number of works by Schütz, some in copies made locally, others in copies of probable Dresden origin. Before World War II a third important group of Schütz sources existed in the Staats- und Universitätsbibliothek, Königsberg; these apparently came from the collection of the Naumburg Kantor Andreas Unger. The war also accounted for the destruction of a smaller body of manuscripts, mostly of secondary significance, in the Stadtbibliothek, Danzig. Finally, a number of Schütz's works occur in collective and other secondary manuscripts written near Dresden and held there today in the Sächsische Landesbibliothek.



*5. Autograph MS from the cantus I partbook of Schütz's madrigal 'Vier Hirtinnen, gleich jung, gleich schon' SWV Anh.1, 1615–c1620 (D-Kl 2° Ms.Mus 58f, f.1r, anon.): the text is completed in another hand*

*(ii) Style.* Schütz's main interest as a composer was in the word, its individual meaning and mimetic depiction through music. He never shied away from madrigalisms, but also developed an exceptional sensitivity in expressing conceptual meaning in a broader context. He used a variety of musical means – rhythmic, melodic, harmonic, textural and structural – to manipulate a text and create specific musical affects to enhance its message, and his greatness stems partly from the integration of many of these stylistic traits. *Das ist mir lieb* SWV51, from the Grossmann collection of 1623, may serve as an early example. A motet without continuo, in many respects adhering to a homogeneous *stile antico*, it reveals under closer scrutiny a number of heterogeneous style characteristics, with subtle attention to harmonic detail (including an expressive use of dissonance), a logical harmonic layout that allows for an extended structure of six parts (including an affective shift from *cantus durus* to *mollis*) and careful rhythmic declamation. Poignant madrigalisms on 'Stricke des Todes' and 'Angst der Höllen' contribute to a lively surface expressivity. With the final phrase of part 2, 'o Herr, errette meine Seele', Schütz created an intricate fabric dividing the text into three motifs treated as a kind of triple canon: the *exclamatio* 'o Herr', the syllabically descending motif for 'errette meine Seele' and the scalar ascent for the same text. It is at this juncture that the music relaxes from *cantus durus* to *mollis* with the text 'Der Herr ist gnädig', a shift expressing a generalized response to the word 'gnädig' rather than a localized madrigalism.

This type of stratified text treatment is typical throughout Schütz's career, whether in *stile antico* (motet style) or *stile moderno* (concerted style), which Schütz used side by side from an early date. A typical German, as opposed to Italian, feature is his frequent use of imitative technique to enrich the texture and thus intensify a text, without,

however, obscuring it. All Schütz's extant music is vocal, and almost exclusively to biblical texts. He used more texts from the Old than from the New Testament, and found psalms and passages from the Song of Songs, as well as non-biblical devotional poems, particularly amenable to subjective responses.

Although the chronology of Schütz's printed collections is fixed, the dates of individual works within a print may differ considerably, and this contributes to the compositional heterogeneity found within various collections. Schütz himself distinguished only two compositional categories: those with and those without basso continuo. He made this distinction particularly clear in his preface to the *Geistliche Chor-Music* where he advocated, firstly, a strict contrapuntal structure without continuo and, only after mastering this, a freer style of writing above an obligatory continuo bass. In the 17th century the madrigal, motet and concerto repertories were stylistically mixed, as will be apparent in the discussion that follows.

8. MADRIGALS AND MOTETS. Schütz's *Primo libro de madrigali* (1611) was the result of his studies with Giovanni Gabrieli in Venice. They are settings of texts – mostly by Guarini, from his *Il pastor fido* (Venice, 1590), and Marini – that were set by a number of composers, for example Monteverdi, Priuli and Grabbe. They are all for five unaccompanied voices except for the final eight-voice piece, probably to Schütz's own text, with which he honoured the dedicatee of the collection, his patron Landgrave Moritz of Hessen, and at the same time paid tribute to Gabrieli in his writing for double chorus. Imitative and homophonic sections alternate. Although they betray their roots in the Italian madrigal of the Renaissance, Schütz's examples of the genre explore modern textures, with voices grouped in twos and threes, chromatic harmonies (e.g. in *Alma afflitta*) and rhythms that contribute to a highly affective style governed by musical rhetoric and the word. Particularly in their harmonic licence they show the beginnings of what Christoph Bernhard later described as the *stile luxurians*.

In his motets Schütz distinguished between the traditional *stile antico* type, without basso continuo, and the modern concerted motet with continuo. Among those collections that adhere most closely to the first type are the *Cantiones sacrae* (1625), for four voices, and the *Geistliche Chor-Music* (1648), for five to seven voices. Both collections were conceived mainly for *a cappella* performance, but because of pressure from his publishers Schütz added a figured bass part which acts almost always as a *basso seguente*. As if to prove his competence in the newer style, however, he composed a few motets with *basso obbligato* (e.g. SWV84–7 from the *Cantiones sacrae*). Many of the texts in this earlier collection are from Andreas Musculus's Latin prayer book, a compilation that might have suited both Lutheran and Catholic confessions (see Heidrich, 1996). The Catholic imperial court adviser, von Eggenberg, may have been chosen as addressee because of his political status and his religious tolerance. The emotional intensity of the texts is enhanced by a musical rhetoric rich in dissonances, recalling the late Renaissance techniques of Schütz's madrigals. A few of the *Cantiones sacrae* (SWV61–2) are reminiscent of a stricter 16th-century contrapuntal style.

Whereas this collection must have been conceived as private devotional music, the *Geistliche Chor-Music* was dedicated to the Leipzig city council and the choir of the Thomaskirche. The preface states the didactic nature of these compositions. They could serve as model compositions, many of them (e.g. SWV373 and 381) alternating contrapuntal duple sections with effective declamatory sections in triple time or pitting duet and trio textures against each other in a quasi-concerted manner and contrasting them with tutti textures (SWV378). Phrases with drawn-out rhythms alternate with busy syllabic writing or dance-like triple sections. Schütz achieved here a compelling cross-fertilization between musical techniques and text interpretation. Two motets, *Die Himmel erzählen* and *Das ist je gewisslich wahr*, exist in early versions from the 1630s (SWV455 and 277), illustrating the difference in time between composition and publication. (Breig, 1996, mentions two other motets which existed in early versions no longer extant, SWV392 and 397.) Schütz's scoring suggestion, 'cum choro duplicato pro capella', and his special mention of 'voces concertate et duplicatae' on the title-page of SWV455 put one in mind of similar compositions in the *Psalmen Davids* of 1619. Some of the last motets, in six and seven parts with obbligato instruments (SWV392, 395–7), surprise with their relentless imitation without sectional articulation and seem to reflect a much earlier compositional style reminiscent of the Renaissance. It may not be a coincidence that one of them, *Der Engel sprach* SWV395, is a contrafactum of a motet by Andrea Gabrieli. More substantial and expressive than these four motets is Schütz's above-mentioned setting of Psalm cxvi, *Das ist mir lieb*, an early motet commissioned in 1619 by the Jena tax official Grossmann, who published it, along with 28 other settings of the same text, in his collection *Angst der Hellen und Friede der Seelen* in 1623.

Related to the motet genre is the Becker Psalter op.5 (1628; revised and enlarged as op.14, 1661) and the *Zwölff geistliche Gesänge* op.13 (1657). These collections are for four voices; op.5 is without continuo, but the other two, giving in to the pressures of the market, have an *ad libitum* organ part. Schütz's settings of Cornelius Becker's rhymed psalm paraphrases (Leipzig, 1602) consist mainly of his own melodies harmonized in simple style. Schütz added further compositions and substantially revised his earlier harmonizations for the 1661 edition commissioned by the Elector Johann Georg II. As several scholars have pointed out, the later versions are not necessarily the better ones. The *Zwölff geistliche Gesänge* is the only collection not published by Schütz himself. Some of the 'songs' are chordal, like those in the Becker Psalter; others are more motet-like in their combination of chordal and imitative textures as well as their expanded and more complex structures.

Schütz composed several double-choir motets, all with *basso seguente*; most of them belong to larger collections and are closely allied to the concerted motet and to other polychoral genres. The *Psalmen Davids, sampt etlichen Moteten und Concerten* (1619) represent a generic hybrid. They seem to combine, as Schütz's title indicates, compositions of both genres, the motet and the concerto (there is also one 'canzon'). These designations depend, however, on differentiations of text (incomplete psalm texts, psalm poetry and other texts; see Küster, 1996) rather than on fixed genres. Schütz's main interest in the *Psalmen Davids* lay in the contrasts and combinations of various independent choirs. He distinguished between 'cori favoriti', consisting of the most capable singers, and 'capellae' of voices and/or instruments to fill out the texture 'for the sake of sonority and splendour'. All the

compositions are for at least two choirs, but in most cases the *capellae* are *ad libitum*. The scoring of the last six compositions in the collection goes beyond an eight-voice obligatory texture and builds up, counting all additional *capellae*, to a 20-voice score. Giovanni Gabrieli instructed Schütz in this multi-choral technique, but Schütz himself developed a broad scope of possibilities within the genre and drew on a compendium of techniques, from small concerto to multi-choral declamatory style.

Among a sizable number of polychoral works in manuscript are psalm settings that Schütz may have intended for a second part of *Psalmen Davids* (for example SWV462, 466 and 500). Another category of large-scale works is that of occasional music in celebration of political events. Two motet-concertos with elaborate vocal as well as instrumental forces, Psalms lxxxv and cxxvii, were possibly written for the Reichstag at Mühlhausen in 1627. Most effective in their use of voices with instruments are the concertos *Syncharma musicum* SWV49 and *Teutoniam dudum* SWV338, composed for the declaration of loyalty of the Silesian estates. The double-choral *Da pacem* SWV465 was also written for the Reichstag in Mühlhausen; in no other work is the contrast between the two choirs more extreme: one quiet with viols, the other with 'vivat' exclamations from a vocal quartet with organ continuo.

Schütz's repertory of double-choral music closes with the *Schwanengesang* which he completed in 1671 at the age of 86, a manuscript collection of 13 double-choir motets with *basso seguente* setting Psalm cxix, Psalm c and the German *Magnificat*. Compositional techniques and intentions differ here from those of the *Psalmen Davids*. It is a homogeneous work, but was composed with no particular liturgical function in mind. Psalm cxix, which Luther called the ABC of the Bible, must have had a special significance for Schütz; he singled out one of its verses, 'Thy statutes have been my songs in the house of my pilgrimage', to be set by his pupil Christoph Bernhard in *stile gravis* and sung at his funeral. Although older compositional techniques – plainchant, a modal harmonic frame, contrapuntal writing and a *basso seguente* – dominate, Schütz nevertheless superimposed more modern features encompassing declamatory choral recitatives and at times dissonances that belong to the realm of a *stile teatrale*.

9. SACRED CONCERTOS. Schütz's *Kleine geistliche Concerte* (1636 and 1639) and his three publications of *Symphoniae sacrae* (1629, 1647 and 1650) constitute the core of his concerted music. It seems that Schütz regarded the 1647 publication as a kind of culmination, since in it he retrospectively added opus numbers to his earlier publications, starting with the Italian madrigals as opus 1. The second and third books of *Symphoniae sacrae* thus became op. 11 and 12 respectively.

The term 'symphoniae sacrae' goes back to late 16th-century publications by Giovanni Gabrieli and Kaspar Hassler, but Schütz pointed out in the dedication to his first book of *Symphoniae sacrae* that the style of composition had changed since his first Italian visit, and this change is reflected in Schütz's use of a few solo voices, with or without obbligato instruments, and basso continuo. Monteverdi and Grandi served as Schütz's compositional models, as is evident from *Güldne Haare* SWV440 (a contrafactum of Monteverdi's *Chiome d'oro*), from *Es steh Gott auf* SWV356 (after Monteverdi's *Armato il cor* and *Zefiro torna*) and from *O Jesu süss* SWV406, which Schütz acknowledged as a reworking of a composition by Grandi.

In his first book of *Symphoniae sacrae*, dedicated to the Saxon elector's son, Schütz included 20 sacred Latin concertos in three to six parts which presented 'fresh devices' of Italian composition that 'tickle the ears of today'. Although printed in Venice in 1629, during Schütz's second visit to Italy, some of this music was conceived earlier. *Anima mea liquefacta est* SWV263 and its *secunda pars, Adjuro vos*, represent striking examples of such a 'tickle' that play with the latest Italian licences in dissonance treatment. In particular, the seven settings of subjective and highly sensuous texts from the Song of Solomon inspired Schütz to expressive levels that reflect the new Italian manner. These concertos incorporate harmonic as well as structural innovations. *O quam tu pulchra es* SWV265 and the two-part concerto *In lectulo per noctes/Invenerunt* SWV272–3 may serve as examples. In the first Schütz used the opening as a kind of leitmotif which he worked as a textual and musical refrain. Structural and harmonic devices contribute to a tighter and more sensuous setting than Grandi made of this text. SWV272–3 is a longer composition and scored for larger forces than SWV265. In it Schütz explored contrasting textures of solos and tutti, and a lilting, triple-metre aria style alternatives with duple sections that absorb brief recitative-like passages. While some of these concertos (e.g. SWV257–8 and 265–6) employ modern italianate textures with two violins and continuo, most of them show, with their heterogeneous assortment of wind, brass and string instruments, an affinity with colourful late Renaissance scoring and with Giovanni Gabrieli's by then rather conservative writing for instruments.

In the decade following his second visit to Italy Schütz published his two sets of *Kleine geistliche Concerte*. With the exception of the dialogue *Sei gegrüsset* SWV333–4, in which the duet of Mary and the Angel is framed by an instrumental symphony and a final motet with *colla parte* instruments, all these concertos are for one to five voices with continuo only. As Schütz mentioned in his dedication to the 1636 collection, interest in music and in financing court chapels was declining because of the strictures of the Thirty Years War, and this, he said, was the main reason for composing these concertos without obbligato instruments. Conceptually Schütz's *Kleine geistliche Concerte* tie in with Viadana's *Concerti ecclesiastici*, though Schütz's repertory is much more complex. The small-scale concerto form receives in Schütz's hands a varied and most artful treatment. The concertos for one and two voices are particularly intense and express with much freedom the meaning of their texts. Schütz opened his publication with *Eile mich, Gott, zu erretten* SWV282, for which he specified the 'stylo oratorio' and thus acknowledged his adaptation of the Italian *stile rappresentativo* here in a combination of simple and expressive recitative style. Some of the duets, such as *Habe deine Lust an dem Herren* SWV311 and *Herr, ich hoffe darauf* SWV312, recall Monteverdi's madrigal duos or Grandi's sacred concertos. Schütz constructs his 'small concertos' according to text paragraphs with contrasting metres, or he introduces musical devices such as an ostinato bass for the final 'alleluia' of *Habe deine Lust*. Among the concertos with four and five voices are a number of chorale settings (SWV301, 303, 305, 327), a type of which Schütz wrote relatively few examples. One easily forgets the rigours of war when listening to the textually rich *Veni, Sancte*

*Spiritus* SWV328, which particularly skilfully explores musical rhetoric through monody, duet and quartet textures.

In 1647 and 1650 Schütz published two further collections of *Symphoniae sacrae*. The title that connects all three books refers to sacred concertos for solo voices with obbligato instruments and continuo. The second and third parts are homogeneous in their italianate and standardized instrumental scoring, with two violins or comparable instruments. Schütz must have viewed the third part as the culmination of his creative work, and he composed it with grand, almost opulent forces and dedicated it to his patron Johann Georg I of Saxony, who had also been the dedicatee of his op.2, the *Psalmen Davids*.

As in the first book, Schütz systematically arranged the concertos in both later collections in an order determined by the number of obbligato voices, increasing from three to six in the first book, from three to five in the second and from five to eight in the third. In the third book additional power stems from the suggested employment of a four-to-eight-voice *complementum* which, although structurally redundant, serves 'zum starcken Gethön und zur Pracht', as in the *Psalmen Davids* of 1619. In the interests of intelligibility, but undoubtedly also as a compositional challenge, Schütz decided to set the biblical texts in the last two parts in the German vernacular.

In his preface to the second part of the *Symphoniae sacrae* Schütz mentioned that musicians in Germany had only recently become capable of performing music in the Italian manner, for which reason he had delayed publication. The 'Italian manner' here is noticeably more virtuoso than in the first part and, 'with its customary measure and the black notes therein', shows striking textural similarities to Monteverdi's seventh book of madrigals. Some works exist in early versions (*Herr, nun lässest du deinen Diener* SWV352*a* was written on the death of Schütz's friend Christoph Cornet, Kapellmeister at Kassel, in or before 1635) which place their composition closer to Schütz's second visit to Italy. A presentation copy for Prince Christian of Denmark, the dedicatee of the second part, was ready by the time for Schütz's second visit to Denmark in 1642. Wade (1996, p.238) even suggests that some of the concertos may already have been performed at the 'great wedding' in 1634 of Prince Christian and Magdalena Sibylla, the youngest daughter of the Saxon elector. Some of the 'black-note' configurations in *Herr, nun lässest du deinen Diener*, with semiquaver passages in echo and written-out trills in parallel 6ths, even recall such stylistic traits in Monteverdi's *Orfeo* ('Possente spirto') or his Marian Vespers (1610), printed music that Schütz may have been familiar with.

Part iii of the *Symphoniae sacrae* contains a few adaptations of much earlier compositions (*Siehe, wie fein und lieblich* SWV412 is adapted from the 1619 wedding concerto for Schütz's brother Georg, SWV48, and *O Herr, hilf* SWV402 from the *Kleine geistliche Concerte* SWV297 of 1636), but there are also five early manuscript versions which probably date from the late 1740s, that is close to the date of publication (see *Grove6* and Gottwald, 1990). Breig (*Heinrich Schütz: Neue Ausgabe sämtlicher Werks*, xvi) suggested that Schütz may have intended the first three psalm settings for a sequel to the *Psalmen Davids* of 1619, which in his work-list of 1647 he specified as *Psalmen Davids* 'Erster Theil'. Both Part ii and Part iii of the *Symphoniae sacrae* use a 'doubled' continuo, with organ and violone, to add sonority to the compositions' fundament, and in nearly all the concertos in the 1650 collection Schütz employed the by then standard obbligato instrumentation of two violins. He also commonly opened a work with an instrumental symphony and included instrumental episodes or even independent instrumental sections within a composition. More and longer sections resulted in pieces of greater overall length, and with well worked-out tonal plans that point towards a scheme of separate movements with functional tonal relationships. Yet harmonic procedures within such sections are mostly without tonal functionality and often create surprises characteristic of 17th-century music.

Although the *complementa* are *ad libitum*, Schütz undoubtedly conceived the concertos in Part iii of the *Symphoniae sacrae* with affectively contrasting sonorities in mind. *Saul, Saul, was verfolgst du mich*, setting a text from *Acts*, may serve as an example. Without an introductory symphony, the music builds up tension in four consecutive duets from the lowest to the highest register before bursting into a melodically static, but rhythmically percussive, tutti reinforced with two SATB *capellae* indicated in the print as a *complementum ad libitum*. Schütz worked with this frenzied tutti force to create the power that blinds Saul, causes him to fall from his horse and instigates his conversion. Schütz maximizes contrast by juxtaposing this explosive scoring with an expressive monody, and the work as a whole bears testimony to Schütz's skill at bringing a text alive through technical means. Among other noteworthy pieces in Part iii is the dramatic dialogue *Mein Sohn*, for which Schütz himself arranged a combination of Gospel and psalm text. Comparison of an earlier manuscript version with the final printed one provides evidence of Schütz's compositional process, involving some harmonic and melodic tightening. In *Es ging ein Sämann aus* he manipulated the Gospel text to use the last phrase as a refrain, but with musical variants that reflect their context in the parable. In *Vater unser*, as well as employing a rich harmonic language, he moulded the structure by using the word 'Vater' as an ostinato.

A number of works in manuscript sources date from about the time of *Symphoniae sacrae* Part iii, among them the Latin Magnificat SWV468, *Herr, der du bist vormals genädig gewest* (Psalm lxxxv) SWV461 and *Surrexit pastor bonus* SWV469. All three compositions share the opulent scoring of Schütz's 1650 collection, with four to six voices, two violins, three trombones (not included in the *Symphoniae sacrae*) and one or two *capallae ad libitum*. The *Magnificat* is a highly structured work combining sensitive text declamation with unexpected and expressive harmonic progressions and lofty homophonic tuttis with fragmentary polyphonic solo sections.

The third collection of *Symphoniae sacrae* came at a high point in Schütz's creative life. Although reminiscent of much earlier *Psalmen Davids*, it constituted, along with other compositions from that time, a culmination in Schütz's adaptation of Italian techniques to German sacred music. Rich varieties of scoring, tonal planning, expressive monody and contrasts are among the resources of musical technique with which Schütz moulded his texts.

10. REQUIEM, HISTORIES AND PASSIONS. The *Musicalische Exequien* SWV279–81 (1636) was commissioned for the funeral of Prince Heinrich Posthumus of Reuss by his

widow. Schütz divided the work into three parts. The first, a 'Concerto in the form of a German burial Mass', alternates a six-voice tutti texture with duets and trios; the tutti sections, with optional *capella* reinforcement, are used for the Kyrie text and employed as a refrain. This innovative structural technique is continued in the second part of the 'concerto', where the solos correspond to settings of biblical texts and the tuttis to chorale interpolations. Part ii, the double-chorus motet *Herr, wenn ich nur dich habe*, recalls the antiphonal writing in Gabrieli's large-scale works and Schütz's requiem ends with a 'Concerto for two choruses in which each chorus has its own words'. The SSB trio of the *chorus secundus* – two seraphims and the 'beata anima' – provides an 'angelic' gloss on the solemn and registrally dark AATTB quintet of the *Nunc dimittis*. In the *Musicalische Exequien* Schütz brought together older compositional techniques (plainchant intonations, modal associations, chorale harmonizations and motet textures) and the modern small concerto and double-chorus concerted style of the last part. They contribute to the varied and serenely intense style of Schütz's only extended funeral music.

Schütz's sacred works with dramatic and narrative content include the *Resurrection History* (1623) the *Christmas History* (a late work) and three Passions (also late works). Although without the specific designation, the epic *Seven Last Words* also belongs to the *historia* genre.

The *Resurrection History* SWV50, although modelled on a 16th-century work by Antonio Scandello, shows modern 17th-century features. Schütz still uses *choraliter* notation for the Evangelist's recitation on the *lectio* tone, with a change to mensural notation at cadences; organ or lute accompaniment is possible, but Schütz's preference is for four viols in a modern Italian *falso bordone* manner, allowing for some improvised *passaggi*. More expressive are the italianate small concertos, with figured bass that depict the different characters of the narrative. Both in this work and in the *Christmas History* SWV435 Schütz framed the composition with oratorio-like motets, adding an instrumental second chorus in the later work. The Evangelist's narration in the *Christmas History* has evolved into a true Italian recitative of a kind that, 'to the best of the author's knowledge, has never before been printed in Germany'. Only the Evangelist's part, consisting of recitatives for tenor, organ and violone, appeared in print (1664); eight 'Concerte' or 'Intermedia' with obbligato instruments survive in manuscript. Pairs of wind and string instruments lend supporting colour to the different characters in the story. This diversified instrumentarium more closely resembles that of Italian Renaissance *intermedi* than that of the 17th-century sacred concerto, which normally employed the standard pair of violins.

The *Seven Last Words* SWV478 is transmitted in manuscript and recent research indicates that it must be counted among Schütz's late works (Steude), probably before 1657 (Konradt). The work is set up symmetrically. Christ's words, scored for second tenor, two instruments (possibly violins) and continuo, are set in a modern concertato style and alternate with passages from the Gospels scored for different voice combinations and continuo only. Some of these narratives use modern monody, others rather old-fashioned four-part motet writing. The first and last verses of a chorale in five-voice motet style and a five-part instrumental piece frame this work, which combines Passion traditions with the style of an oratorio.

In the three Passions SWV479–81, which are entirely unaccompanied, Schütz abandoned the oratorio and returned to a more archaic manner of composition. The Evangelist's narratives, as well as the soliloquies, are in *choraliter* notation and the turba choruses in a four-voice *a cappella* motet style. The music strictly adheres to a modal idiom: the *St Luke Passion* (the earliest of the three) uses the traditional *lectio* tone on F in the Ionian mode; the *St John* and *St Matthew Passions* are in the Phrygian and transposed Dorian modes respectively.

11. Secular dramatic works. None of Schütz's dramatic music is extant except for an italianate strophic song, Gesang der Venus-Kinder SWV278, for four sopranos and continuo, performed as part of a masqued tournament invention at the 1634 wedding in Copenhagen. Schütz assisted at various spectacles for dynastic celebrations in connection with the courts of Dresden and Copenhagen. As can be deduced from the poetic organization of some of the librettos, early German operas, including Schütz's *Dafne* (1627), are spoken plays with inserts of mostly strophic songs. Schütz's other theatrical works include *Zwo Comoedien* (1635, text by Johann Lauremberg), an operatic ballet, *Orpheo und Euridice* (1638, libretto by August Buchner), and *Theatralische neue Vorstellung von der Maria Magdalena* (1644, text by J.G. Schottelius). They all lack the recitative and madrigal poetry of early Italian opera, and point rather to pieces with spoken dialogue.

12. Achievement and reputation. Schütz's historical achievement lay in moving German music from its peripheral position to one of central importance. He was praised by many contemporary musicians and theorists, and in 1690 the writer and composer W.C. Printz mentioned him as 'the very best German composer' of the mid-17th century, but during Schütz's lifetime transmission of his music was restricted mainly to German-speaking Lutheran regions. Although he had received his training in Italy, the popularity of his music at the Dresden court eventually gave way to a taste for more fashionable Italian works performed by the numerous Italian musicians employed there.

Research into 17th-century performing practices, together with developments in the restoration, construction and playing techniques of 17th-century instruments, have resulted in a new approach to the performance of Schütz's music. Over-respectful, 'pious' performances of his sacred works have been largely replaced by more vibrant interpretations, and these in turn have deepened appreciation of the sensitive and complex manipulation and enrichment of the text that is one of the chief hallmarks of Schütz's best music.

WORKS

Editions: *Heinrich Schütz: Sämtliche Werke*, ed. P. Spitta and others (Leipzig, 1885–1927/*R*) [G]

*Heinrich Schütz: Neue Ausgabe sämtlicher Werke*, ed. W. Bittinger, W. Breig, W. Ehmann and others (Kassel, 1955–) [N]

*Heinrich Schütz: Sämtliche Werke*, ed. G. Graulich and others (Stuttgart, 1971–) [S; references without vol. nos. indicate separately pubd single edns]

Catalogue: *Schütz-Werke-Verzeichnis (SWV): kleine Ausgabe*, ed. W. Bittinger (Kassel, 1960); suppl. in W. Breig (1979); complete, ed. Breig (in preparation) [SWV; A = Anhang]

Unless otherwise stated, entries in parentheses are earlier versions of the preceding work, with the same scoring. Opus nos. in square brackets come from the list of publications appended to Symphoniarum sacrarum secunda pars, and from the handwritten catalogue of works sent by Schütz to August of Brunswick-Lüneburg in 1664 (see §7(i)). Indications of scoring retain the nomenclature of the source in ambiguous cases. This applies particularly to designations of subensembles; 'capella' in the sources means (a) doubling ensemble, (b) optional ensemble included intermittently, or (c) ensemble always used as a whole; 'complementum' corresponds to (b), 'ripieno' and 'tutti' to (a). (The marking 'tutti' is retained when it seems to prescribe the addition of doubling voices.) Voices left undesignated in the sources, or labelled according to function rather than type (e.g. 'quinta pars'), are assigned on the basis of their notated range (with parts in Mez clef normally given to S, parts in Bar clef listed as B), unless the source includes directions for transposition, in which case the transposed range determines the labelling. 'Alternating' reflects the layout within a single part and does not necessarily indicate mode of performance. Lost parts are given in square brackets. Only principal sources are given for works in MS; all MS nos. for *D-Bsb*, *Dl*, *DS* and *Z* have prefix Ms.Mus., all for *Kl* have prefix 2° Ms.Mus., all for *W* have prefix Cod.Guelf., all for *S-Uu* have prefix Vok. mus. i hdskr. Dates and places of provenance of MSS are given in square brackets; place of provenance is present location of source unless otherwise stated.

cap. – *capella*
compl. – *complementum*
rip. – *ripieno*
Δ – *inst part (or part of uncertain scoring) fully or partly texted*
+ – *doubling part or parts*
† – *Schütz's personal copy survives in D-W*
†† – *only known or complete copy lost since 1945*

SWV

Il primo libro de madrigali, [op.1] (Venice, 1611)†; G ix, N xxii, Si

1 O primavera (B. Guarini), 2 S, A, T, B
2 2p.: O dolcezze amarissime (Guarini), 2 S, A, T, B
3 Selve beate (Guarini), 2 S, A, T, B
4 Alma afflitta, che fai (G.B. Marino), S, A, 2 T, B
5 Così morir debb'io (Guarini), S, A, 2 T, B
6 D'orrida selce alpina (A. Aligieri), 2 S, A, T, B
7 Ride la primavera (Marino), 3 S, A, B
8 Fuggi, fuggi, o mio core (Marino), 3 S, A, B
9 Feritevi, ferite (Marino), 2 S, A, T, B
10 Fiamma ch'allacia (A. Gatti), 2 S, A, T, B
11 Quella damma son io (Guarini), 2 S, A, T, B
12 Mi saluta costei (Marino), 3 S, A, B
13 Io moro (Marino), 3 S, A, B
14 Sospir che del bel petto (Marino), 3 S, A, B
15 Dunque à Dio (Guarini), 3 S, A, B
16 Tornate, o cari baci (Marino), 2 S, A, T, B
17 Di marmo siete voi (Marino), 3 S, A, B
18 Giunto è pur, Lidia (Marino), 3 S, A, B
19 Vasto mar, nel cui seno (Dialogo) (?Schütz), I: S, A, T, B; II: S, A, T, B

Die Wort Jesus Syrach ... auff hochzeitlichen Ehrentag des ... Herrn Josephi Avenarii (Dresden, 1618)

20 Wohl dem, der ein tugendsam Weib hat, I: T, Δ3 cornetts; II: S, A, T, B; bc (org), for wedding of Joseph Avenarius and Anna Dorothea Görlitz, Dresden, 21 April 1618; G xiv

Concert mit 11 Stimmen: auff des ... Herrn Michael Thomae ... hochzeitlichen Ehren Tag (Dresden, 1618)

21 Haus und Güter erbet man von Eltern, I: T, Δ3 trbn/bn; II: T, Δ3 cornetts/vn; III: 2 S, B; bc (+ lutes, hpd), for wedding of Michael Thomas and Anna Schultes, Leipzig, 15 June 1618; G xiv

Psalmen Davids sampt etlichen Moteten und Concerten, [op.2] (Dresden, 1619)

22 Der Herr sprach zu meinem Herren (Psalmus 110), I: S, A, T, B; II: S, A, T, B; cap. a Δ5 ad lib; bc; G ii, N xxiii
23 Warum toben die Heiden (Psalmus 2), I: S, A, T, B; II: S, A, T, B; 2 cap. a Δ4 ad lib; bc; G ii, N xxiii
24 Ach Herr, straf mich nicht (Psalmus 6), I: S, A, T, B; II: S, A, T, B; bc; G ii, N xxiii
25 Aus der Tiefe (Psalmus 130), I: S, A, T, B; II: S, A, T, B; bc; G ii, N xxiii
26 Ich freu mich des (Psalmus 122), I: S, A, T, B; II: S, A, T, B; 2 cap. a Δ4 ad lib; bc; G ii, N xxiii
27 Herr, unser Herrscher (Psalmus 8), I: 2 S, A, T; II: A, T, 2 B; cap. a Δ5 ad lib; bc; G ii, N xxiii
28 Wohl dem, der nicht wandelt (Psalmus 1), I: 2 S, A, B; II: A, 2 T, B; bc; G ii, N xxiii, S
29 Wie lieblich sind deine Wohnunge (Psalmus 84), I: 2 S, A, B; II: 2 T, 2 B; bc; G ii, N xxiii, S
30 Wohl dem, der den Herren fürchtet (Psalmus 128), I: 2 S, A, T; II: A, T, 2 B; bc; G ii, N xxiii, S
31 Ich hebe meine Augen auf (Psalmus 121), I: S, A, T, B (+ cap. ad lib); II: S, A, T, B (+ cap.); bc; G ii, N xxiv, S
32 Danket dem Herren, denn er ist freundlich (Psalmus 136), I: 3 S, T; II: A, 2 T, B; 2 cap. a Δ4 ad lib; bc; G ii, N xxiv
33 Der Herr ist mein Hirt (Psalmus 23), I: 2 S, A, T (+ cap. ad lib), II: S, A, T, B (+ cap.); bc; G ii, N xxiv, S
34 Ich danke dem Herrn (Psalmus 111), I: S, A, T, B; II: S, A, T, B; 2 cap. a Δ4 ad lib, bc (doxology 'Imitatione sopra: Lieto godea ... di Gio.[vanni] Gab.[rieli]'), G ii, N xxiv
35 Singet dem Herrn ein neues Lied (Psalmus 98), I: S, A, T, B; II: S, A, T, B; bc (?= Singet dem Herrn ein newes Lied, Ps.98, perf. Dresden, 31 Oct 1617, according to Hoe von Hoenegg (1618)); G iii, N xxiv, S
36 Jauchzet dem Herren, alle Welt (Psalmus 100), I: S, A, T, B, bc; II: S, A, T, B, bc; G iii, N xxiv
(36*a* Jauchzet dem Herren, alle Welt (Ps c), I: S, A, T, B; II: S, A, T, B; III: S, A, T, B, *D-Kl* 49*r* [1614–15] (bc in source added 1616–17, unauthentic); N xxviii)
37 An den Wassern zu Babel (Psalmus 137), I: S, A, T, B; II: S, A, T, B, bc; G iii, N xxiv
38 Alleluja, lobet den Herren (Psalmus 150), I: S, A, T, B; II: S, A, T, B; 2 cap. (I: Δcornett/vn (alternating with cornett, vn), Δ2 cornetts/vn, Δtrbn/bn (alternating with bn, bn/trbn); II: Δcornett/rec (alternating with cornett, rec), Δ2 trbn, Δtrbn/bn (alternating with bn, trbn, bn/trbn)) ad lib; bc; G iii, N xxv
39 Lobe den Herren, meine Seele (Concert), I: S, A, T, B (+ cap. ad lib); II: S, A, T, B (+ cap.); bc (org); G iii, N xxv
40 Ist nicht Ephraim mein teurer Sohn (Moteto), I: 2 cornetts/S, cornett/T, Δcornett/trbn; II: A, Δ3 trbn; 2 cap. a Δ4 ad lib; bc; G iii, N xxv
41 Nun lob, mein Seel, den Herren (Canzon), I: S, A, T, B (+ cap. ad lib if inst cap. not used); II: S, A, T, B (+ cap. ad lib if inst cap. not used); 2 cap. (I: 2 vn, 2 viole, vle; II: 4 cornetts, trbn) ad lib if vocal cap. not used; bc (= Nun lob mein Seel den Herrn, auff 4 Chor, perf. Dresden, 1 Nov 1617, according to Hoe von Hoenegg (1618)); G iii, N xxv
42 Die mit Tränen säen (Moteto), I: S, T, Δ3 trbn; II: S, T, Δ3 trbn; bc; G iii, N xxv
43 Nicht uns, Herr (Psalmus 115), I: T, Δ3 cornetts; II (cap.): S, A, T, B; III: A, Δ3 trbn; bc (= Nicht uns Herr ... Psalm 115 mit drey Choren, perf. Dresden, 2 Nov 1617, according to Hoe von Hoenegg (1618)); G iii, N xxv
44 Wohl dem, der den Herren fürchtet (Psalmus 128), I: T, Δ4 cornetts; II: A, Δvn, Δ3 trbn; cap. I: S, A, T, B; cap. II a Δ4 ad lib; bc; G iii, N xxvi
45 Danket dem Herren, denn er ist freundlich (Psalmus 136), I: 2 S, A, T; II: A,Δ3 trbn; cap. a Δ5; tpts and timp; bc (= 136. Psalm mit Trommeten und Heerpauken, perf. Dresden, 2 Nov 1617, according to Hoe von Hoenegg (1618)); G iii, N xxvi
46 Zion spricht, der Herr hat mich verlassen (Concert), I: S, T, Δ3 cornetts, Δbn; II: S, T, Δ4 trbn; 2 cap. a Δ4 ad lib; bc; G iii, N xxvi
47 Jauchzet dem Herren, alle Welt (Concert), I: A, T, Δ2 fl (alternating with Δ2 cornetts), Δbn; II: S, T; III: S, Δvn, Δ3 viole; cap. a Δ5 ad lib; bc (+ lutes) (? = Concert mit 4 Choren Jubilate Deo, perf. Dresden, 2 Nov 1617, according to Hoe von Hoenegg (1618)); G iii, N xxvi, S

Der 133. Psalm ... auff die hochzeitliche Ehrenfrewde Herrn Georgii Schützen (Leipzig, 1619)††

48 Siehe, wie fein und lieblich ists, 2 S, A, T, B, mute cornett/vn, vn/fl, vle/bn, bc (org), for wedding of Georg Schütz and Anna Gross, Leipzig, 9 Aug 1619 (earlier version of no.412); G xiv

Syncharma musicum (Breslau, 1621)††

49 En novus Elysiis, I: T, 3 cornetts; II: T, 3 bn; III (coro aggiunto): 3 S, B; bc (org), for declaration of loyalty of the Silesian estates, Breslau, 3 Nov 1621 (copy formerly in Stadtbibliothek, Breslau, incl. 2nd text, Wo Gott nicht selbst bei uns wäre, added in later hand); G xv, N xxxviii

Historia der frölichen und siegreichen Aufferstehung unsers einigen Erlösers und Seligmachers Jesu Christi, [op.3] (Dresden, 1623)
50 Die Auferstehung unsres Herren Jesu Christi, 3 S, 2 A, 3 T, 2 B, 4 viols, bc (swv50 Anm.2–3, in *D-Kl* 49*v*, 53*x* [1623–7], unauthentic); G i, N iii

in RISM 1623[14]:
51 Das ist mir lieb, 2 S, A, T, B; G xii, N xxviii, S

Kläglicher Abschied von der churfürstlichen Gruft zu Freybergk (Freiberg, 1623*R*)
52 Grimmige Gruft, so hast du dann (Schütz), S, bc, for burial of Duchess Sophia of Saxony, Freiberg, 28 Jan 1623; G xviii, N xxxvii

Cantiones sacrae, [op.4] (Freiberg, 1625)†
53 O bone, o dulcis, o benigne Jesu, 2 S, A, B, bc (org); G iv, N viii
54 2p.: Et ne despicias, 2 S, A, B, bc (org); G iv, N viii
55 Deus misereatur nostri, 2 S, A, B, bc (org); G iv, N viii
56 Quid commisisti, o dulcissime puer, S, A, T, B, bc (org), G iv, N viii
57 2p.: Ego sum tui plaga doloris, S, A, T, B, bc (org); G iv, N viii
58 3p.: Ego enim inique egi, S, A, T, B, bc (org); G iv, N viii
59 4p.: Quo, nate Dei, S, A, T, B, bc (org); G iv, N viii
60 5p.: Calicem salutaris accipiam, S, A, T, B, bc (org); G iv, N viii
61 Verba mea auribus percipe, S, A, T, B, bc (org); G iv, N viii
62 2p.: Quoniam ad te clamabo, S, A, T, B, bc (org); G iv, N viii
63 Ego dormio, S, A, T, B, bc (org); G iv, N viii
64 2p.: Vulnerasti cor meum, S, A, T, B, bc (org); G iv, N viii
65 Heu mihi, Domine, S, A, T, B, bc (org); G iv, N viii
66 In te, Domine, speravi, 3 S, T, bc (org); G iv, N viii
67 Dulcissime et benignissime Christe, 3 S, T, bc (org); G iv, N viii
68 Sicut Moses serpentem in deserto exaltavit, S, A, T, B, bc (org); G iv, N viii
69 Spes mea, Christe Deus, S, A, T, B, bc (org); G iv, N viii
70 Turbabor, sed non perturbabor, S, A, T, B, bc (org); G iv, N viii
71 Ad Dominum cum tribularer clamavi, S, A, T, B, bc (org); G iv, N viii
72 2p.: Quid detur tibi, S, A, T, B, bc (org); G iv, N viii
73 Aspice, Pater, piissimum filium, S, A, T, B, bc (org); G iv, N ix
74 2p.: Nonne hic est, S, A, T, B, bc (org); G iv, N ix
75 3p.: Reduc, Domine Deus meus, S, A, T, B, bc (org); G iv, N ix
76 Supereminet omnem scientiam, 2 S, A, B, bc (org); G iv, N ix
77 2p.: Pro hoc magno mysterio pietatis, 2 S, A, B, bc (org); G iv, N ix
78 Domine, non est exaltatum cor meum, S, A, T, B, bc (org); G iv, N ix
79 2p.: Si non humiliter sentiebam, S, A, T, B, bc (org); G iv, N ix
80 3p.: Speret Israel in Domino, S, A, T, B, bc (org); G iv, N ix
81 Cantate Domino canticum novum, 2 S, A, B, bc (org); G iv, N ix, S
82 Inter brachia Salvatoris mei, S, A, T, B, bc (org); G iv, N ix
83 Veni, rogo, in cor meum, 3 S, T, bc (org); G iv, N ix
84 Ecce advocatus meus apud te, S, A, T, B, bc (org) (see also no.304); G iv, N ix
85 Domine, ne in furore tuo, S, A, T, B, bc (org); G iv, N ix
86 2p.: Quoniam non est in morte, A, T, B, bc (org); G iv, N ix
87 3p.: Discedite a me omnes qui operamini, S, A, T, B, bc (org); G iv, N ix
88 Oculi omnium in te sperant, 3 S, T, bc (org) (on no.429*a*); G iv, N ix
89 2p.: Pater noster, qui es in coelis, 3 S, T, bc (org) (as no.88; see also no.92); G iv, N ix
90 3p.: Domine Deus, pater coelestis, 3 S, T, bc (org) (as no.88); G iv, N ix
91 Confitemini Domino, 3 S, T, bc (org) (on no.430*a*); G iv, N ix
92 2p.: Pater noster, qui es in coelis, 3 S, T, bc (org) (as no.91; text and music = no.89); G iv, N ix
93 3p.: Gratias agimus tibi, 3 S, T, bc (org) (as no.91); G iv, N ix

De vitae fugacitate: aria … bey Occasion des … Todesfalles der … Jungfrawen Anna Marien Wildeckin (Freiberg, 1625)
94 Ich hab mein Sach Gott heimgestellt, 2 S, A, T, B, bc, on death of Anna Maria Wildeck, Dresden, 15 Aug 1625 (earlier version of no.305); G xii, N xxxi

Ultima verba psalmi 23 … super … obitu … Jacobi Schultes (Leipzig, 1625)
95 Gutes und Barmherzigkeit werden mir folgen, S, [S], A, T, [T, B], bc (org), on death of Jacob Schultes, Leipzig, 19 July 1625; G xviii, N xxxi

in RISM 1627[9]:
96 Glück zu dem Helikon (?M. Opitz), A, T, bc; G xv, N xxxvii

Psalmen Davids, hiebevorn in teutzsche Reimen gebracht, durch D. Cornelium Beckern, und an jetzo mit ein hundert und drey eigenen Melodeyen … gestellet, [op.5] (Freiberg, 1628, 2/1640) [all versions with *a* nos.]; rev. and enlarged 3rd edn, as Psalmen Davids … jetzund … auffs neue übersehen, auch … vermehret, [op. 14] (Dresden, 1661)† [nos.97–256]
97 Wer nicht sitzt im Gottlosen Rat, S, A, T, B, bc (org); G xvi, N vi
(97*a* Wer nicht sitzt im Gottlosen Rat, 2 S, A, B; N xl)
98 Was haben doch die Leut im Sinn, S, A, T, B, bc (org); G xvi, N vi
(98*a* Was haben doch die Leut im Sinn, S, A, T, B; N xl)
99 Ach wie gross ist der Feinde Rott, S, A, T, B, bc (org); G xvi, N vi
(99*a* Ach wie gross ist der Feinde Rott, S, A, T, B; N xl)
100 Erhör mich, wenn ich ruf zu dir, S, A, T, B, bc (org); G xvi, N vi
(100*a* Erhör mich, wenn ich ruf zu dir, S, A, T, B; N xl)
101 Herr hör, was ich will bitten dich, S, A, T, B, bc (org); G xvi, N vi
(101*a* Herr hör, was ich will bitten dich, 2 S, A, B; N xl)
102 Ach Herr, mein Gott, S, A, T, B, bc (org); G xvi
(102*a* Ach Herr, mein Gott, S, A, T, B; N vi, xl)
103 Auf dich trau ich, S, A, T, B, bc (org); G xvi
(103*a* Auf dich trau ich, S, A, T, B; N vi, xl)
104 Mit Dank wir sollen loben, S, A, T, B, bc (org); G xvi
(104*a* Mit Dank wir sollen loben, S, A, T, B; N vi, xl)
105 Mit frohlichem Gemüte, S, A, T, B, bc (org); G xvi, N vi
(105*a* Mit frohlichem Gemüte, 2 S, A, B; N xl)
106 Wie meinst du's doch, S, A, T, B, bc (org); G xvi, N vi
(106*a* Wie meinst du's doch, S, A, T, B; N xl)
107 Ich trau auf Gott, S, A, T, B, bc (org); G xvi, N vi
(107*a* Ich trau auf Gott, S, A, T, B; N xl)
108 Ach Gott vom Himmel, sieh darein, S, A, T, B, bc (org); G xvi, N vi
(108*a* Ach Gott vom Himmel, sieh darein, S, A, T, B; N xl)
109 Ach Herr, wie lang willt du, S, A, T, B, bc (org); G xvi, N vi
(109*a* Ach Herr, wie lang willt du, S, A, T, B; N xl)
110 Es spricht der Unweisen Mund wohl, S, A, T, B, bc (org); G xvi, N vi
(110*a* Es spricht der Unweisen Mund wohl, S, A, T, B; N xl)
111 Wer wird, Herr, in der Hütten dein, S, A, T, B, bc (org); G xvi, N vi
(111*a* Wer wird, Herr, in der Hütten dein, 2 S, A, B; N vi, xl)
112 Bewahr mich, Gott, ich trau auf dich, S, A, T, B, bc (org); G xvi, N vi
(112*a* Bewahr mich, Gott, ich trau auf dich, S, A, T, B; N xl)
113 Herr Gott, erhör die Grechtigkeit, S, A, T, B, bc (org); G xvi
(113*a* Herr Gott, erhör die Grechtigkeit, 2 S, A, B; N vi, xl)
114 Ich lieb dich, Herr, von Herzen sehr, S, A, T, B, bc (org); G xvi, N vi
(114*a* Ich lieb dich, Herr, von Herzen sehr, 2 S, A, B; N xl)

115 Die Himmel, Herr, preisen sehr, S, A, T, B, bc (org); G xvi
(115*a* Die Himmel, Herr, preisen sehr, 2 S, A, B; N vi, xl)
116 Der Herr erhör dich in der Not, S, A, T, B, bc (org); G xvi, N vi
(116*a* Der Herr erhör dich in der Not, 2 S, A, T; N xl)
117 Hoch freuet sich der König, S, A, T, B, bc (org); G xvi
(117*a* Hoch freuet sich der König, 2 S, A, B; N vi, xl)
118 Mein Gott, mein Gott, S, A, T, B, bc (org); G xvi, N vi
(118*a* Mein Gott, mein Gott, S, A, T, B; N xl)
119 2p. of no.118: Ich will verkündgen in der Gmein, S, A, T, B, bc (org); G xvi, N vi
(119*a* 2p. of no.118*a*: Ich will verkündgen in der Gmein, S, A, T, B; N xl)
120 Der Herr ist mein getreuer Hirt, S, A, T, B, bc (org); G xvi, N vi
(120*a* Der Herr ist mein getreuer Hirt, S, A, T, B; N xl)
121 Die Erd und was sich auf ihr regt, S, A, T, B, bc (org); G xvi
(121*a* Die Erd und was sich auf ihr regt, S, A, T, B; N vi, xl)
122 Nach dir verlangt mich, S, A, T, B, bc (org); G xvi, N vi
(122*a* Nach dir verlangt mich, S, A, T, B; N xl)
123 Herr, schaff mir recht, S, A, T, B, bc (org); G xvi, N vi
(123*a* Herr, schaff mir recht, 2 S, A, B; N xl)
124 Mein Licht und Heil ist Gott der Herr, S, A, T, B, bc (org); G xvi, N vi
(124*a* Mein Licht und Heil ist Gott der Herr, 2 S, A, B; N xl)
125 Ich ruf zu dir, Herr Gott, S, A, T, B, bc (org); G xvi, N vi
(125*a* Ich ruf zu dir, Herr Gott, 3 S, T; N xl)
126 Bringt Ehr und Preis dem Herren, S, A, T, B, bc (org); G xvi
(126*a* Bringt Ehr und Preis dem Herren, S, A, T, B; N vi, xl)
127 Ich preis dich, Herr, S, A, T, B, bc (org); G xvi, N vi
(127*a* Ich preis dich, Herr, 2 S, A, B; N xl)
128 In dich hab ich gehoffet, Herr, S, A, T, B, bc (org); G xvi, N vi
(128*a* In dich hab ich gehoffet, Herr, S, A, T, B; N xl)
129 Der Mensch für Gott wohl selig ist, S, A, T, B, bc (org); G xvi, N vi
(129*a* Der Mensch für Gott wohl selig ist, S, A, T, B; N xl)
130 Freut euch des Herrn, ihr Christen all, S, A, T, B, bc (org); G xvi, N vi
(130*a* Freut euch des Herrn, ihr Christen all, S, A, T, B; N xl)
131 Ich will bei meinem Leben, S, A, T, B, bc (org); G xvi, N vi
(131*a* Ich will bei meinem Leben, S, A, T, B; N xl)
132 Herr, hader mit den Hadern mein, S, A, T, B, bc (org); G xvi, N vi
(132*a* Herr, hader mit den Hadern mein, S, A, T, B; N xl)
133 Ich sags von Grund meins Herzen frei, S, A, T, B, bc (org); G xvi, N vi
(133*a* Ich sags von Grand meins Herzen frei, S, A, T, B; N xl)
134 Erzürn dich nicht so sehre, S, A, T, B, bc (org); G xvi, N vi
(134*a* Erzürn dich nicht so sehre, S, A, T, B; N xl)
135 Herr, straf mich nicht in deinem Zorn, S, A, T, B, bc (org); G xvi, N vi
(135*a* Herr, straf mich nicht in deinem Zorn, 2 S, A, B; N xl)
136 In meinem Herzen hab ich mir, S, A, T, B, bc (org); G xvi
(136*a* In meinem Herzen hab ich mir, S, A, T, B; N vi, xl)
137 Ich harrete des Herren, S, A, T, B, bc (org); G xvi, N vi
(137*a* Ich harrete des Herren, S, A, T, B; N xl)
138 Wohl mag der sein ein selig Mann, S, A, T, B, bc (org); G xvi, N vi
(138*a* Wohl mag der sein ein selig Mann, S, A, T, B; N xl)
139 Gleichwie ein Hirsch eilt mit Begier S, A, T, B, bc (org); G xvi, N vi
(139*a* Gleichwie ein Hirsch eilt mit Begier, S, A, T, B; N xl)
140 Gott, führ mein Sach, S, A, T, B, bc (org); G xvi, N vi
(140*a* Gott, führ mein Sach, S, A, T, B; N xl)
141 Wir haben, Herr, mit Fleiss gehört, S, A, T, B, bc (org); G xvi, N vi
(141*a* Wir haben, Herr, mit Fleiss gehört, S, A, T, B; N xl)
142 Mein Herz dichtet ein Lied mit Fleiss, S, A, T, B, bc (org); G xvi, N vi
(142*a* Mein Herz dichtet ein Lied mit Fleiss, S, A, T, B; N xl)
143 Ein feste Burg ist unser Gott, S, A, T, B, bc (org); G xvi, N vi
(143*a* Ein feste Burg ist unser Gott, S, A, T, B; N vi, xl)
144 Frohlockt mit Freud, S, A, T, B, bc (org); G xvi, N vi
(144*a* Frohlockt mit Freud, S, A, T, B; N xl)
145 Gross ist der Herr, S, A, T, B, bc (org); G xvi, N vi
(145*a* Gross ist der Herr, S, A, T, B; N xl)
146 Hört zu, ihr Völker in gemein, S, A, T, B, bc (org); G xvi, N vi
(146*a* Hört zu, all Volker in gemein, S, A, T, B; N xl)
147 Gott, unser Herr, S, A, T, B, bc (org); G xvi, N vi
(147*a* Gott, unser Herr, 2 S, A, B; N xl)
148 Erbarm dich mein, o Herre Gott, S, A, T, B, bc (org); G xvi, N vi
(148*a* Erbarm dich mein, o Herre Gott, S, A, T, B; N xl)
149 Was trotzst denn du, Tyrann, S, A, T, B, bc (org); G xvi, N vi
150 Es spricht der Unweisen Mund wohl, S, A, T, B, bc (org) (text and music = no.110); G xvi, N vi
151 Hilf mir, Gott, S, A, T, B, bc (org); G xvi, N vi
152 Erhör mein Gbet, S, A, T, B, bc (org); G xvi, N vi
(152*a* Erhör mein Gbet, S, A, T, B; N xl)
153 Herr Gott, erzeig mir Hülf und Gnad, S, A, T, B, bc (org); G xvi, N vi
154 Sei mir gnädig, o Gott, S, A, T, B, bc (org); G xvi, N vi
(154*a* Sei mir gnädig, o Gott, S, A, T, B; N xl)
155 Wie nun, ihr Herren, seid ihr stumm, S, A, T, B, bc (org); G xvi, N vi
156 Hilf, Herre Gott, errette mich, S, A, T, B, bc (org); G xvi, N vi
157 Ach Gott, der du vor dieser Zeit, S, A, T, B, bc (org); G xvi, N vi
158 Gott, mein Geschrei erhöre, S, A, T, B, bc (org); G xvi, N vi
(158*a* Gott, mein Geschrei erhöre, 2 S, A, B; N xl)
159 Mein Seel ist still in meinem Gott, S, A, T, B, bc (org); G xvi, N vi
160 O Gott, du mein getreuer Gott, S, A, T, B, bc (org); G xvi
(160*a* O Gott, du mein getreuer Gott, 2 S, A, B; N vi, xl)
161 Erhör mein Stimm, Herr, S, A, T, B, bc (org); G xvi, N vi
(161*a* Erhör mein Stimm, Herr, S, A, T, B; N xl)
162 Gott, man lobt dich in der Still, S, A, T, B, bc (org); G xvi, N vi
163 Jauchzet Gott, alle Lande sehr, S, A, T, B, bc (org); G xvi, N vi
164 Es wollt uns Gott genädig sein, S, A, T, B, bc (org); G xvi, N vi
(164*a* Es wollt uns Gott genädig sein, S, A, T, B; N xl)
165 Es steh Gott auf, S, A, T, B, bc (org); G xvi, N vi
(165*a* Es steh Gott auf, S, A, T, B; N xl)
166 Gott hilf mir, denn das Wasser dringt, S, A, T, B, bc (org); G xvi, N vi
(166*a* Gott hilf mir, denn das Wasser dringt, S, A, T, B; N xl)
167 Eil, Herr, mein Gott, zu retten mich, S, A, T, B, bc (org); G xvi
(167*a* Eil, Herr, mein Gott, zu retten mich, 2 S, A, B; N vi, xl)
168 Auf dich, Herr, trau ich allezeit, S, A, T, B, bc (org); G xvi, N vi
169 Gott, gib dem König auserkorn, S, A, T, B, bc (org); G xvi, N vi
170 Dennoch hat Israel zum Trost, S, A, T, B, bc (org); G xvi, N vi
(170*a* Dennoch hat Israel zum Trost, S, A, T, B; N xl)
171 Warum verstösst du uns so gar, S, A, T, B, bc (org); G xvi, N vi
172 Aus unsers Herzen Grunde, S, A, T, B, bc (org); G xvi, N vi
173 In Juda ist der Herr bekannt, S, A, T, B, bc (org); G xvi, N vi
174 Ich ruf zu Gott mit meiner Stimm, S, A, T, B, bc (org); G xvi, N vi
175 Hör, mein Volk, mein Gesetz und Weis, S, A, T, B, bc (org); G xvi
(175*a* Hör, mein Volk, mein Gesetz und Weis, 2 S, A, B; N vi, xl)
176 Ach Herr, es ist der Heiden Heer, S, A, T, B, bc (org); G xvi, N vi
(176*a* Ach Herr, es ist der Heiden Heer, S, A, T, B; N xl)
177 Du Hirt Israel, höre uns, S, A, T, B, bc (org); G xvi, N vi
178 Singet mit Freuden unserm Gott, S, A, T, B, bc (org); G xvi, N vi
179 Merkt auf, die ihr an Gottes Statt, S, A, T, B, bc (org); G xvi, N vi
180 Gott, schweig du nicht so ganz und gar, S, A, T, B, bc (org); G xvi, N vi

(180*a* Gott, schweig du nicht so ganz und gar, S, A, T, B; N xl)
181 Wie sehr lieblich und schöne, S, A, T, B, bc (org); G xvi
(181*a* Wie sehr lieblich und schöne, 2 S, A, B; N vi, xl)
182 Herr, der du vormals gnädig warst, S, A, T, B, bc (org); G xvi, N vi
183 Herr, neig zu mir dein gnädigs Ohr, S, A, T, B, bc (org); G xvi, N vi
184 Fest ist gegründet Gottes Stadt, S, A, T, B, bc (org); G xvi, N vi
185 Herr Gott, mein Heiland, Nacht und Tag, S, A, T, B, bc (org); G xvi, N vi
186 Ich will von Gnade singen, S, A, T, B, bc (org); G xvi, N vi
(186*a* Ich will von Gnade singen, S, A, T, B; N xl)
187 2p. of no.186: Ach Gott, warum verstösst du nun, S, A, T, B, bc (org); G xvi, N vi
(187*a* 2p. of no.186*a*: Ach Gott, warum verstösst du nun, S, A, T, B; N xl)
188 Herr Gott Vater im höchsten Thron, S, A, T, B, bc (org); G xvi, N vi
(188*a* Herr Gott Vater im höchsten Thron, S, A, T, B; N xl)
189 Wer sich des Höchsten Schirm vertraut, S, A, T, B, bc (org); G xvi, N vi
(189*a* Wer sich des Höchsten Schirm vertraut, S, A, T, B; N xl)
190 Es ist fürwahr ein köstlich Ding, S, A, T, B, bc (org); G xvi, N vi
(190*a* Es ist fürwahr ein köstlich Ding, S, A, T, B; N vi, xl)
191 Der Herr ist König herrlich schön, S, A, T, B, bc (org); G xvi, N vi
192 Herr Gott, dem alle Rach heimfällt, S, A, T, B, bc (org); G xvi, N vi
(192*a* Herr Gott, dem alle Rach heimfällt, 3 S, T; N xl)
193 Kommt herzu, lasst uns fröhlich sein, S, A, T, B, bc (org); G xvi, N vi
194 Singet dem Herrn ein neues Lied, S, A, T, B, bc (org); G xvi, N vi
195 Der Herr ist König überall, S, A, T, B, bc (org); G xvi, N vi
196 Singet dem Herrn ein neues Lied, S, A, T, B, bc (org); G xvi, N vi
(196*a* Singet dem Herrn ein neues Lied, S, A, T, B; N xl)
197 Der Herr ist Köng und residiert, S, A, T, B, bc (org); G xvi, N vi
198 Jauchzet dem Herren alle Welt, S, A, T, B, bc (org); G xvi, N vi
(198*a* Jauchzet dem Herren alle Welt, S, A, T, B)
199 Von Gnad und Recht soll singen, S, A, T, B, bc (org); G xvi, N vi
200 Hör mein Gebet und lass zu dir, S, A, T, B, bc (org); G xvi, N vi
201 Nun lob, mein Seel, den Herren, S, A, T, B, bc (org); G xvi
(201*a* Nun lob, mein Seel, den Herren, 2 S, A, B; N vi, xl)
202 Herr, dich lob die Seele mein, S, A, T, B, bc (org); G xvi, N vi
(202*a* Herr, dich lob die Seele mein, S, A, T, B; N xl)
203 Danket dem Herren, lobt ihn frei, S, A, T, B, bc (org); G xvi, N vi
204 Danket dem Herren, erzeigt ihm Ehr, S, A, T, B, bc (org); G xvi, N vi
205 Danket dem Herren, unserm Gott, S, A, T, B, bc (org); G xvi, N vi
206 Mit rechtem Ernst, S, A, T, B, bc (org); G xvi, N vi
207 Herr Gott, des ich mich rühmte viel, S, A, T, B, bc (org); G xvi, N vi
(207*a* Herr Gott, des ich mich rühmte viel, S, A, T, B; N xl)
208 Der Herr sprach zu meim Herren, S, A, T, B, bc (org); G xvi
(208*a* Der Herr sprach zu meim Herren, S, A, T, B; N vi, xl)
209 Ich will von Herzen danken Gott dem Herrn, S, A, T, B, bc (org); G xvi, N vi
(209*a* Ich will von Herzen danken Gott dem Herrn, S, A, T, B; N xl)
210 Der ist fürwahr ein selig Mann, S, A, T, B, bc (org); G xvi, N vi
(210*a* Der ist fürwahr ein selig Mann, S, A, T, B; N xl)
211 Lobet, ihr Knecht, den Herren, S, A, T, B, bc (org); G xvi, N vi
212 Als das Volk Israel auszog, S, A, T, B, bc (org); G xvi, N vi
213 Nicht uns, nicht uns, Herr, lieber Gott, S, A, T, B, bc (org); G xvi, N vi
(213*a* Nicht uns, nicht uns, Herr, lieber Gott, S, A, T, B; N xl)
214 Meim Herzen ists eine grosse Freud, S, A, T, B, bc (org); G xvi, N vi
(214*a* Meim Herzen ists eine grosse Freud, S, A, T, B; N xl)
215 Lobt Gott mit Schall, S, A, T, B, bc (org); G xvi, N vi
(215*a* Lobt Gott mit Schall, S, A, T, B; N xl)
216 Lasst uns Gott, unserm Herren, S, A, T, B, bc (org); G xvi, N vi
217 Wohl denen, die da leben, S, A, T, B, bc (org); G xvi, N vi
(217*a* Wohl denen, die da leben, S, A, T, B; N xl)
218 2p. of no.217: Tu wohl, Herr, deinem Knechte, S, A, T, B, bc (org); G xvi, N vi
219 3p.: Lass mir Gnad widerfahren, S, A, T, B, bc (org); G xvi, N vi
220 4p.: Du tust viel Guts beweisen, S, A, T, B, bc (org); G xvi, N vi
221 5p.: Dein Wort, Herr, nicht vergehet, S, A, T, B, bc (org); G xvi, N vi
222 6p.: Ich hass die Flattergeister, S, A, T, B, bc (org); G xvi, N vi
223 7p.: Dir gbührt allein die Ehre, S, A, T, B, bc (org); G xvi, N vi
224 8p.: Fürsten sind meine Feinde, S, A, T, B, bc (org); G xvi, N vi
225 Ich ruf zu dir, mein Herr und Gott, S, A, T, B, bc (org); G xvi, N vi
226 Ich heb mein Augen sehnlich auf, S, A, T, B, bc (org); G xvi
(226*a* Ich heb mein Augen sehnlich auf, S, A, T, B; N vi, xl)
227 Es ist ein Freud dem Herzen mein, S, A, T, B, bc (org); G xvi, N vi
(227*a* Es ist ein Freud dem Herzen mein, S, A, T, B; N xl)
228 Ich heb mein Augen auf zu dir, S, A, T, B, bc (org); G xvi, N vi
229 Wär Gott nicht mit uns diese Zeit, S, A, T, B, bc (org); G xvi, N vi
(229*a* Wär Gott nicht mit uns diese Zeit, S, A, T, B; N xl)
230 Die nur vertraulich stellen, S, A, T, B, bc (org); G xvi, N vi
231 Wenn Gott einmal erlösen wird, S, A, T, B, bc (org); G xvi, N vi
232 Wo Gott zum Haus nicht gibt sein Gunst, S, A, T, B, bc (org); G xvi, N vi
(232*a* Wo Gott zum Haus nicht gibt sein Gunst, S, A, T, B; N xl)
233 Wohl dem, der in Furcht Gottes steht, S, A, T, B, bc (org); G xvi, N vi
234 Die Feind haben mich oft gedrängt, S, A, T, B, bc (org); G xvi, N vi
(234*a* Die Feind haben mich oft gedrängt, S, A, T, B; N xl)
235 Aus tiefer Not schrei ich zu dir, S, A, T, B, bc (org); G xvi, N vi
(235*a* Aus tiefer Not schrei ich zu dir, S, A, T, B; N vi, xl)
236 Herr, mein Gemüt und Sinn du weisst, S, A, T, B, bc (org); G xvi, N vi
(236*a* Herr, mein Gemüt und Sinn du weisst, S, A, T, B; N xl)
237 In Gnaden, Herr, wollst eindenk sein, S, A, T, B, bc (org); G xvi, N vi
238 Wie ists so fein, lieblich und schön, S, A, T, B, bc (org); G xvi, N vi
(238*a* Wie ists so fein, lieblich und schön, S, A, T, B; N xl)
239 Den Herren lobt mit Freuden, S, A, T, B, bc (org); G xvi, N vi
240 Lobt Gott von Herzengrunde, S, A, T, B, bc (org); G xvi, N vi
(240*a* Lobt Gott von Herzengrunde, S, A, T, B; N xl)
241 Danket dem Herren, gebt ihm Ehr, S, A, T, B, bc (org); G xvi, N vi
(241*a* Danket dem Herren, gebt ihm Ehr, 2 S, A, B; N xl)
242 An Wasserflüssen Babylon, S, A, T, B, bc (org); G xvi, N vi
(242*a* An Wasserflüssen Babylon, S, A, T, B; N xl)
243 Aus meines Herzen Grunde, S, A, T, B, bc (org); G xvi, N vi
(243*a* Aus meines Herzen Grunde, S, A, T, B; N xl)
244 Herr, du erforschst mein Sinne, S, A, T, B, bc (org); G xvi, N vi
245 Von bösen Menschen rette mich, S, A, T, B, bc (org); G xvi, N vi
246 Herr, mein Gott, wenn ich ruf zu dir, S, A, T, B, bc (org); G xvi, N vi
(246*a* Herr, mein Gott, wenn ich ruf zu dir, S, A, T, B; N xl)

247 Ich schrei zu meinem lieben Gott, S, A, T, B, bc (org); G xvi, N vi
248 Herr, mein Gebet erhör in Gnad, S, A, T, B, bc (org); G xvi, N vi
249 Gelobet sei der Herr, mein Hort, S, A, T, B, bc (org); G xvi, N vi
250 Ich will sehr hoch erhöhen dich, S, A, T, B, bc (org); G xvi, N vi
251 Mein Seel soll loben Gott den Herrn, S, A, T, B, bc (org); G xvi, N vi
(251*a* Mein Seel soll loben Gott den Herrn, S, A, T, B; N xl)
252 Zu Lob und Ehr mit Freuden singt, S, A, T, B, bc (org); G xvi
(252*a* Zu Lob und Ehr mit Freuden singt, S, A, T, B; N vi, xl)
253 Lobet, ihr Himmel, Gott den Herrn, S, A, T, B, bc (org); G xvi, N vi
(253*a* Lobet, ihr Himmel, Gott den Herrn, S, A, T, B; N xl)
254 Die heilige Gemeine, S, A, T, B, bc (org); G xvi, N vi
255 Lobt Gott in seinem Heiligtum, S, A, T, B, bc (org); G xvi
(255*a* Lobt Gott in seinem Heiligtum, 2 S, A, B; N vi, xl)
256 Alles was Odem hat, lobe den Herrn (Responsorium), S, A, T, B, bc (org); G xvi
(256*a* Alles was Odem hat, lobe den Herrn (Responsorium), 2 S, A, B; N vi, xl)

Symphoniae sacrae, [op.6] (Venice, 1629)†
257 Paratum cor meum, S/T, 2 vn, bc (org); G v, N xiii, 5 vii
258 Exultavit cor meum in Domino, S, 2 vn, bc (org); G v, N xiii, 5 vii
259 In te, Domine, speravi, A, vn, bn/trbn, bc (org); G v, N xiii, 5 vii
260 Cantabo Domino in vita mea, T, 2 vn, bc (org); G v, N xiii, 5vii
261 Venite ad me, T, 2 vn, bc (org); G v, N xiii, 5 vii
262 Jubilate Deo omnis terra, B, 2 flautinos/vn, bc (org); G v, N xiii, 5 vii
263 Anima mea liquefacta est, 2 T, 2 fl/cornettinos, bc (org) (on 263/4*a*); G v, N xiii, 5 vii
(263/4*a* Anima mea liquefacta est, 2 T, 2 vn, [vle], bc, *Dl* Pi 8 [1625–30, Pirna], Pi 57 [1630–*c*1635, Pirna])
(263/4*b* Anima mea liquefacta est, [4 S], bc, *Dl* 54a [*c*1635, Pirna], probably inauthentic arr. of 263/4*a*)
264 2p.: Adjuro vos, filiae Hierusalem, 2 T, 2 fl/cornettinos, bc (org) (as no.263); G v, N xiii, 5 vii
265 O quam tu pulchra es, T, Bar, 2 vn, bc (org); G v, N xiii, 5 vii
266 2p.: Veni de Libano, T, Bar, 2 vn, bc (org); G v, N xiii, 5 vii
267 Benedicam Dominum in omni tempore, S, T, B, cornett/vn, bc (org); G v, N xiv, 5 vii
268 2p.: Exquisivi Dominum, S, T, B, cornett/vn, bc (org); G v, N xiv, 5 vii
269 Fili mi, Absalon, B, 2 trbn/vn, 2 trbn, bc (org); G v, N xiv, 5 vii
270 Attendite, popule meus, B, 2 trbn/vn, 2 trbn, bc (org); G v, N xiv, 5 vii
271 Domine, labia mea aperies, S, T, cornett/vn, trbn, bn, bc (org); G v, N xiv, 5 vii
272 In lectulo per noctes, S, A, 3 bn/viole, bc (org); G v, N xiv, 5 vii
273 2p.: Invenerunt me custodes, S, A, 3 bn/viole, bc (org); G v, N xiv, 5 vii
274 Veni, dilecte mi, I: S, trbn/T, 2 trbn; II: S, T; bc (org, theorbo) (text for I: T added by Schütz to his copy); G v, N xiv, 5 vii
275 Buccinate in neomenia tuba, 2 T, B, cornett, tpt/cornett, bn, bc (org); G v, N xiv, 5 vii
276 2p.: Jubilate Deo in chordis et organo, 2 T, B, cornett, tpt/cornett, bn, bc (org); G v, N xiv, 5 vii

Verba D. Pauli ... beatis manibus Dn. Johannis-Hermanni Scheinii ... consecrata (Dresden, 1631)††
277 Das ist je gewisslich wahr, 2 S, A, 2 T, B, bc (org) ad lib, on death of Johann Hermann Schein, Leipzig, 19 Nov 1630 (earlier version of no.388); G xii, N xxxi

An hoch printzlicher Durchläuchtigkeit zu Dennenmarck ... Beylager: Gesang der Venus-Kinder in der Invention genennet Thronus Veneris (Copenhagen, 1634)
278 O der grossen Wundertaten (Canconetta), 4 S [III lost], [2 vn], bc, for wedding festivities of Prince Christian of Denmark and Princess Magdalena Sibylla of Saxony, Copenhagen, 13 Oct 1634; G xviii, N xxxvii

Musicalische Exequien ... dess ... Herrn Heinrichen dess Jüngern und Eltisten Reussen, [op.7] (Dresden, 1636)††; G xii, N iv, S viii
279 Nacket bin ich vom Mutterleibe kommen (Concert ... in Form einer teutschen Missa), 2 S, A (alternating with B II), 2 T, B (+ cap. ad lib), bc (org, vle), for burial of Prince Heinrich Posthumus of Reuss, Gera, 4 Feb 1636
280 Herr, wenn ich nur dich habe (Motet), I: S, A, T, B; II: S, A, T, B; bc (org, vle) ad lib (as no.279)
281 Herr nun lässest du deinen Diener/Selig sind die Toten (Canticum B. Simeonis), I: 2 A, 2 T, B; II: 2 S, B; bc (org, vle) (as no.279)

Erster Theil kleiner geistlichen Concerten, [op.8] (Leipzig, 1636)†
282 Eile mich, Gott, zu erretten, S, bc (org); G vi, N x, S
283 Bringt her dem Herren, Mez, bc (org); G vi, N x
284 Ich danke dem Herrn, A, bc (org); G vi, N x
285 O süsser, o freundlicher, T/S, bc (org); G vi, N x
286 Der Herr ist gross, 2 S, bc (org); G vi, N x
287 O lieber Herre Gott, 2 S, bc (org); G vi, N x, S
(287*a* O lieber Herre Gott, *D-Kl 59i* [1635, Dresden])
288 Ihr heiligen, lobsinget dem Herren, 2 S, bc (org); G vi, N x
289 Erhöre mich, wenn ich rufe, 2 S, bc (org); G vi, N x
(289*a* Erhöre mich, wenn ich rufe, 2 S [II lost], [B], bc, *Dl* Pi 8 [1625–30, Pirna], Pi 57 [1630–*c*1635, Pirna])
290 Wohl dem, der nicht wandelt, S, A, bc (org); G vi, N x
291 Schaffe in mir, Gott, ein reines Herz, S, T, bc (org); G vi, N xi
292 Der Herr schauet vom Himmel, S, B, bc (org); G vi, N xi
293 Lobet den Herren, der zu Zion wohnet, 2 A, bc (org) (?earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vi, N x
294 Eins bitte ich vom Herren, 2 T, bc (org); G vi, N x
295 O hilf, Christe, Gottes Sohn [Christe Deus adjuva], 2 T, bc (org) (Lat. text added by Schütz to his copy); G vi, N x, S
296 Fürchte dich nicht, ich bin mit dir, 2 B, bc (org); G vi, N x
(296*a* Fürchte dich nicht, ich bin mit dir, *Kl* 49y [1635, Dresden])
297 O Herr hilf; 2 S, T, bc (org) (earlier version of no.402); G vi, N xi, S
298 Das Blut Jesu Christi, 2 S, B, bc (org) (?earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vi, N xi, S
299 Die Gottseligkeit ist zu allen Dingen nütz, 2 S, B, bc (org); G vi, N xi, S
300 Himmel und Erde vergehen, 3 B, bc (org) (?earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vi, N x
301 Nun komm, der Heiden Heiland [Veni, Redemptor gentium], 2 S, 2 B, bc (org) (Lat. text added by Schütz to his copy); G vi, N xi, S
(301*a* Nun komm, der Heiden Heiland, *Kl* 49*g* [1635, Dresden])
302 Ein Kind ist uns geboren, S, A, T, B, bc (org); G vi, N xi, S
(302*a* Ein Kind ist uns geboren, *Kl* 50*c* [1635, Dresden])
303 Wir gläuben all an einen Gott, 2 S, T, B, bc (org); G vi, N xi
304 Siehe, mein Fürsprecher ist im Himmel, S, A, T, B (+ cap.), bc (org) (later version of no.84); G vi, N xi, S
(304*a* Siehe, mein Fürsprecher ist im Himmel, S, A, T, B, bc (org), *Kl* 50*a* [1635, Dresden])
305 Ich hab mein Sach Gott heimgestellt [Meas dicavi res Deo] (Aria), 2 S, A, T, B (+ cap.), bc (org) (later version of no.94; Lat. text added by Schütz to his copy); G vi, N xii

Anderer Theil kleiner geistlichen Concerten, [op.9] (Dresden, 1639)†
306 Ich will den Herren loben allezeit, S, bc (org); G vi, N x, S
307 Was hast du verwirket, A, bc (org); G vi, N x, S
308 O Jesu, nomen dulce, T, bc (org); G vi, N x
309 O misericordissime Jesu, T, bc (org); G vi, N x
310 Ich liege und schlafe, B, bc (org); G vi, N x
311 Habe deine Lust an dem Herren, 2 S, bc (org); G vi, N x
312 Herr, ich hoffe darauf, 2 S, bc (org); G vi, N x, S
313 Bone Jesu, verbum Patris, 2 S/T, bc (org); G vi, N x
314 Verbum caro factum est, 2 S, bc (org); G vi, N x
315 Hodie Christus natus est, S, T, bc (org); G vi, N xi
316 Wann unsre Augen schlafen ein [Quando se claudunt lumina], S, B, bc (org); G vi, N xi

(316*a* Wann unsre Augen schlafen ein, *Kl* 59*k* [1635, Dresden])
317 Meister, wir haben die ganze Nacht gearbeitet, 2 T, bc (org) (earlier version, ?lost, in inventory of Kassel Hofkapelle, 1638, ?identical to MS in *Rp*) G vi, N x
318 Die Furcht des Herren, 2 T, bc (org); G vi, N x, S
319 Ich beuge meine Knie, 2 B, bc (org), G vi, N x
320 Ich bin jung gewesen, 2 B, bc (org); G vi, N x
321 Herr, wann ich nur dich habe, 2 S, T, bc (org); G vi, N xi, S
322 Rorate coeli desuper, 2 S, B, bc (org); G vi, N xi
323 Joseph, du Sohn David, 2 S, B, bc (org); G vi, N xi, S
324 Ich bin die Auferstehung, 2 T/S, B, bc (org); G vi, N x, S
325 Die Seele Christi heilige mich, A, T, B, bc (org) (earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vi, N xi
326 Ich ruf zu dir, Herr Jesu Christ [Te Christe supplex invoco] (Hymnus), 3 S, Bar, bc (org); G vi, N xi, S
(326*a* Ich ruf zu dir, Herr Jesu Christ, 3 S, bc, *Dl* Pi 8 [1625–30, Pirna], Pi 57 [1630–*c*1635, Pirna])
327 Allein Gott in der Höh sei Ehr (Hymnus), 2 S, 2 T, bc (org); G vi, N xi
328 Veni, Sancte Spiritus (in concerto), 2 S, 2 T, bc (org), G vi, N xi
329 Ist Gott für uns, S, A, T, B, bc (org); G vi, N xi, S
330 Wer will uns scheiden von der Liebe Gottes, S, A, T, B, bc (org); G vi, N xi, S
331 Die Stimm des Herren S, A, T, B, bc (org); G vi, N xi
(331*a* Die Stimm des Herren, *Kl* 52*h* [1635, Dresden])
332 Jubilate Deo omnis terra, S, A, T, B, bc (org); G vi, N xi
333 Sei gegrüsset, Maria (Dialogus), 2 S, A, T, B, 5 insts, bc (org) (see also no.334); G vi, N xii, S
334 Ave Maria, gratia plena (Dialogus), 2 S, A, T, B, 5 insts, bc (org) (Lat. version of no.333); G vi, N xii, S
335 Was betrübst du dich, 2 S, A, T, B, bc (org); G vi, N xii, S
336 Quemadmodum desiderat cervus, S, A, 2 T, B, bc (org); G vi, N xii
337 Aufer immensam, Deus, aufer iram, S, A, 2 T, B, bc (org); G vi, N xii

in RISM 1641[3]:
338 Teutoniam dudum belli [Adveniunt pascha pleno], 2 S, A, T, B, 2 vn, bc (org); G xv, N xxxviii
339 Ich beschwere euch, ihr Töchter zu Jerusalem (Dialogus), 2 S, 2 S/vn, A, T, B, bc (org); G xiv

in RISM 1646[4]:
340 O du allersüssester und liebster Herr Jesu, 2 S, A, T, B, 2 vn, bc (org); G xiv

Symphoniarum sacrarum secunda pars, op.10 (Dresden, 1647)†
341 Mein Herz ist bereit, S/T, 2 vn, bc (org, vle); G vii, N xv
(341*a* Mein Herz ist bereit, [S], 2 vn, bc (org); *Kl* 49*k* [1635, Dresden; title on wrapper is autograph]; N xv)
342 Singet dem Herren ein neues Lied, S/T, 2 vn, bc (org, vle); G vii, N xv
343 Herr, unser Herrscher, S/T, 2 vn, bc (org, vle); G vii, N xv
344 Meine Seele erhebt den Herren, S, 2 vn (alternating ad lib with 2 viole/trbn, 2 cornetts/tpt, 2 flautinos, 2 cornettinos/vn), bc (org, vle); G vii, N xv
345 Der Herr ist meine Stärke, S/T, 2 vn, bc (org, vle); G vii, N xv
346 Ich werde nicht sterben, S/T, 2 vn, bc (org, vle); G vii, N xv
(346*a* Ich werde nicht sterben, S/T, 2 vn, bc, *Kl* 49*t* [1640–47]; N xv)
347 2p. of no.346: Ich danke dir, Herr, S/T, 2 vn, bc (org, vle); G vii, N xv
348 Herzlich lieb hab ich dich, o Herr, A, 2 vn, bc (org, vle); G vii, N xv
(348*a* Herzlich lieb hab ich dich, o Herr, A, 2 vn, bc (org), *Kl* 49*d* [1635, Dresden; title on wrapper is autograph]; N xv)
349 Frohlocket mit Händen, T, 2 vn, bc (org, vle) (earlier version, lost, in inventory of Kassel Hofkapelle, 1638); G vii, N xv
350 Lobet den Herrn in seinem Heiligtum, T, 2 vn, bc (org, vle); G vii, N xv
351 Hütet euch, dass eure Herzen, B, 2 vn, bc (org, vle); G vii, N xv
352 Herr, nun lässest du deinen Diener, B, 2 vn, bc (org, vle); G vii, N xv
(352*a* Herr, nun lässest du deinen Diener (Canticum Simeonis), B, 2 vn, bc (org), *Kl* 50*e* [1635, Dresden; title and dedication to Christoph Cornet on wrapper are autograph]; N xv)
353 Was betrübst du dich, 2 S/T, 2 vn, bc (org, vle); G vii, N xvi
354 Verleih uns Frieden genädiglich, 2 S/T, 2 vn, bc (org, vle); G vii, N xvi
355 2p.: Gib unsern Fürsten, 2 S/T, 2 vn, bc (org, vle); G vii, N xvi
356 Es steh Gott auf, 2 S/T, 2 vn, bc (org, vle) (as stated in preface, based on Monteverdi: Armato il cor and Zefiro torna e di soavi accenti); G vii, N xvi
357 Wie ein Rubin in feinem Golde leuchtet, S, A, 2 vn, bc (org, vle); G vii, N xvi
358 Iss dein Brot mit Freuden, S, B, 2 vn, bc (org, vle); G vii, N xvi
359 Der Herr ist mein Licht, 2 T, 2 vn, bc (org, vle); G vii, N xvi
360 Zweierlei bitte ich, Herr, 2 T, 2 vn, bc (org, vle); G vii, N xvi
361 Herr, neige deine Himmel, 2 B, 2 vn, bc (org, vle); G vii, N xvi
(361*a* Herr, neige deine Himmel, 2 B, 2 vn, bc (org), *Kl* 49*i* [1635, Dresden, title on wrapper is autograph], N xvi)
362 Von Aufgang der Sonnen, 2 B, 2 vn, bc (org, vle), G vii, N xvi
363 Lobet den Herrn, alle Heiden, A, T, B, 2 vn, bc (org, vle), G vii, N xvii
364 Die so ihr den Herren fürchtet, A, T, B, 2 vn, bc (org, vle); G vii, N xvii
365 Drei schöne Dinge seind, 2 T, B, 2 vn, bc (org, vle); G vii, N xvii
366 Von Gott will ich nicht lassen, 2 S, B, 2 vn, bc (org, vle); G vii, N xvii
367 Freuet euch des Herren, A, T, B, 2 vn, bc (org, vle); G vii, N xvii

Danck-Lied: für die hocherwiesene fürstl. Gnade in Weymar (Gotha, 1647)
368 Fürstliche Gnade zu Wasser und Lande (C.T. Dufft), T, 2 insts, bc, for birthday celebration for Duchess Eleonora Dorothea of Saxe-Weimar, perf. Weimar, 12 Feb 1647, according to diary of Duke Wilhelm; G xv, N xxxvii

Musicalia ad chorum sacrum, das ist: Geistliche Chor-Music ... erster Theil, op.11 (Dresden, 1648)†; G viii, N v, S
369 Es wird das Szepter von Juda, S, A, 2 T, B, bc
370 2p.: Er wird sein Kleid in Wein waschen, S, A, 2 T, B, bc
371 Es ist erschienen die heilsame Gnade Gottes, 2 S, A, T, B, bc
372 Verleih uns Frieden genädiglich, 2 S, A, T, B, bc
373 2p.: Gib unsern Fürsten, 2 S, A, T, B, bc
374 Unser keiner lebet ihm selber, 2 S, A, T, B, bc
375 Viel werden kommen, S, A, 2 T, B, bc
376 Sammlet zuvor das Unkraut, S, A, 2 T, B, bc
377 Herr, auf dich traue ich, 2 S, A, T, B, bc
378 Die mit Tränen säen, 2 S, A, T, B, bc
379 So fahr ich hin zu Jesu Christ, 2 S, A, T, B, bc
380 Also hat Gott die Welt geliebt (Aria), S, A, 2 T, B, bc
381 O lieber Herre Gott, 2 S, A, 2 T, B, bc
382 Tröstet, tröstet mein Volk, 2 S, A, 2 T, B, bc
383 Ich bin eine rufende Stimme, 2 S, A, 2 T, B, bc
384 Ein Kind ist uns geboren, 2 S, A, 2 T, B, bc
385 Das Wort ward Fleisch, 2 S, A, 2 T, B, bc
386 Die Himmel erzählen die Ehre Gottes, 2 S, A, 2 T, B (+ tutti [ad lib]), bc (later version of no.455)
387 Herzlich lieb hab ich dich, o Herr (Aria), 2 S, A, 2 T, B, bc
388 Das ist je gewisslich wahr, 2 S, A, 2 T, B (+ tutti [ad lib]), bc (later version of no.277)
389 Ich bin ein rechter Weinstock, 2 S, A, 2 T, B, bc
390 Unser Wandel ist im Himmel, 2 S, A, 2 T, B, bc
391 Selig sind die Toten, 2 S, A, 2 T, B, bc
392 Was mein Gott will, das gscheh allzeit, A, T, 4 insts, bc (earlier version, lost, in inventory of Kassel Hofkapelle, 1638; not identical with anon. setting, 2 S, A, 2 T, B, *Kl* 53*u* [*c*1610])
393 Ich weiss, dass mein Erlöser lebt, 3 S, A, T, 2 B, bc
394 Sehet an den Feigenbaum, S, T, 5 insts, bc

395 Der Engel sprach zu den Hirten (super Angelus ad pastores, Andreae Gabrielis), S, T, inst/B, Δ4 insts, bc
396 Auf dem Gebirge, 2 A, 5 insts, bc
397 Du Schalksknecht, T, 6 insts, bc (earlier version, lost, in inventory of Kassel Hofkapelle, 1638)

Symphoniarum sacrarum tertia pars, op.12 (Dresden, 1650)†
398 Der Herr ist mein Hirt, S, A, T, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xviii, S
(398*a* Der Herr ist mein Hirt, S, A, T, 2 vn, 3 trbn ad lib, bc (org), *Kl* 49*s* [1640–50], trbn parts ?inauthentic; N xviii)
399 Ich hebe meine Augen auf, A, T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xviii, S
400 Wo der Herr nicht das Haus bauet, 2 S, B, vn, cornettino/vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xviii, S
401 Mein Sohn, warum hast du uns das getan (in dialogo), S, Mez, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xviii, S
(401*a* Mein Sohn, warum hast du uns das getan (Dominica 1. post Epiphan.[ias], in dialogo), S, Mez, B, 2 vn, bc (org), *Kl* 49*w* [1640–50]; G x, N xviii)
402 O Herr hilf, 2 S, T, 2 vn, bc (org, vle) (later version of no.297); G x, N xviii, S
403 Siehe, es erschien der Engel des Herren, S, 2 T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xix, S
404 Feget den alten Sauerteig aus, S, A, T, B, 2 vn, bc (org, vle); G x, N xix
405 O süsser Jesu Christ, 2 S, A, T, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G x, N xix, S
406 O Jesu süss, wer dein gedenkt (super Lilia convallium, Alexandri Grandis), 2 S, 2 T, 2 vn, bc (org, vle); G x, N xix, S
(406*a* O Jesu süss, wer dein gedenkt (super Lillium convallium Alexandri Grandi), [2 S, 2 T], 2 vn, bc (+ vle), *Kl* 59*q* [1640–50]; N xix)
407 Lasset uns doch den Herren, unsern Gott, loben, 2 S, T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle) (?earlier version, without compl., lost, in inventory of Weimar Hofkapelle, 1662); G x, N xix, S
408 Es ging ein Sämann aus zu säen, S, A, T, B, 2 vn, bn, compl. 4vv and insts ad lib, bc (org, vle); G xi, N xx, S
409 Seid barmherzig, S, A, T, B, 2 vn, bn (+ B), compl. 4vv and insts ad lib, bc (org, vle), G xi, N xx, S
410 Siehe, dieser wird gesetzt zu einem Fall, 2 S, A, T, B, 2 vn, bc (org, vle); G xi, N xx, S
411 Vater unser, der du bist im Himmel, S, Mez, 2 T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle, Lat. version, *MÜs*); G xi, N xx, S
412 Siehe, wie fein und lieblich ist, 2 S, A, T, B, 2 vn, bn, compl. 2 insts ad lib, bc (org, vle) (later version of no.48); G xi
413 Hütet euch, dass eure Herzen, 2 S, A, 2 T, B, 2 vn, bc (org, vle); G xi, S
414 Meister, wir wissen, dass du wahrhaftig bist, 2 S, A, T, B, 2 vn, bn, compl. 4vv and insts ad lib, bc (org, vle), G xi, S
415 Saul, Saul, was verfolgst du mich, 2 S, A, T, 2 B, 2 vn, 2 cap. S, A, T, B ad lib, bc (org, vle); G xi, S
416 Herr, wie lang willt du mein so gar vergessen, 2 S, A, 2 T, B, 2 vn, compl. 4 viole ad lib [IV not pr.], bc (org, vle); G xi, S
(416*a* Herr wie lang willt du mein so gar vergessen, 2 S, A, 2 T, B, 2 vn, 4 viole ad lib, bc, *Kl* 49*l* [1640–50])
417 Komm, heiliger Geist, S, Mez, 2 T, Bar, B, 2 vn, 2 cap. S, A, T, B ad lib, bc (org, vle); G xi, S
418 Nun danket alle Gott, 2 S, A, 2 T, B, 2 vn, compl. 4vv and insts ad lib, bc (org, vle); G xi, S
(418*a* Nun danket alle Gott, 2 S, A, 2 T, B, 2 vn, bc, *Kl* 52*c* [1640–50])

in RISM 1652[6a]:
419 O meine Seel, warum bist du betrübet (Trauer-Lied) (C. Brehme), S, A, T, B, on death of Anna Margaretha Brehme, Dresden, 21 Sept 1652; G xviii, N xxxvii

Zwölff geistliche Gesänge, op.13 (Dresden, 1657)†; G xii, S xv
420 Kyrie, Gott Vater in Ewigkeit (super Missam Fons bonitatis), S, A, T, B, bc ad lib
421 All Ehr und Lob soll Gottes sein (Das teutsche Gloria in excelsis), S, A, T, B, bc ad lib
422 Ich gläube an einen einigen Gott (Der nicänische Glaube), S, A, T, B, bc ad lib
423 Unser Herr Jesus Christus, in der Nacht (Die Wort der Einsetzung des heiligen Abendmahls), 2 S, A, B, bc ad lib
424 Ich danke dem Herrn von ganzem Herzen (Der 111. Psalm), 2 S, A, B, bc ad lib
425 Danksagen wir alle Gott, 2 S, A, T, bc ad lib
426 Meine Seele erhebt den Herren (Magnificat), S, A, T, B, bc ad lib
427 O süsser Jesu Christ (Des H. Bernhardi Freudengesang), 2 S, A, B/I: 2 S, A, B; II: 2 S, A, B; bc ad lib
428 Kyrie eleison, Christe eleison (Die teutsche gemeine Litaney), S, A, T, B, bc ad lib
429 Aller Augen warten auf dich (Das Benedicite vor dem Essen), S, A, T, B, bc ad lib
(429*a* Aller Augen warten auf dich, 2 S, B, *Dl* Pi 8 [1625–30, Pirna])
430 Danket dem Herren, denn er ist freundlich (Das Gratias nach dem Essen), S, A, T, B, bc ad lib
(430*a* Danket dem Herren, denn er ist freundlich, 2 S, B, *Dl* Pi 8 [1625–30, Pirna])
431 Christe fac ut sapiam (Hymnus pro vera sapientia), S, A, T, B/I: S, A, T, B; II: S, A, T, B; bc ad lib

Canticum B. Simeonis ... nach dem hochseligsten Hintritt ... Johann Georgen (Dresden, 1657)
432–3 Herr, nun lässest du deinen Diener, [S], S, A, 2 T, B, bc ad lib, on death of Elector Johann Georg I of Saxony, Dresden, 8 Oct 1657; G xii, N xxxi, S

in David Schirmers ... poetische Rauten-Gepüsche (Dresden, 1663):
434 Wie wenn der Adler sich aus seiner Klippe schwingt, S, bc, on engagement of Princess Magdalena Sibylla of Saxony and Duke Friedrich Wilhelm of Saxe-Altenburg, Dresden, 1651; G xv, N xxxvii

Historia, der freuden- und gnadenreichen Geburt Gottes und Marien Sohnes, Jesu Christi (Dresden, 1664)
435 Die Geburt unsers Herren Jesu Christi, Chor des Evangelisten: T, bc (org, vle); [Chor der Concerten in die Orgel: S, 3 A, 3 T, 4 B, chorus 4vv, chorus 6vv (+ viole ad lib), 2 vn, 2 violettas, 2 va (? = violettas), vle, 2 rec, bn, 2 tpt/cornetts, 2 trbn, bc (org)] (only Chor des Evangelisten printed; Chor der Concerten in MS, possibly = no.435*a* (ii)); G i, N i
(435*a* Die Geburt unsers Herren Jesu Christi (2 versions): (i) [S, 3 A], T, [3 T, 4 B, chorus 4vv, chorus 6vv (+ viole ad lib), 2 vn, va, 3 viole, 2 rec, bn, 2 tpt/cornetts, 2 trbn], bc (org, hpd, viola), *S-Uu* Caps. 71 [1660–64, Dresden] (probably = die Geburth Christi, in stilo recitativo, perf. Dresden, 25 Dec 1660, according to court diaries); G xvii (recitatives only); (ii) [Chor des Evangelisten: T, bc]; (Chor der Concerten in die Orgel:) 2 S, 2 A, A/T, 3 T, 4 B, 2 vn, va, 2 violettas/viole, 6 viole [II–VI lost], 2 rec, bn, 2 tpt, 2 trbn [II lost], bc (org), *Uu* Caps.71 [?1664, Dresden] (possibly = Chor der Concerten of no.435; 2 trbn in final chorus spurious); G xvii, N i)
(435*b* Die Geburt unsers Herren Jesu Christi, 2 S, 3 A, 3 T, 4 B, 2 vn, [va], 2 violettas, vle, 2 rec, bn, 2 tpt, 2 trbn, bc, formerly Singakademie, Berlin [origins unknown] (inc.; recit = 435, Chor des Evangelisten, incorporating MS corrections to unique copy in *D-Bsb*; intermedia possibly inauthentic); N i)
436 Ego autem sum, [B], bc, formerly Marienkirche, Helmstedt [1638, Helmstedt; MS now *W* 323 Mus.Handschr., but partbook containing no.436 no longer extant]; G xviii
437 Veni, Domine, [S], bc, formerly Marienkirche, Helmstedt [1638, Helmstedt; MS now *W* 323 Mus.Handschr., but partbook containing no.437 no longer extant]; G xviii
438 Die Erde trinkt für sich (Madrigal) (Optiz), A, T, bc, *Kl* 59*l* [1640–50]; G xv, N xxxvii
439 Heute ist Christus der Herr geboren, 3 S, bc, *Kl* 52*g* [1632–8]; G xiv, S
440 Güldne Haare, gleich Aurore (Canzonetta), 2 S, 2 vn, [bc], *Kl* 58*i* [before 1650, ?] (contrafactum of Monteverdi: Chiome d'oro); G xv, N xxxvii
441 Liebster, sagt in süssem Schmerzen (Opitz), 2 S, 2 vn, bc, *Kl* 49*h* [1627–32, Dresden; insts are autograph]; G xv, N xxxvii

442 Tugend ist der beste Freund (Opitz), 2 S, 2 vn, bc, *Kl* 49*f* [1640–50]; G xv, N xxxvii

443 Weib, was weinest du (Dialogo per la pascua), 2 S, A, T [+ rip.], bc, *Kl* 49*x*/2 [?*c*1645, Dresden; text is autograph]; G xiv, facs. edn (Kassel, 1965)

(443*a* Weib, was weinest du, [2 S, A, T, B + rip.], bc, *Dl* 1479/E/502 [?. ?Grimma]; *Kl* 49*x*/1 [origins unknown; title-page only])

444 Es gingen zweene Menschen hinauf (in dialogo), 2 S, A, Bar, bc, *Kl* 49*u* [1640–50]; G xiv

445 Ach bleib mit deiner Gnade, see 'Doubtful works'

446 In dich hab ich gehoffet, Herr, see 'Doubtful works'

447 Erbarm dich mein, o Herre Gott, S, 2 viole/vn, 2 viole, vle, bc, *S-Uu* 34:1 [before 1665, ?]; G xviii, N xxxii, S

448 Gelobet seist du, Herr (Gesang der dreyer Menner im feurig Ofen), 2 S, A, T, B, 2 cornettinos ad lib, 3 trbn ad lib, [cap. 2 S, A, T, B ad lib], cap. 2 vn, 2 viole, vle ad lib, bc, formerly Staats- und Universitätsbibliothek, Königsberg [1652, ?Naumburg]; G xiii, S

449 Herr, unser Herrscher (Psalmus 8), 2 S, A, T, B (+ cap. ad lib), cornettino/vn ad lib, vn/cornett ad lib, 4 trbn ad lib, bc (org, vle), *D-Kl* 50*d* [1635, Dresden; title is autograph] (contrary to N, insts authentic); G xiii, N xxvii

450 Ach Herr, du Schöpfer aller Ding (Madrigale spirituale), S, A, 2 T, B, bc, *Kl* 52*k* [1615–27, Dresden] (on Marenzio: Deh poi ch'era ne' fati); G xiv, N xxxii, S

(450*a* Ach Herr, du Schöpfer aller Ding (sopra Deh poi ch'era ne' fati del Marentio), 2 S [I lost], B, bc, *Dl* Pi 8 [1625–30, Pirna], Pi 57 [1630–*c*1635, Pirna])

451 Nachdem ich lag in meinem öden Bette (Opitz), S, B, 2 vn, 2 insts, bc, formerly Stadtbibliothek, Breslau [origins unknown]; G xv, N xxxvii

452 Lässt Salomon sein Bette nicht umgeben (Opitz), S, B, 2 vn, 2 insts, bc, formerly Stadtbibliothek, Breslau [origins unknown]; G xv, N xxxvii

453 Freue dich des Weibes deiner Jugend, S, A, T, B (+ tutti [ad lib]), tpt, cornett, 3 trbn ad lib, bc, *Dl* Löb 56 [*c*1640, Löbau] (= Freue dich des Weibes, à 6 et 9, listed as pr. work in catalogue of A. Unger's collection, Naumburg, 1657); G xiv

454 Nun lasst uns Gott dem Herren, see 'Doubtful works'

455 Die Himmel erzählen die Ehre Gottes (Psalmus 19), 2 S, A, 2 T, B (+ cap. ad lib), bc (+ vle), *Kl* 50*f* [1635, Dresden; title on wrapper and revision are autograph] (earlier version of no.386); G xiv, N xxvii, S

456 Hodie Christus natus est, 2 S, A, 2 T, B, bc, *Kl* 49*c* [1640–50]; G xiv, S

457 Ich weiss, dass mein Erlöser lebet, 2 S, A, 2 T, B, *FBo* XI 8 47 [origins unknown]; formerly Dreikönigskirche, Dresden [before 1628, ?]; S

458 Kyrie eleison, Christe eleison (Litania), 2 S, A, 2 T, B, bc, formerly Staats- und Universitätsbibliothek, Königsberg [before 1657, ?Naumburg]; G xii

459 Saget den Gästen (Dominica XX. post Trinitatis), S, A, T, B, 2 vn, bn, bc, *D-Kl* 52*u* [1623–7]; G xiv, S

460 Itzt blicken durch des Himmels Saal (Madrigal) (Opitz), 2 S, A, T, B, 2 vn, bc (+ vle), *Kl* 49*e* [1635, Dresden]; G xv, N xxxvii

461 Herr, der du bist vormals genädig gewest, 2 S, 2 T, B, 2 vn, 3 trbn ad lib, cap. S, A, T, B ad lib, [bc], *Kl* 49*n* [*c*1650] (contrary to N, insts authentic); G xiii, N xxviii

462 Auf dich, Herr, traue ich (Psalmus 7), I: S, A, T, B; II: S, A, T, B; coro aggiunto (2 vn, viola cornett, 3 trbn), ad lib, bc (org); *Kl* 49*q* [1627–32] (contrary to N, insts probably authentic); G xiii, N xxvii

463 Cantate Domino canticum novum, I: S, A, T, B; II: S, A, T, [B], bc (org), *Kl* 51*q* [1650–51] (rev. version of G. Gabrieli: Cantate Domino, 1615); S

464 Ich bin die Auferstehung, I: S, A, T, B; II: S, A, T, B, *WRh* AW B 1334 [origins unknown] (probably = Ich bin die Auferstehung ... mit 8 Stimmen, listed in Leipzig fair catalogue, aut. 1620); N xxxi, S

465 Da pacem, Domine, I: 5 viole + 1/2vv; II: S, A, T, B, bc, formerly Staats- und Universitätsbibliothek, Königsberg [before 1657, ?Naumburg], for electoral assembly, Mühlhausen, 4 Oct–5 Nov 1627; G xv, N xxxviii, S

466 Herr, wer wird wohnen in deiner Hütten (Psalmus 15), I: A, B, 2 vn, vle; II: S, T, 3 trbn; bc, *D-Kl* 49*p* [1627–32], G xiii, N xxvii

467 Wo Gott der Herr nicht bei uns hält, I: S, lutes; II: S, 3 viols; III: S, 3 trbn, bc, *Kl* 49*m* [1615–18] (bc in source added *c*1625, unauthentic); G xiii, N xxxii

(467*a* Wo Gott der Herr nicht bei uns hält, see 'Doubtful works')

468 Magnificat anima mea, S, A, T, B, 2 vn, 3 trbn, 2 cap. S, A, T, B ad lib, bc (+ vle), *S-Uu* 34:4 [before 1665, Dresden]; G xviii, S

469 Surrexit pastor bonus, 2 S, A, 2 T, B, 2 vn, 3 trbn, 2 cap. S, A, T, B ad lib, bc (org), *D-Kl* 49*a* [1640–50]; G xiv

470 Christ ist erstanden von der Marter alle, S, A, T, 4 viole [III lost], 4 trbn, [2 cap. a 4], bc (+ lutes, org piccolo, org grande), *Kl* 52*b* [1614–15; bc and lute are autograph] (variant sinfonia in late bc part [*c*1650], pr. in critical reports to G and N, from A. Hammerschmidt, Nehmet hin und esset, 1645 (DTÖ, xvi)); G xiv, N xxxii

(470*a* Christ ist erstanden von der Marter alle, S, [?parts], *Kl* 52*b* [*c*1613]; facs. in Breig, 1984)

471 O bone Jesu, fili Mariae, 2 S, 2 A, T, B [+ rip. ad lib], 2 vn/viole, 4 viole, [vle], bc (org), *S-Uu* 34:5 [?1666]; G xviii, S

472 Herr Gott, dich loben wir, see 'Doubtful works'

473 Wo der Herr nicht das Haus bauet (Psalmus 127), I: 2 S, A, T, B, 2 vn, 3 trbn; II (cap.): S, A, T, B; bc (org), *D-Kl* 50*b* [1627–32, Dresden] (contrary to N, insts authentic); G xiii, N xxviii

474 Ach wie soll ich doch in Freuden leben, I: [S], lutes; II: [S], 3 viole; III: [S], 3 trbn; cap. A, T, B, vn, cornett; bc, *Kl* 56*d* [1614–15; vn is autograph]; G xviii, N xxxviii

475 Veni, Sancte Spiritus, I: 2 S, bn; II: B, 2 cornetts; III: 2 T, 3 trbn; IV: A, T, vn, fl, vle; bc (org), *Kl* 49*b* [*c*1620, Dresden; summary of scoring in bc and text for A are autograph] (swv, G, N and S give various alternative scorings based on inauthentic additions to MS); G xiv, N xxxii, S

476 Domini est terra, I: S, A, T, B (+ tutti [ad lib]); II: S, A, T, B (+ tutti [ad lib]); cornett, Δcornett, bn, Δ4 bn, vn, Δvn, 4 trbn; bc, formerly Staats- und Universitätsbibliothek, Königsberg [before 1657, ?Naumburg] (contrary to N, insts authentic; tutti indications, texting of insts in source probably inauthentic); G xiii, N xxvii, S

477 Vater Abraham, erbarme dich mein (Dialogus divites Epulonis cum Abrahamo), 2 S, A, T, B, 2 vn (alternating with 2 fl), vle, bc, *D-Kl* 53*y* [1640–50]; G xviii, S

Die sieben Wortte unsers lieben Erlösers und Seeligmachers Jesu Christi

478 Da Jesus an dem Kreuze stund, S, A, 2 T, B [+ cap. ad lib], 5 insts, bc, *Kl* 48 [origins unknown] (final chorus listed in catalogue of A. Unger's collection, Naumburg, 1657); G i, N ii, S

Historia des Leidens und Sterbens unsers Herrn und Heylandes Jesu Christi nach dem Evangelisten S. Matheum, 1666

479 Das Leiden unsers Herren Jesu Christi, wie es beschreibet der heilige Evangeliste Matthaeus, 2 S, A, 3 T, 2 B, chorus 4vv, *LEm* II 2, 15 [*c*1700, Dresden] (= die Passion unsers Herrn Jesu Christi aus dem Evangelisten S. Matthaeo des Capelmeisters Schützes neue Composition, perf. Dresden, 1 April 1666, according to court diaries; final chorus ?M.G. Peranda); G i, N ii, S, facs. (Leipzig, 1981)

Historia des Leidens und Sterbens ... Jesu Christi nach dem Evangelisten St. Lucam

480 Das Leiden unsers Herren Jesu Christi, wie uns das beschreibet der heilige Evangeliste Lucas, S, A, 3 T, 2 B, chorus 4vv, *LEm* II 2, 15 [*c*1700, Dresden] (anon., but transmitted with nos.479 and 481; presumably = die Passion unsers Herrn Jesu Christi aus dem Evangelisten S. Luca, des Cap. Schützens Neue Composit., perf. Dresden, 8 April 1666, according to court diaries); G i, N ii, S, facs. (Leipzig, 1981)

Historia des Leidens und Sterbens ... Jesu Christi nach dem Evangelisten St. Johannem

481 Das Leiden unsers Herren Jesu Christi, wie uns das beschreibet der heilige Evangeliste Johannes, S, 3 T, 2 B, chorus 4vv, *LEm* II 2, [*c*1700, Dresden] (presumably = version perf. Dresden, 13 April 1666, according to court diaries); G i, N ii, S, facs. (Leipzig, 1981)

(Historia dess Leidens und Sterbens ... Jesu Christi aus dem Evangelisten S Johanno)

(481*a* Das Leiden unsers Herren Jesu Christi, wie uns das beschreibet der heilige Evangeliste Johannes, *W* 1.11.1 Aug 2° [1665, Weissenfels] (= die Passion aus dem Evangelisten Johanne nach der neuen Composit Cappelm. Heinrich Schützens, perf. Dresden, 24 March 1665, according to court diaries); G i, S)

Königs und Propheten Davids hundert und neunzehender Psalm ... nebenst dem Anhange des 100. Psalms ... und eines deutschen Magnificats, *Dl* 1479/E/504, ?*GB-Lbl* (formerly Stefan Zweig's private collection, London) [1671, Dresden] (title-page and index pr. Dresden, 1671; dedication to Johann Georg II, other notes and corrections are autograph); N xxxix

482 Wohl denen, die ohne Wandel leben (Ps cxix: Aleph et Beth), I: S, A, T, B; II: [S], A, [T], B; bc (org)
483 Tue wohl deinem Knechte (Ps cxix: Gimel et Daleth), I: S, A, T, B; II: [S], A, [T], B; bc (org)
484 Zeige mir, Herr, den Weg deiner Rechte (Ps cxix: He et Vau), I: S, A, T, B; II: [S], A, [T], B; bc (org)
485 Gedenke deinem Knechte an dein Wort (Ps cxix: Dsain et Chet), I: S, A, T, B; II: [S], A, [T], B; bc (org)
486 Du tust Guts deinem Knechte (Ps cxix: Thet et Jod), I: S, A, T, B; II: [S], A, [T], B; bc (org)
487 Meine Seele verlanget nach deinem Heil (Ps cxix: Caph et Lamed), I: S, A, T, B; II: [S], A, [T], B; bc (org)
488 Wie habe ich dein Gesetze so lieb (Ps cxix: Mem et Nun), I: S, A, T, B; II: [S], A, [T], B; bc (org)
489 Ich hasse die Flattergeister (Ps cxix: Samech et Aiin), I: S, A, T, B; II: [S], A, [T], B; bc (org)
490 Deine Zeugnisse sind wunderbarlich (Ps cxix: Pe et Zade), I: S, A, T, B; II: [S], A, [T], B; bc (org)
491 Ich rufe von ganzem Herzen (Ps cxix: Koph et Resch), I: S, A, T, B; II: [S], A, [T], B; bc (org)
492 Die Fürsten verfolgen mich ohne Ursach (Ps cxix: Schin et Thau), I: S, A, T, B; II: [S], A, [T], B; bc (org)
493 Jauchzet dem Herrn alle Welt (Ps c), I: S, A, T, B; II: [S], A, [T], B; bc (org) (probably = composition perf. Dresden, 15 Oct 1665, according to court diaries: Zum Introitu, intonierte der mittlere Hofprediger ... Jauchzet dem Herren, worauff der Chor musicaliter antwortete und den 100. Psalm vollents absolvierte, dessen Composition hatt der Capellmeister Schüze izo hierzu von neuem gemacht)
494 Meine Seele erhebt den Herren (Teutsch Magnificat), I: S, A, T, B; II: [S], A, [T], B; bc (org); N xxviii, S
(494*a* Meine Seele erhebt den Herren (Teutzsch Magnificat), I: S, A, T, B; II: S, A, T, B; bc, *D-Dl* 1479/E/501 [1671–8, Grimma]; N xxviii)
495 Unser Herr Jesus Christus, in der Nacht, I: S, A, T, B; II: S, A, T, B, *Dl* 1/C/ 2 [*c*1630, ?Sangerhausen]; ed. W. Braun (Kassel, 1961)
496 Esaja, dem Propheten, das geschah, B, [8vv], 2 cornetts (alternating with 2 rec), [7vv], [bc], *WF* partbooks without call no. [origins unknown]; N xxxii
497 Ein Kind ist uns geboren, 2 T [II lost], bc, *Dl* Pi 57 [1630–*c*1635, Pirna]
498 Stehe auf; meine Freundin, I: S, A, T, B; II: S, A, T, B, *BIB* VI/ 2.2 [*c*1650], ed. W. Steude (Leipzig, 1972)
499 Tulerunt Dominum, 4 tpt [I, II lost], [20 parts], *Dl* Pi 50 [*c*1635, Pirna]
500 An den Wassern zu Babel (Psalmus 137), I: T, 4 trbn [IV lost]; II: 2 S, B; bc (org, lutes, hpd), *Kl* 49*o* [1627–32]; N xxviii

in Christliche LeichPredigt, beim Begräbnis ... der ... Frawen Magdalenen, Herrn Heinrich Schützens ... ehelicher Haussfrawen (Leipzig, 1625)

501 Mit dem Amphion zwar mein Orgel und mein Harfe (Klag-Lied) (?Schütz), T, bc (lutes/hpd), on death of Magdalena Schütz, Dresden, 6 Sept 1625; ed. (with facs.) E. Möller (Leipzig and Kassel, 1984)
A1 Vier Hirtinnen, gleich jung, gleich schon, 2 S, A, T, bc, *Kl* 58*f* [1615–*c*1620, Dresden; music and part of text are autograph] (anon., but identifiable by description in inventory of Friedrich Emanuel Praetorius's private collection, Lüneburg, 1684, and by character of source); G xviii, N xxxvii
A2 Ach Herr, du Sohn David, see 'Doubtful works'
A3 Der Gott Abraham, see 'Doubtful works'
A4 Stehe auf, meine Freundin, see 'Doubtful works'
A5 Benedicam Dominum in omni tempore, see 'Doubtful works'
A6 Freuet euch mit mir, see 'Doubtful works'
A7 Herr, höre mein Wort, see 'Doubtful works'
A8 Machet die Tore weit, see 'Doubtful works'
A9 Sumite psalmum, see 'Doubtful works'
A10 Dominus illuminatio mea, see 'Doubtful works'
A11 Es erhub sich ein Streit, see 'Doubtful works'
A*a* Das Leiden unsers Herrn Jesu Christi, wie es uns St. Marcus beschreibet, see 'Doubtful works'
A*b* Zeuchst du nun von hinnen, see 'Doubtful works'
A*c* Wo seid ihr so lang gelieben, see 'Doubtful works'
A*d* Deus in nomine tuo, see 'Doubtful works'
A*e* Tancredi, der Clorindam vor ein Manns Person, see 'Doubtful works'
A*f* Kyrie eleison, Christe eleison, see 'Doubtful works'
A*g* Domine Deus virtutem, see 'Doubtful works'
A*h* Damit, dass diese Gsellschaft wert, see 'Doubtful works'
A*i* O höchster Gott, see 'Doubtful works'
A*k* Jesu dulcissime, see 'Doubtful works'

DOUBTFUL WORKS

445 Ach bleib mit deiner Gnade, S, A, T, B, formerly Preussische Staatsbibliothek Berlin [*c*1650, ?] (contrafactum of C. Cramer: Sag, was hilft alle Welt, 1641); G xvi, N xxxii
446 In dich hab ich gehoffet, Herr, [S, A], T, B, *B* 40 200 [origins unknown]; G xviii, N xxxii
454 Nun lasst uns Gott dem Herren, 2 S, A, 2 T, B, formerly Staats-und Universitätsbibliothek, Königsberg [origins unknown] (contrafactum of section of no.279); G xvi, N xxxii
(467*a* Wo Gott der Herr nicht bei uns halt, 3 S, bc, *Kl* 58*n* [1640–50] (spurious arr. of no.467); N xxxii)
472 Herr Gott, dich loben wir, I: [S] (+ cornett/vn/trbn ad lib), [A, T, B]; II: S, A, T, B (+ 3 trbn [III lost]), 2 clarinos, 2 tpt, timp, 2 vn/cornetts, bc (org), *D-Bsb* 20 374 (1677, Erfurt]; G xviii, N xxxii
A2 Ach Herr, du Sohn David, 3 S, T, B, bc, formerly Stadtbibliothek, Breslau [origins unknown] (anon., attrib. by Moser, 'Unbekannte Werke' (1935), on grounds of presumed identity with lost work of this title; not by Schütz); S
A3 Der Gott Abraham, A, T, B, Δ2 vn, Δ3 trbn, bc, *Kl* 52*s* [1640–50] (anon., attrib. by Engelbrecht, 1958, on stylistic grounds; not by Schütz); S
A4 Stehe auf, meine Freundin, I: 2 S, A, T; II: A, 2 T, B, formerly Preussische Staatsbibliothek, Berlin [?1643] (anon., attrib. by Moser, 'Unbekannte Werke' (1935), on grounds of presumed identity with lost work of this title, since discovered, see no. 498; A4 not by Schütz); S
A5 Benedicam Dominum in omni tempore, I: S, A, T, B; II: S, A, T, B, bc, *Kl* 55*c* [*c*1660, ?Vienna] (anon., attrib. by Engelbrecht, 1958, on stylistic grounds; not by Schütz); ed. C. Engelbrecht (Kassel, 1959)
A6 Freuet euch mit mir, S/T, T/S, bc (org), or I: S, A, T, B; II: S, A, T, B; bc (org), *Kl* 52*t* [1640–50] (anon., attrib. by Engel on stylistic grounds; possibly = Dialogus vom verlohrnen Schaaff, und Groschen, H. Heinrich Schützens, listed in inventory of Katherinenkirche, Zwickau, 1634–61); ed. H. Engel (Berlin, 1950, 2/1960)
A7 Herr, höre mein Wort (Psalmus 5), I: S, A, T, B (+ rip. Δ4 insts); II: S, A, T, B (+ rip. Δ4 insts); bc (org), *Kl* 52*o* [1627–32] (anon., attrib. by Engel on stylistic grounds; probably by Schütz); ed. H. Engel (Berlin, 1950); N xxvii
A8 Machet die Tore weit, I: S, A, T, B; II: S, A, T, B, *Dl* Löb 8, Löb 70 [1624–5, Löbau], *KMs* 2920–27 [after 1637] (both attrib. Schütz), formerly Stadtbibliothek, Breslau [origins unknown] (attrib. S. Rüling); ed. H.J. Moser (Leipzig, 1935)
A9 Sumite psalmum, 2 S, A, T, B, 2 vn, 3 trbn, bc, *Kl* 53*p* [*c*1660, ?Vienna] (anon., attrib. by Engelbrecht, 1958, on stylistic grounds; not by Schütz); ed. C. Engelbrecht (Kassel, 1959)
A10 Dominus illuminatio mea, S, A, 2 T, B, 2 vn, 2 va, bn, bc, *Kl* 53*q* [*c*1660, ?Vienna] (anon., attrib. by Engelbrecht, 1958, on stylistic grounds; not by Schütz)
A11 Es erhub sich ein Streit (in Festo S. Michaelis angeli), I: S, A, T, B; II: S, A, T, B; III: T, 3 cornetts; IV: T, tpt, 3 bn; bc

(org), *Kl 53g* [*c*1630–1638] (anon., attrib. by H. Spitta chiefly on stylistic grounds, see G xviii; probably not by Schütz); G xviii, S

Historia des Leidens und Sterbens ... Jesu Christi nach dem Evangelisten St. Marcum

A*a* Das Leiden unsers Herrn Jesu Christi, wie es uns St. Marcus beschreibet, S, A, 3 T, 2 B, chorus 4vv, *D-LEm* II 2, 15 [*c*1700, Dresden] (anon., transmitted with nos.479–81 and sometimes considered possibly authentic, identifiable through Dresden court diaries as work of M.G. Peranda); G i, facs. (Leipzig, 1981)

A*b* Zeuchst du nun von hinnen, S, bc, *DS* 1196 [*c*1630] (anon., attrib. suggested by F. Noack; probably not by Schütz); ed. in Noack, 1924

Frewden-Lied bey und über dem ... fürstl. Willkommen zu gebrauchen, Geschehen auff dem Friedenstein den 10. Christmonats im Jahr 1646 (Gotha, 1646)

A*c* Wo seid ihr so lang geblieben (C.T. Dufft), S, bc (anon., attrib. by Thiele; not by Schütz); ed. in Thiele, 'Thüringer Meister' (1954)

A*d* Deus in nomine tuo, [4vv], B, [3 insts, bc], *Kl 62f* [*c*1660, ?Vienna] (anon., attrib. by Engelbrecht, 1958, on basis of common origin with A5, 9 and 10; not by Schütz)

Tancredus et Clorinda

A*e* Tancredi, der Clorindam vor ein Manns Person, [S], T, [T, str, bc], *J-Tma* without call no. [?Reinsdorf, 1638–57] (contrafactum of Monteverdi: Il combattimento di Tancredi e Clorinda; anon., attrib. by W. Osthoff; by D. von dem Werder), facs. in Osthoff, 1961

A*f* Kyrie eleison, Christe eleison (Litania), 3 S, A, T, B, bc (org), *S-Uu* Caps.69:7 [?1660–64, Dresden] (anon., attrib. by Grusnick, 1969, on grounds of style and evident Saxon origin; written on Schütz's own paper and hence very probably by him); S

A*g* Domine Deus virtutem, I: A, T, B, 2 vn; II: 2 S, 3 trbn/viole ad lib [III lost; ? = fagotto grosso/vle]; III: cap. S, A, T, B ad lib; bc (+ fagotto grosso/vle), *Uu* 40: 13 [before 1665, Dresden] (anon., attrib. by Grusnick, 1966, on provenance of source and stylistic grounds; possibly by Schütz); S

A*h* Damit, dass diese Gsellschaft wert (Intrada Apollinis) (Schütz), 2 S, [?parts], *D-DS* Mus.1194 [origins unknown] (anon., attrib. by E. Noack, 1967, chiefly on basis of textual identity with section of Schütz's Wunderlich Translocation, 1617; probably not by Schütz)

A*i* O höchster Gott, 2 S/T, bc, *Dl* Pi 8 [1625–30, Pirna], Pi 57 [1630–*c*1635, Pirna] (anon., attrib. by Steude, 1967, chiefly on stylistic grounds; not by Schütz)

A*k* Jesu dulcissime, S, A, 3 T, B, *Kl 52k* [1615–27, Dresden] (on G. Gabrieli: O Jesu Christe; anon., attrib. by Breig, 1974, chiefly on stylistic grounds; probably by Schütz), ed. W. Breig (Kassel, 1974)

— [without text], [?parts], bc, *Dl* Gri 7 [*c*1640, Grimma] (attrib. 'Ex Sagittario'; ? by J. Sagittarius)

— Die nur vertraulich stellen (C. Becker), S, [A, T, B], S pr. as top part of setting for 5vv in Geistlicher Leider ... Ander Theil (Gotha, 1648) with attrib. 'Melod. Schützii'; no relation to no.230

— Ein feste Burg ist unser Gott, [I: S, A], T, [B; II: S], A, [T], B, Z 80.3 [1617–22]

LOST WORKS

*References principally in inventories, other information in librettos and Dresden court diaries; see also nos. 293, 298, 300, 317, 325, 349, 392, 397, 407, 464, 493, A6*

Inventories:

Gotha – inventory of works performed at the dedication of the palace church, 1646 (see Schneider, 1905–6)

Grimma – inventory of Christian Andreas Schulze's private collection, 1699 (see Steude, 1967)

Kassel – inventory of the Hofkapelle, 1638 (see Zulauf, 1902)

Leipzig – inventory of Gottfried Kühnel's private collection, 1684 (see Schering, 1918–19)

Lüneburg – inventory of Friedrich Emanuel Praetorius's private collection, 1695 (see Seiffert, 1907–8)

Naumburg – inventory of Andreas Unger's private collection, 1657 (see Werner, 1926)

Pirna – inventory of Cantorey und Musicorum Gesellschaft, 1654 (see Nagel, 1896)

Waldenburg – inventory of the church, before 1642 (see Möller, 1987)

Weimar – inventory of the Hofkapelle, 1662 (see Aber, 1921, and Möller, 1988)

*all probably including bc*

Ach Herr, du Sohn Davids, a 6, Naumburg (not A2); Ach Herr, strafe mich nicht, S, T, in index of *D-W* 323 Mus.Handschr. [1638, Helmstedt]; Ach Herr, wie ist meiner Feinde so viel, a 8, Waldenburg; Alleluia, lobet den Herrn (Psalm 150), with tpts, timp, first perf. Dresden, 1 Jan 1667; ?another setting perf. Dresden, 22 July 1668; Alleluia, lobet ihn in seinem Heiligtum, a 16 or 18, Weimar (catalogue includes incipit); Anima mea liquefacta est, a 3, Kassel; Aquae tuae Domine, perf. Dresden, 15 June, 23 Nov 1662; Audite coeli, Kassel; Auf, auf, meine Harfe, a 10, Weimar; Auf dich, Herr, traue ich, a 16 or 24, Naumburg

Beati omnes qui timent Dominum, probably perf. Copenhagen, 1634; Benedicite omnia opera Domini, a 20, Leipzig; Canite, psallite, plaudite, a 12, Kassel; Christ lag in Todesbanden, Kassel; Confitebor tibi, 5vv, 5 insts, Weimar; Dafne (op, Opitz), perf. Torgau, 13 April 1627, for marriage of Landgrave Georg II of Hesse-Darmstadt and Princess Sophia Eleonora of Saxony, text extant; Das ander Maria, a 6, Weimar (listed with Maria, sei gegrüsset; ? inaccurate reference to no.334, or one of 'Zwey deutsche geystl. Madrial H. Sag.' listed elsewhere in Weimar inventory); Der Herr ist mein Hirt, 5vv, 5 insts, Weimar (? inaccurate reference to no.398*a*); Der Herr ist mein Hirt, a 8 (Strasbourg, 1657) (? = no.33 or 398*a*); Der Herr sprach zu meinem Herren, a 11, Weimar, a 17, Naumburg; Der Wind beeist das Land, d Dorian, 2 T, Lüneburg

Dies ist der Tag des Herrn, a 6, Naumburg; Die, so ihr den Herren fürchtet, Weimar; Dies Ort, mit Bäumen ganz umgeben, a, S, bc, Lüneburg; Domine, exaudi orationem, a 7 or 10, Naumburg, a 7, 10 or 14, Weimar; Dorinda, Weimar; Du bist aller Dinge schöne, 'finalis G', 2 S, A, T, B, 2 vn, 3 trbn, Grimma; Du hast mir mein Herz, a 8, Naumburg; Ego dormio, a 5, Kassel; Ein Kindelein so lobelich, Kassel; Ein Kind ist uns geboren, a 8, Naumburg; Einsmals der Hirte Coridon, g Dorian, 2 S, 2 vn, Lüneburg (? = anon. work with same incipit, Kassel); Einsmals in einem schönen Tal, d Dorian, a 2 and a 6, Lüneburg; Ein wunder Löwe, Kassel

Erhör mich, wenn ich rufe, a 8, Naumburg; Esaja, dem Propheten, a 8, Naumburg (? variant version of no.496; see also Mattheson, 1740); Es ist erschienen, 3vv, Weimar; Es ist Zeit, die Stund ist da, 4vv, Weimar; Es sei denn eure Gerechtigkeit, a 8, Naumburg; Es stehe Gott auf; a 13, Weimar; Exultate Deo adjutori nostro, probably perf. Copenhagen, 1634; Factum est praelium magnum (in festo Mich.[aelis]), C, a 9, Lüneburg (probably not A11);

Fröhlich auf, ihr Himmels Volk (J.G. Schottelius), see Theatralische neue Vorstellung; Gelobet sei der Herr, a 5, 10, 11 or 20, Weimar (? inaccurate reference to no.448); Glückwündschung des Apollinis und der neun Musen, 12vv, 12 cornetts, tpts, timp, for birthday of Johann Georg I, Dresden, 5 March 1621, text extant (facs., Kassel, 1929); Gott, man lobet dich in der Stille, a 8, Naumburg

Herr, komm hinab (Dominica XXI. post Trin.[itatem]), a 9, Kassel, Naumburg; Herr, warum trittest du so ferne (Ps x), e Phrygian, a 8, 12 or 18, Lüneburg; Heut ist Christus der Herr geboren, a 6, Kassel (? variant version of no.439 or 456); Jauchzet dem Herrn (Ps c) with tpts, first perf. Dresden, 28 Sept 1662; Jauchzet dem Herrn, a 6, Gotha; Jauchzet, jauchzet, a 4, Weimar; Jesus trat in ein Schiff, a 8, Naumburg; Kyrie, Weimar (probably = one of following works or no.458); Kyrie eleison (Littaney), a 5, Weimar (? = A*f*, see 'Doubtful works'); [Kyrie eleison] (Deutsche Littaney), a 12 or 18, Weimar (catalogue includes incipit); Kyrie, Gott Vater in Ewigkeit, e, 6vv, 6vv in rip., 6 insts, Lüneburg; Lobsinget Gott, ihr Männer von Galilea (in fest.[o] Ascens.[ionis] Christi), d Dorian, a 5 or 10, Naumburg, a 10, Lüneburg

Machet die Tore weit, a 20, Naumburg; Magnificat, 3vv, 2 vn, Weimar; Magnificat, d Dorian, S, T, B, 2 vn, 3 trbn, bn, cap. a Δ4, Lüneburg, (? = preceding work with ad lib parts); Maria, sei gegrüsset, a 5, Weimar (listed with Das ander Maria; ? = no.333, or one of 'Zwey deutsche geystl. Madrial H. Sag.' listed elsewhere in Weimar inventory); Mein Freund, ich tu dir nicht Unrecht, a 6, Weimar; Mein Freund, komme, a 6, Pirna; Meister, wir haben die ganze Nacht, a 8, Naumburg; Misericordias Domini, a 6, Naumburg; Nun hat recht die Sünderin (Schottelius), see

Theatralische neue Vorstellung; Orpheó und Euridice (opera-ballet, A. Buchner), for marriage of Prince Johann Georg of Saxony and Princess Magdalena Sybilla of Brandenburg, Dresden, 20 Nov 1638, text extant

Preise, Jerusalem, den Herrn (Ps cxlvii), a 6 in concerto, Gotha; Renunciate Johanni quae audistis, perf. Dresden, 16 Oct 1665; Saget den Gästen, a 4, Naumburg, a 9, Pirna (? both inaccurate references to no.459); Sag, o Sonne meiner Seelen, G Mixolydian, a 4, Lüneburg; Siehe, wie fein und lieblich ist, a 6, Kassel, Naumburg (? inaccurate reference to no.48); Singet dem Herrn ein neues Lied (Ps cxlix), 2 choirs, Gotha; Theatralische neue Vorstellung von der Maria Magdalena, Wolfenbüttel, Dec 1644 [collab. Sophie Elisabeth]; text of 2 numbers, Fröhlich auf, ihr Himmels Volk and Nun hat recht die Sünderin, in J.G. Schottelius: Fruchtbringender Lustgarten (Lüneburg, 1647/*R*) (Schütz's authorship of the rest uncertain); Tröste uns, Gott, Weimar (anon., but following 2 works by Schütz and headed 'so er gesezet'; catalogue includes incipit); Unser Leben währet siebzig Jahr, a 5, Naumburg

Venus, du und dein Kind, Weimar; Wenn der Herr die gefangenen Zion, 6vv, 6 insts, Weimar; Wer ist der, so von Edom kömmt, d Dorian, a 10 or 18, Lüneburg; Wer sich dünken lasset, a 4, Weimar; Wer unter dem Schirm des Höchsten, 5vv, 2 vn, Weimar (? = anon. work with same incipit, d Dorian, 2 S, A, T, B (+ cap.), 2 vn, Lüneburg); Wie ein Rubin, a 3, Weimar (? inaccurate reference to no.357); Wunderlich Translocation des weitberümbten und fürtrefflichen Berges Parnassi (Schütz), for visit of Emperor Matthias, Dresden, 25 July 1617, music lost, text in Panegyrici Caesario-Regio-Archiducales (Dresden, 1617); source does not name composer but music presumably by Schütz (see also Damit, dass diese Gsellschaft wert, A*h*, listed under 'Doubtful works'); Zwei wunderschöne Täublein zart (Madrigal), for wedding of Reinhart von Taube and Barbara Sybilla von Carlowitz, Dresden, 10 Feb 1624, text extant

'9 Madrigalien oder weltliche Stükke, H. S. darunter das Jägerliedt. A[dam] D[rese]', Weimar, incl. Das Zielbachische Jägerliedt, 1 work attrib. Schütz; also 7 anon. titles possibly by Schütz: Ach liebste, lass uns eilen (Opitz), a 4; Der Kuckuck hat sich zum Tode, a 4; Distel und Dorn stechen sehr, a 4; Gehet meine Seufzer hin, a 5; So bist du nun, mein Lieb, a 6; Täglich geht die Sonne unter (Opitz), a 6; Wenn dich, o Sylvia, a 6

'28 zusammengebundene Kirchen Stükke, H. Schützens', Weimar, incl. 20 works attrib. Schütz, 1 work attrib. ? Michael Cracowit; also 6 anon. titles: Bleib bei uns, 5vv, 5 insts; Es gingen zweene Menschen hinauf, 5vv, 2 va; Ich freue mich des, 5vv, 5 insts; Jesus Christus, unser Heiland, a 6; Kyrie, Gott Vater in Ewigkeit, 'ex E', 6vv, 11 parts (? = work of this title attrib. Schütz in Lüneburg, see above); O du allersüssester Herr Jesu, a 7 (? = no.340)

Schütz may also be presumed to have composed most, if not all, of the theatrical music for the Danish royal wedding of 1634.

ALPHABETICAL KEY

*German*

*Latin*

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JOSHUA RIFKIN/EVA LINFIELD (1–7(i), work-list with DEREK McCULLOCH, bibliography with STEPHEN BARON), EVA LINFIELD (7 (ii)–12)

**Schütz Choir of London.** London professional choir founded in 1973 to continue the work of the Heinrich Schütz Choir and the Heinrich Schütz Chorale, both founded in 1962. *See* LONDON, §VI, 3(ii).

**Schützendorf, Gustav** (*b* Cologne, 1883; *d* Berlin, 27 April 1937). German baritone. He studied in Cologne and Milan, and made his début in Krefeld in 1905 as Don Giovanni. From 1914 to 1920 he sang with the Munich Hofoper. After two seasons at the Berlin Staatsoper (1920–22) he was engaged by the Metropolitan; he made his début as Faninal in 1922 and remained with the company until 1935, taking a wide range of roles including Beckmesser, Alberich and Klingsor. He sang the Foreman of the Mill in Janáček's *Jenůfa* (1924), the Chamberlain in Stravinsky's *The Nightingale* (1926) and the Devil in Weinberger's *Svanda the Bagpiper* (1931), all American premières. His younger brother Leo Schützendorf and his elder brothers Guido (1880–1967), bass, and Alfons (1882–1946), bass-baritone, were opera singers of international stature; Alfons sang Klingsor at Bayreuth (1910–12) and Wotan at Covent Garden (1910). A famous performance of *Die Meistersinger* at Bremen in 1916 featured Guido as Kothner, Alfons as Hans Sachs, Gustav as Pogner and Leo as Beckmesser, the only time all four brothers appeared in the same performance.

HAROLD ROSENTHAL/R

**Schützendorf, Leo** (*b* Cologne, 7 May 1886; *d* Berlin, 18 Dec 1931). German bass-baritone, brother of Gustav Schützendorf. He studied with D'Arnals in Cologne and made his début at Düsseldorf in 1908. After engagements in Krefeld, Darmstadt, Wiesbaden and Vienna, he joined the Berlin Staatsoper in 1920. In nine years he made 445 appearances in a repertory of 47 roles, including Ochs, Boris, Beckmesser, Faninal, Méphistophélès and Wozzeck, which he created in 1925. In 1929 he sang in *Der Bettelstudent* at the Metropoltheater, Berlin, but as he had not obtained leave from the Staatsoper he was dismissed, an event that contributed to his final breakdown and early death. He was a versatile actor, as much at home in tragic roles as in comic ones.

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HAROLD ROSENTHAL/R

**Schuyler, Philippa Duke** (*b* New York, 2 Aug 1931; *d* Da Nang, Vietnam, 9 May 1967). American pianist, composer, and writer. She made her first major New York appearance in 1946, playing Saint-Saëns's Concerto in G minor with the New York PO, and her Town Hall recital début in 1953. Her later life was spent in concert tours of Europe, South America, East Asia, and Africa. Among her teachers were Josef Hoffman, Dean Dixon and Paul Wittgenstein. Her best-known works are the orchestral *Manhattan Nocturne* (1943), *Sleepy Hollow Sketches* (1945–6), *Rhapsody of Youth* (1948) and *Nile Fantasy* (1965); her later works show the influence of Bartók and of African music. Five books related to her travels were published between 1960 and 1962. She died in a helicopter accident while helping in the evacuation of school-children in Vietnam. Subsequently a Philippa Duke Schuyler Memorial Foundation was established in New York. Her manuscripts are in the Schomberg Center for Research and Black Culture (New York).

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DOMINIQUE-RENÉ DE LERMA/R

**Schuyt** [Schuit], **Cornelis (Floriszoon)** (*b* Leiden, 1557; *d* Leiden, 9 June 1616). Dutch composer and organist. He was probably trained as a choirboy at St Pieterskerk in Leiden where his father, Floris, was organist from 1558 until 1572, when the city adopted the Reform. In his madrigal book of 1600 Cornelis mentioned that he had travelled to Italy; this was most likely in the mid-1570s. Floris Schuyt was reappointed organist and a city player at Leiden in 1584, and his son Cornelis was named second organist on 11 March 1593. Each played daily in alternate weeks at St Pieterskerk and the Hooglandse Kerk, and provided *Tafelmusik* for city banquets as well. Cornelis was also responsible for the musical training of two choirboys. From 1598 he looked after the bell-chimes of two city towers, setting the melodies on the chime barrels. After his father's death in 1601 he became first organist of St Pieterskerk. Upon his own death, he was succeeded by his pupil and assistant Jan Pieterszoon van Reynsburch.

Schuyt was one of the leading Dutch madrigalists, cultivating Italian forms for many years after his trip there. His collections of 1600 and 1611, for five and six voices respectively, mirror the classic Italian madrigal in their restrained chromaticism and settings of texts by Tasso. His style includes northern contrapuntal techniques as well: the first book opens with a four-part prayer for his native city, *Bewaert, Heer, Hollandt*, set as a puzzle canon. Schuyt published a detailed explanation to the canon's resolution in his Dutch-texted *Hollandsche madrigalen* (1603). As resolved by Annegarn, the canon moves through a descending circle of 5ths to its midpoint, then returns through thematic inversion to the opening mode. Other texts, including *O Leyda gloriosa*, celebrate Schuyt's native land as well. His last madrigal collection, published in 1611, includes a 12-voice polychoral *Echo doppio*. A short six-voice picture motet, *Domine fiant anima mea*, survives in an engraving of St Cecilia by Zacharias Dolendo. Schuyt's instrumental ensemble collection of 1611 contains homophonic dance pairs (pavan-galliard) for six-part ensemble in each of 12 modes, framed by two closely related *canzone alla francese*. The two canzona titles, *Fortuna guide* and *La barca*, combine to form a pun on the composer's name: 'May good fortune steer the boat [schuit]'. An extant auction catalogue documenting the sale of Schuyt's music library in 1617 confirms his taste for Italian secular music and lists several unpublished collections, including instrumental ensemble canzonas and keyboard works.

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*published in Leiden*

Il primo libro de madrigali, 5vv (1600); 3 madrigals ed. in UVNM, v (1873); 9 madrigals, puzzle canon ed. in UVNM, xlv (1937–8); canon ed. in A i

Hollandsche madrigalen, 6–8vv (1603), inc.

Hymneo, overo Madrigali nuptiali et altri amorosi, 6vv, con un echo doppio, 12vv (1611); A ii

12 padovane et altretante gagliarde ... con 2 canzone alla francese, a 6 (1611); A iii

Lute arrangement, 1601[18]; madrigal, 1605[9]

Picture motet, 6vv, copper engraving by Z. Dolendo after J. de Gheyn, *NL-Au*; motet and engraving in *Niederländische Bildmotetten*, ed. M. Seiffert, Organum, xix–xx (Leipzig, 1929); picture in Seiffert (1919–20); A i

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A. Annegarn: *Floris en Cornelis Schuyt: muziek in Leiden van de vijftiende tot het begin van de zeventiende eeuw* (Utrecht, 1973), 67, 132–3, 135 [with Eng. summary]

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R.B. LENAERTS/KRISTINE FORNEY

**Schuyt, Nico** [Nicolaas Peter] (*b* Bergen-aan-Zee, 2 Jan 1922; *d* Amsterdam, 25 Jan 1992). Dutch composer. In his home town he received private lessons in piano and harmony from Jacob van Domselaer. After World War II he studied in Amsterdam with Eberhard Rebling (piano), Willem Hijstek (theory) and Bertus van Lier (composition, 1949–52). For a few years Schuyt worked as a choir conductor and music critic, until he became director of the documentation department at the Donemus Foundation (1964–77). From 1970 to 1975 he was secretary and chairman of GeNeCo (Association of Dutch Composers). Schuyt fought hard for recognition by the Dutch government of the profession of composer, efforts which in 1982 led to the establishment of the Fonds voor de Scheppende Toonkunst (Fund for the Creation of Music). Schuyt wrote orchestral and choral works, ballets, songs and chamber music, especially for amateurs. His idiom is accessibly modern and often highly figurative, which is also apparent from such titles as 'Whimsical Conversations' (*Discorsi capricciosi* for 12 winds and percussion, 1965). The melodic and harmonic material of his compositions can regularly be reduced to one central idea, as in the passacaglia in *Quasi in modo di valzer* (1973).

WORKS

(*selective list*)

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Amateur music: De varkenshoeder [The Swineherd], school op, 1951; Sonatina, youth orch, 1961; Hymnus, orch, 1966

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EMILE WENNEKES

**Schwab** [Suevi], **Felician** [Bonifacius] (*b* Altdorf, nr Ravensburg, Swabia, bap. 1 June 1611; *d* 1661 or later). German composer and organist. He studied at the monastery Gymnasium at Weingarten, where he probably received his first musical training from the monastery's organist and composer Michael Kraf. In 1630 he became a student at the Jesuit college at Lucerne and later the same year a novice at the Franciscan monastery there. He took his monastic vows in 1631 and adopted the monastic name Felician in place of his baptismal name, Bonifacius. He was affiliated to the convent at Konstanz, but remained at Lucerne until 1639. After spending a short time as organist at the Franciscan monastery at Solothurn, Switzerland, he was attached to the convent at Fribourg until 1642; he subsequently returned to Solothurn. In 1645 he was prior of the Franciscan monastery at Schwäbisch Gmünd but in 1651 had to exchange his priorate for a curacy. In 1653 he went to the Franciscan monastery at Speyer as a curate, and he became prior there in 1655. Since in some of his later publications he described himself as 'Argentorensis Provinciae Magister Capellae' and 'Ordinis S. Francisci Argentoratensis Provinciae Magister Musices', it may be supposed that from about 1645 he was entrusted with musical activities in the Upper German (Strasbourg) province of his order.

Schwab's output consists wholly of sacred music and includes both liturgical works (masses and *Magnificat* settings) and others not intended for specific use in worship but for more general purposes, even as domestic music. The three collections of concerted masses, all incomplete, contain for the most part parody masses whose models are drawn from both sacred and secular music. The eight *Magnificat* settings are also in the *stile concertato*. All these works, and the motets and sacred concertos too, illustrate the extent to which church music in southern Germany and Switzerland was susceptible to Italian influence in the mid-17th century.

WORKS

Granarum sacrum in aliquot formices (12 sacred songs), 2vv, bc (Würzburg, 1634)

Sacra parnassi musici promulsis (Innsbruck, 1639), lost

Sacra eremus piarum cantionum liber II (22 motets, 1 sonata, 1 canzona), 2–3vv, bc (Innsbruck, 1641)

Psalmodia vespertini liber IV, 3vv, bc (Lucerne, 1642)

Tuba sacra [26] modulationum sacrarum liber III, 1–3vv, bc (Innsbruck, 1642)

Quadriga Mariana ex 4 antiphonis . . . cum cantico Mariano adjectisque Litaniis Lauretanis cantata, 1–4vv (Innsbruck, 1643)

Liber I [6] missarum concertatarum, 4–5vv, bc (Innsbruck, 1645)

Cithara patientis Jobi (Würzburg, 1647), lost

Odae latinae-germanicae de . . . Christi resurrectione (Würzburg, 1651)

[8] Magnificat seu Vaticinium Dei parentis . . . cum hymno Ambrosiano et falsi bordoni, 4vv, bc (Innsbruck, 1651)

Liber II [6] missarum concertatarum, 5–6vv, bc (Innsbruck, 1654)

Liber III [6] missarum concertatarum, 2, 5vv, bc (Innsbruck, 1655)

Fasciculus musicus [22] sacrorum concentuum pars I, S, A, T, B, 2 vn, bc (Innsbruck, 1656)

Lytaniae duodecim BVM (Innsbruck, 1661), lost

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EBERHARD STIEFEL

**Schwab, Heinrich W(ilhelm)** (*b* Ludwigshafen am Rhein, 8 May 1938). German musicologist. After private instruction on the piano and violin, he studied musicology, German literature, philosophy, pedagogy and history at the universities of Mainz (1957), Kiel (1958–61) and Saarbrücken (1961–4). Among his teachers in musicology were Schmitz at Mainz, A.A. Abert and Wiora at Kiel and Salmen at Saarbrücken. He received the doctorate from Saarbrücken University in 1964 with a dissertation that examined certain late 18th-century concepts of importance for the development of the so-called Romantic period. From 1966 he was attached to Kiel University, where in 1972 he became leader of a research group for studies in Scandinavia and the Baltic Sea area. He completed the *Habilitation* at the same university in 1977 with a work on the origin of the profession of the secular town musician in the Middle Ages, and was made professor there in 1982. In 1998 he was appointed professor of musicology at the University of Copenhagen. Schwab's wide range of interests and interdisciplinary competence is reflected in his large number of scholarly publications. Though he has written about both the 16th-century madrigal and 20th-century jazz, the main focus of his research lies in the period from the 17th century to the 19th and includes studies of genre as well as studies of sociological aspects of the musical profession.

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JOHN BERGSAGEL

**Schwaen, Kurt** (*b* Kattowitz [now Katowice, Poland], 21 June 1909). German composer. He studied at the universities of Breslau and Berlin, where his teachers included Curt Sachs and Arnold Schering. In 1930 he met Hanns Eisler who had a profound impact on his compositional style. After becoming active in an anti-fascist student group, he joined the German Communist Party; from 1935 to 1938 he was imprisoned because of his political views. Following World War II, he made a major contribution to the rebuilding of musical culture in Berlin, writing compositions for amateur music groups, choirs, music schools and chamber ensembles, publishing and serving as a musical advisor. Between 1953 and 1956 he worked with Brecht, an experience which had a considerable influence on his aesthetic stance. In 1961 he became a member of the DDR Akademie der Künste,

where he was head of the music department from 1965 to 1970. Between 1973 and 1981 he directed the children's musical theatre in Leipzig. His awards include an honorary doctorate from Leipzig University (1983) and several state awards. Schwaen's extensive oeuvre comprises over 620 titles. A number of works, such as the Piano Concerto no.2 (1987), show the influence of his several visits to Vietnam. Later works include the collaborative musical poem *Potsdamer Platz* (1998).

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N. Schüler: 'Zwischen Noten- und Gesellschaftssystemen', *Festschrift Kurt Schwaen zum 85. Geburtstag*, ed. E. Ochs and N. Schüler (Frankfurt, 1994), 17–33 [interview]

ROSEMARIE GROTH

**Schwaiger** [Schweiger], **Georg** (*b* probably at either Wasserburg am Inn or Landshut, Bavaria; *d* Munich, between 17 May and 20 Sept 1581). German composer and musician. In his posthumously published *Psalmi poenitentiales* (1588) he is described as 'Aquiburgensis' (i.e. from Wasserburg). It is not clear whether this denotes that he was born there (his father certainly worked there from 1555 at the latest) or whether it refers only to his later residence there. He may be the Georg Schwaiger 'ex Landhuta' (i.e. from Landshut) who matriculated at the University of Ingolstadt on 15 June 1545, in which case he must have been born no later than 1529. In 1569, after his father's death, he took over his position of Stadtpfeifer at Wasserburg. In 1576 he became chief Stadtpfeifer at Munich and remained there until his death. Eitner's theory, adopted by some later writers, that he lived at a Benedictine monastery in Bavaria has now been disproved. His extant music comprises motets with Latin texts or in organ transcriptions. The published ones are all for four or five voices; so are most of those in manuscript, though a few are for eight. Schwaiger's music circulated widely in manuscript and was evidently much admired in the late 16th century. It is closer in style to the expressive polyphony of Lassus and the Netherlandish school than to the Palestrina ideal. This is particularly true of the seven penitential psalms, which were inspired by, and modelled on, Lassus's works in this genre. Schwaiger handled imitation very freely and contrasted it with passages of syllabic declamation, including repeated notes, or with scalic melismatic writing. In the five-part works he created double-choir effects by the simulated division of the voices into two opposing groups. Schwaiger was clearly a composer of some stature whose music deserves further investigation. (*EitnerQ*; *MGG1* (F. Krautwurst))

WORKS

Moduli aliquot sacri, 4vv, insts (Munich, 1572)

Fasciculus selectiorum aliquot cantionum sacrarum … secunda pars, 5vv (Munich, 1579)

Hymni sacri (Erfurt, 1587), lost

Regii prophetae Davidis septem psalmi poenitentiales sacratissimi, 5vv (Munich, 1588)

FRANZ KRAUTWURST

**Schwanenberger** [Schwanberg, Schwanberger], **Johann Gottfried** (*b* probably at Wolfenbüttel, *c*1740; *d* Brunswick, 29 March 1804). German composer and Kapellmeister. The birthdate 28 December 1737 (or 1740) given by Gerber is not confirmed by church records. He studied in Wolfenbüttel with G.C. Schürmann and Ignazio Fiorillo, and from 1756 to 1761 (on a court stipend) in Venice with Hasse, Gaetano Latilla and Giuseppe Saratelli. From 1762 to 1802 he was Kapellmeister at the court of the Duke of Brunswick. During this period he made a number of competent settings of Italian *opere serie* for the court, which though unimportant to the development of the genre reflect the court's prevailing taste for Italian melody. He later declined an invitation from Frederick the Great to succeed Agricola as court composer in Berlin. His operas and keyboard works were highly praised by Burney (and by Burney's translator Ebeling, who regretted that so few reached print); he was also known as an excellent keyboard player.

WORKS
*some MSS in D-W, Wa*

OPERAS
*all performed in Brunswick*

Adriano in Siria (os, 3, P. Metastasio), Aug 1762; Il Temistocle (os, 3, Metastasio), Aug 1762; Solimano (os, 3, G.A. Migliavacca), 4 Nov 1762; La Galatea (favola pastorale, Metastasio), Feb 1763; Ezio (os, 3, Metastasio), 1763; La buona figliuola maritata (dg, 3, ? C. Goldoni), Feb 1764; Talestri regina delle amazoni, 1764

La Didone abbandonata (os, 3, Metastasio), Aug 1765; Zenobia (Metastasio), 1765; L'Issipile (os, Metastasio), 1766, rev. 10 Feb 1767 with 3 new ballets; Antigono (os, 3, Metastasio), 2 Feb 1768; Romeo e Giulia (os, 2, J.R. Sanseverino), 1776; Le isole fortunate (festa teatrale, 1778); L'Olimpiade (os, 3 Metastasio), 1782; Il trionfo della Costanze (2, D. Poggi), 13 March 1790; Recits in Il Creso, 1760

OTHER WORKS

Vocal: Il Parnaso accusato e difeso (cant., Metastasio), 1768, only recits, choruses, ov. by Schwanenberger; Das Gericht Apollos, dramatic prol; 2 sacred cants.; motet; psalm; 4 duets, 2 S, hpd

Inst: 23 syms.; 4 hpd concs.; 25 hpd sonatas; Sonatina, hpd; [3] Sonate a 3 (Brunswick, 1767)

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*BurneyGN; GerberL; GerberNL*

HEINRICH SIEVERS

**Schwann, William (Joseph)** (*b* Salem, IL, 13 May 1913; *d* Lincoln, MA, 7 June 1998). American discographer and publisher. He attended the University of Louisville (BA 1935) and did graduate work at Boston University (1935–7) and Harvard (1937–9), where his teachers included Hill, Leichtentritt and Piston. He also studied organ privately with Biggs and was a critic for the *Boston Herald*, 1937–41. From 1939 to 1953 Schwann owned a record shop in Cambridge, and in 1949, a year after Columbia Records had introduced the long-playing microgroove record, he began to compile a comprehensive catalogue of these recordings to facilitate his retail operations. He issued the first instalment of the *Long Playing Record Catalog* in October 1949 (*R*1979), which listed the 674 LPs then available on 11 labels. This monthly compilation, the first issued in any country, grew to a listing each month of some 45,000 items from about 1000 labels.

A *Schwann Supplementary Catalog* was published from 1965 to 1971 and became *Schwann 2: Record and Tape Guide* (1972–83). This was a biannual publication listing monaural and less frequently catalogued recordings (e.g. folk and children's music and the spoken word). When the supplement ceased publication these items were listed in the December issue of the main catalogue which had become *New Schwann* (1983–6). The guide was then published as *Schwann* (1986–90) and eventually superseded by three speciality catalogues: *Spectrum* (1990–96/7/9) for popular titles, *Opus* (1990–) for classical titles, and *In Music* (1990–91) for new releases. In 1999 Schwann began its publication *Schwann DVD Advance*, which is a monthly catalogue devoted to digital video discs. His other publications include the *Schwann Artist Issue* (1953–92), which classifies concert music recordings by performer; the *Schwann Children's and Christmas Record & Tape Guide* (annually since 1965); the *Schwann Catalog of Country & Western Long Playing Records* (three issues, 1966–71); and the *Basic Record Library* (four volumes, 1962–71). Schwann also compiled and edited *The White House Record Library* (Washington DC, 1973–80). His annual statistical studies provide information about the recording industry and its markets. After W. Schwann, Inc. was sold to ABC Publishing Company in 1976, Schwann remained president of the new affiliate. He received the Honorary Gold Recording Award of the Recording Industry Association of America in 1984.

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J. Dalton, ed.: 'New Music News: More on Mags', *Ear*, xv/[2] (1990–91)

I. Horowitz: 'Schwann commits to CD-oriented catalog: Critics of move contend decision is premature', *Billboard* (31 May 1986)

LEONARD BURKAT/GEORGE BOZIWICK

**Schwantner, Joseph** (*b* Chicago, 22 March 1943). American composer. His formative musical experiences were of playing the tuba in his high school orchestra and the guitar (classical music, folk music, jazz). While still in high school he began studying music theory, and one of his early jazz works, *Offbeat*, won the National Band Camp Award (1959). He received his BM in composition from the American Conservatory of Music in Chicago (1964), where his principal teacher was Bernard Dieter. At Northwestern University (MM 1966, DM 1968) he studied with Alan Stout and Anthony Donato. Three of his early works won BMI Student Composer Awards, including *Diaphonia intervallum* (1967), which, though essentially serial, contains elements that would become pervasive in his more mature works: a fascination with timbre, extreme instrumental range, juxtaposed instrumental groupings, pedal points, and a highly personal, even idiosyncratic compositional style.

Schwantner taught at the Chicago Conservatory College (1968–9), Pacific Lutheran University in Tacoma, WA (also 1968–9) and Ball State University (1969–70) before joining the faculty of the Eastman School in 1970. That year Richard Pitman and the Boston Musica Viva gave the première of his *Consortium I*, which is typical of his serial works in its disregard for the usual strictures of 12-note technique. It employs several discrete 12-note rows, which are employed freely, with certain repeated intervallic structures to provide formal coherence. With *Consortium II* (1971), also commissioned by Musica Viva, he continued his exploration of free serialism, but subsequent works of the 1970s reveal a growing preoccupation with tone colour. *In aeternum* (1973) and *Elixir* (1976), which was performed at the 1978 ISCM Festival in Helsinki, are among several of his works to use extended percussion, including watergongs and glass crystals. *Aftertones of Infinity* (1978), commissioned by the American Composers Orchestra and awarded the Pulitzer Prize in 1979, also shows an increasing reliance on tonal centres, as do *Music of Amber* (1981) and *New Morning for the World: 'Daybreak of Freedom'* (1982). Incorporating texts from Martin Luther King, *New Morning* was first performed by the Eastman Philharmonic with the Pittsburgh Pirates star Willie Stargell as narrator. Recordings and performances by a number of American orchestras have helped make it his best-known work.

In 1982 he took leave of absence from the Eastman School and began what would prove to be a fruitful relationship with Leonard Slatkin and the St Louis SO with whom he stayed as composer-in-residence until 1985. *Magabunda* 1983, a large-scale song cycle, was his first commission for the orchestra, followed by *A Sudden Rainbow* (1986) and the guitar concerto *From Afar ...* (1987). The New York International Festival of the Arts commissioned his Piano Concerto (1988), which Slatkin, the St Louis SO and Emanual Ax introduced. Slatkin also conducted the New York PO and its principal percussionist Christopher Lamb in 1995 in the first performances of the Percussion Concerto.

Just as Schwantner's handling of 12-note materials is individual, so is his use of tonality. Tonal centres are created through pitch emphasis, rather than tonic-dominant function. Like his atonal, his tonal music employs a variety of pitch sets (but rarely major or minor scales) that are often symmetrical in design. His later works show the influence of minimalism, particularly in the repeated rhythmic and melodic figurations of works such as the Percussion Concerto, and his interest in orchestral colour remains paramount. His most extroverted pieces have a boisterous, even theatrical quality,

have earned an important place in the American orchestral repertory, and have helped win an audience for new music.

WORKS
(*selective list*)

Orch: Aftertones of Infinity, 1978; New Morning for the World: 'Daybreak of Freedom' (M.L. King), nar, orch, 1982; Magabunda (A. Pizarro), S, orch, 1983; Dreamcaller (J. Schwantner), S, vn, orch, 1984; Distant Runes and Incantations, amp pf, orch, 1984; A Sudden Rainbow, 1986; Toward Light, 1987; From Afar . . ., amp gui, orch, 1987; Pf Conc., 1988; Freeflight: Fanfares and Fantasy, 1989; A Play of Shadows, fl, chbr orch, 1990; Through Interior Worlds, 1992; Perc Conc., 1994; Sym. 'Evening Land' (P. Lagerkvist, trans. W.H. Auden, L. Sjoberg), S, orch, 1995; In Memories Embrace . . ., str, 1996

Band: . . . and the mountains rising nowhere, 1977; From a Dark Millennium, 1981; In Evening's Stillness, 1996

Chbr and solo inst: Chronicon, bn, pf, 1967; Diaphonia intervallum, ens, 1967; Consortium I, 8 insts, 1970; Consortium II, fl, cl, vn, vc, pf, perc, 1971; In aeternum II, org, 1972; In aeternum, vc, a fl, b cl, vn, perc, 1973; Canticle of the Evening Bells, ens, 1975; Elixir, fl, cl, pf qt, 1976; Music of Amber fl, cl, vn, vc, pf, perc, 1981; Veiled Autumn (Kindertoteslied), pf, 1987; Velocities, mar, 1990

Vocal: Wild Angels of the Open Hills (U. LeGuin), S, fl, hp, 1978; Sparrows (K. Issa), S, 8 insts, 1980; 2 Poems (Pizarro), S, pf, 1980

Principal publishers: Helicon, Peters

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J.L. Briggs: *The Recent Music of Joseph Schwantner: Unique and Essential Elements* (diss., U. of Illinois, Urbana-Champaign, 1984)

C.J. Folio: 'The Synthesis of Traditional and Contemporary Elements in Joseph Schwantner's Sparrows', *PNM*, xxiv (1985–6), 184–96

JAMES CHUTE

**Schwarbrook** [Schwarbrick, Swarsbrick, Swabridge, Swarbrick, Swarbutt], **Thomas** (*b* c1679; *d* ?c1753). Organ builder, active in England and probably of English birth. For a fuller discussion of his nationality, see Speller (1980). He settled in London and worked for Renatus Harris and possibly Mark Anthony Dallam; in 1705 and 1706 he was working on his own, building the organ for All Saints, Northampton, in 1705. Early in the 18th century he left London, and by 1716 he was settled in Warwick. He is mentioned in connection with Worcester Cathedral for repairs costing £300 (1752). As this organ was rebuilt by Jordan and Bridge, and as Bridge took over the cleaning of Schwarbrook's organ at Salisbury in 1754, it is probable that Schwarbrook died between these dates. He built in Renatus Harris's French style with five-rank Cornets extending down to *c′*, separate high mutations – 'lesser Tierce' (19th) as well as Cart and Tierce – and Great and Choir departments on the same wind-chest with the possibility of borrowing by communication. His organs include St Saviour, Southwark (1703); St Nicholas's, Bristol (1713); St Philip's, Birmingham (1715; now the cathedral; part of the case survives); St Chad's, Shrewsbury (1716; removed in 1794); St Mary's, Warwick (1717; now much enlarged; case survives); Holy Trinity, Coventry (1732; cost £600); St Michael's, Coventry (1733; his masterpiece, much admired by Handel); Magdalen College, Oxford (1737; three manuals, 20 stops, including three percussion registers); St Thomas's, Salisbury (1738; west gallery); Lichfield Cathedral (1740); St Mary the Virgin, Nottingham (1742; sold in 1777 to Uppingham parish church, though the present case is almost certainly not his); Shepton Mallet parish church (1744); and Holy Trinity, Stratford-upon-Avon (1745; removed in 1842). The case of the organ in St Martin's, Birmingham, was removed to St Alphege's, Solihull, probably in 1809.

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J.E.G. de Montmorency: *A Brief History of the Church of St. Alfege* (Greenwich, 2/1923), 19

J. Speller: 'Some Notes on Thomas Swarbrick', *The Organ*, lix (1980), 87–90

B. Matthews: Letter to the Editor, *The Organ*, lx (1981), 61 only

N. Thistlethwaite: 'Notes Relating to the Organization of Organ-Building in England, to c1740', *JBIOS*, v (1981), 46–51

GUY OLDHAM, NICHOLAS PLUMLEY

**Schwärmer** (Ger.). *See* BOMBO (i).

**Schwartz, Arthur** (*b* Brooklyn, NY, 25 Nov 1900; *d* Kintnersville, PA, 3 Sept 1984). American composer. The son of a prosperous lawyer, Schwartz was groomed for the legal profession but he loved music and wrote songs during his law studies at New York University and Columbia University Law School. He began practising law in 1924 but, encouraged by lyricist Lorenz Hart, left the bar in 1928 when he teamed up with lyricist Howard Dietz. Their first success together, the revue *The Little Show* (1929), led the team to a series of Broadway revues that were among the finest of the 1930s. *Three's A Crowd* (1930), *The Band Wagon* (1931) and *At Home Abroad* (1935) were highlights during this golden age of the sophisticated musical revue. The team had less success with book musicals, even though *Revenge With Music* (1934) and *Between the Devil* (1937) had superior scores. By the end of the decade, Schwartz settled in Hollywood where he scored some dozen film musicals with various lyricists and with uneven success.

By the 1950s he had returned to Broadway, writing stage musicals with Ira Gershwin, among others. *A Tree Grows in Brooklyn* (1951), written with lyricist Dorothy Fields, revealed a new facet to Schwartz's music. Inspired by Fields' perceptive character lyrics, Schwartz's compositions for that show explored longer and fuller musical lines and unsettling harmonies not previously heard in his music. He collaborated again with Dietz for two short-lived musicals in the early 1960s, *The Gay Life* (1961) and *Jennie* (1963). Schwartz was also a capable film producer (*Cover Girl* in 1944 and *Night and Day* in 1946). His music ranges from the broodingly romantic, such as *Dancing in the Dark*, to the bright and sophisticated, as in his signature song *That's entertainment*.

WORKS
(*selective list*)

*lyrics by Dietz, unless otherwise stated*

STAGE
*dates are those of the first New York performance*

The Little Show, Music Box, 30 April 1929 [incl. I guess I'll have to change my plan]

Three's a Crowd, Selwyn, 15 Oct 1930 [incl. Right at the Start of It, Something to Remember You By]

The Band Wagon, New Amsterdam, 3 June 1931 [incl. I love Louisa, Dancing in the Dark, New Sun in the Sky; film, 1953]

Flying Colors, Imperial, 15 Sept 1932 [incl. Alone Together, A Shine on your Shoes, Louisiana Hayride]

Revenge With Music, New Amsterdam, 28 Nov 1934 [incl. If there is Someone Lovelier than You, You and the Night and the Music]

At Home Abroad, Winter Garden, 19 Sept 1935 [incl. Thief in the Night, Love is a dancing thing]

Between the Devil, Imperial, 22 Dec 1937 [incl. By Myself, I see your face before me, Triplets]

Park Avenue (I. Gershwin), Shubert, 4 Nov 1946 [incl. Don't be a woman if you can]

Inside U.S.A., Century, 30 April 1948 [incl. Haunted Heart]

A Tree Grows in Brooklyn (D. Fields), Alvin, 19 April 1951 [incl. Make the man love me, I'll buy you a star, Love is the reason]

By the Beautiful Sea (Fields), Majestic, 8 April 1954 [incl. Alone Too Long]
The Gay Life, Shubert, 18 Nov 1961 [incl. Magic Moment, Something you Never Had Before]
Jennie, Majestic, 17 Oct 1963 [incl. Before I Kiss the World Goodbye]

FILM

Follow the Leader (R. Rainger and E.Y. Harburg), 1930 [Brother just laugh it off]
That Girl from Paris (E. Heyman), 1937 [incl. Seal it with a kiss]
Thank Your Lucky Stars (F. Loesser), 1943 [incl. They're either too young or too old, Love isn't born, it's made]
The Time the Place and the Girl (L. Robin), 1946 [incl. Through a Thousand Dreams, On a Rainy Night in Rio]
The Band Wagon, 1953 [incl. That's entertainment]
Dangerous When Wet (J. Mercer), 1953 [incl. I got out of bed on the right side]

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A. Wilder: *American Popular Song: the Great Innovators, 1900–1950* (New York, 1972), 313–30
H. Dietz: *Dancing in the Dark* (New York, 1974)
S. Green: *The World of Musical Comedy: the Story of the American Musical Stage as told through the Careers of its Foremost Composers and Lyricists* (New York, 1960, rev. and enlarged 4/1980), 423–6

THOMAS S. HISCHAK

**Schwartz, Elliott (Shelling)** (*b* Brooklyn, NY, 19 Jan 1936). American composer and writer on music. He studied at Columbia University (BA 1957, MA 1958, EdD 1962) with Otto Luening and Jack Beeson, and privately with Paul Creston (composition) and Alton Jones (piano). During the summers of 1961 to 1969 he studied and collaborated with Henry Brant, Chou Wen-Chung, Stefan Wolpe and Edgard Varèse at the Bennington Composers Conference. He has taught at the University of Massachusetts, Amherst (1960–64), and Bowdoin College (1964– ), and held visiting appointments at Ohio State University (1988–92) and Cambridge University (1993, 1998) among others. His many awards include the Gaudeamus Prize (1970), two Bellagio residencies from the Rockefeller Foundation (1980, 1989) four fellowships from the National Endowment for the Arts (1974, 1976, 1980, 1983) and a commission from the Library of Congress (1988).

Schwartz established his reputation as a musical pioneer in the mid-1960s, writing compositions that emphasize theatrical innovation, audience participation and game-orientated processes. After the mid-1970s he developed a distinctly eclectic style, employing an idiosyncratic blend of traditional and aleatory notations. References to music of the past emerge from, recede into, or starkly juxtapose radically dissonant and rhythmically fluid textures. In 1978 he began to concentrate exclusively on instrumental works. His compositions have been performed internationally by major orchestras and chamber ensembles.

WORKS
(*selective list*)

Dramatic: Elevator Music, 1967; Areas, fl, cl, trbn, vn, vc, pf, dancers, 1968; Music for Soloist and Audience, 1970; Telly, 5 ww/brass, 4 perc, 3 TVs, tape, 1972; Scales and Arpeggios, tape, 1973; Spaces, tape, 1974; Pentagonal Mobile, pf, tape, audience, 1978
Orch: Music for Orch, orch, tape, 1965; Texture, chbr orch, 1966; Magic Music, pf, orch, 1968; Voyage, concert band, 1969; Island, 1970; Dream Ov., 1972; Eclipse II, concert band, 1972; The Harmony of Maine, synth, orch, 1974; Eclipse III, chbr orch, 1975; Janus, pf, orch, 1976; Celebrations/Reflections, 1985; 4 American Portraits, chbr orch, 1986; Purple Transformation, wind, 1987; Equinox, 1994; Timepiece 1794, chbr orch, 1994; Chiaroscuro, wind, 1995; Rainbow, 1996
Chbr and solo inst: Eclipse I, 2 cl, 2 bn, tpt, trbn, vn, vc, perc, kbd, 1971; The Decline and Fall of the Sonata, vn, pf, 1972; Octet, fl, ob, cl, vn, vc, perc, 2 kbd, 1972; Chbr Conc. II, cl, 10 insts, 1977; Souvenir, cl, pf, 1978; Bellagio Variations, str qt, 1980; Chbr Conc. IV, sax, 10 insts, 1981; Dream Music with Variations, pf, str trio, 1983; Octagon, 8 perc, 1984; Spirals, fl, cl, str qt, db, pf, 1985; Northern Pines, 2 ob, cl, 2 hn, pf, 1988; Celebration Ov., org, 1989; Fantastic Prisms, 6 db, pf, 1990; Elan, fl, cl, vn, vc, pf, 1991; Chbr Conc. V, bn, str, pf, 1992; Aerie, 7 fl, 1993; Aria with Interruptions, va, perc, 1993; Rows Garden, wind qt, 1993; Reflections, 6 bn, 1995; Alto Prisms, 8 va, 1997; Dreamscape, ob, vc, pf, 5 theremins, 1997; Over 20 other works for chbr groups and solo inst, 1963–1999
Tape and insts: Interruptions, wind qnt, tape, 1965; Music for Napoleon and Beethoven, tpt, pf, 2 tapes, 1969; Music for Prince Albert, pf, 2 tapes, 1969; Options I, trbn, tape/perc, 1970; Options II, cl, perc, tape, 1970; Memorabilia, vc, tape, 1971; Echo Music I, cl, va, tape, 1973; Grand Conc., pf, tape, 1973; Mirrors, pf, tape, 1973; Echo Music II, wind qt, tape, 1974; Prisms, org, tape, 1974; Cycles and Gongs, tpt, org, tape, 1975; Extended Cl, cl, tape, 1975; Extended Ob, ob, tape, 1975; 5 Mobiles, fl, tpt, org, tape, 1975; A Bowdoin Anthology, nar, insts, tape, 1976; Ziggurat, fl, tape, 1976; Extended Pf, pf, tape, 1977

Principal publishers: Margun, MMB-Norruth, Merion (Presser), Pembroke (C. Fischer), Tetra/A. Broude, Fallen Leaf, American Composers Edition

WRITINGS

ed. with B. Childs: *Contemporary Composers on Contemporary Music* (New York, 1967/*R*)
*Electronic Music: a Listener's Guide* (New York and London, 1973, 2/1975/*R*)
with D.S. Godfrey: *Music since 1945* (New York, 1993)

DANIEL S. GODFREY

**Schwartz, Francis** (*b* Altoona, PA, 10 March 1940). American composer. After studies with Lonny Epstein, Vittorio Giannini and Louis Persinger at the Juilliard School (BS 1961, MS 1962), he moved to Puerto Rico (1965), where he became a faculty member and later chair (1971–80) of the music department, director of cultural activities (1981–6) and dean of the faculty of humanities (from 1995–9) at the University of Puerto Rico. He also served as music critic for the newspaper the *San Juan Star* (1966–88), composer-in-residence at the Centro de Investigaciones de Comunicación Masiva y Tecnología in Buenos Aires (1975) and visiting professor of experimental music at the University of Paris (1977–9). In 1981 he was awarded the doctorate in musical aesthetics by the University of Paris, where he had studied with Daniel Charles. Together with Aponte-Ledée, Schwartz was a key figure in the introduction of avant-garde music in Puerto Rico during the 1960s and 70s. Since that time his work has included compositions for a wide range of performance media, from solo guitar to the 'musicalization' of an entire university campus, with synchronized international telephonic communication (*Cosmos*). *Mon oeuf*, a multi-sensorial ovoid theatre for one, was installed in the Museum of Modern Art, Paris after its première at the Pompidou Centre (Paris, 1979). Schwartz has received many commissions, mainly for mixed-media works, from the French government, the Puerto Rico Casals Festival, the Sainte Baume Music Festival (France) and others. In 1987 he was appointed Chevalier of the Order of Arts and Letters.

WORKS
(*selective list*)

Stage: Auschwitz, tape, lights, odours, movt, 1968; My Name's Caligula what's Yours?, 3 actors + insts, 1970; Geo-Flux, ballet, 1974; Time, Sound, and the Hooded Man, actors, tape, videotape, 1975; Is there Sex in Heaven?, 1976; Hommage à K …, 1978; Mon oeuf (F. Schwartz), tape, videotape, odours, sculpture,

audience, 1979; Musique pour Juvisy, tape, videotape, synth, 1979, collab. C. Miereanu; Cosmos, 1980; La guerra de las flores, 1982; New World Youth Cant., solo vv, chorus, chbr ens, 1992

Orch: Plegaria, 1973; Yo protesto, 1974; The Tropical Trek of Tristan Trimble, 1975; Amistad III, 1979; Un sourire festif, 1981; Gestos, orch, audience, 1983; Fantasía de la Libertad, 1986; Papageno's Dream, 1991

Chbr and solo inst: Ergo sum, fl, tape, 1979; Eros by any other Name, db, pf, 1983; We've got (Poly) Rhythm, gui, body perc, vocal sounds, 1984; Let There be Peace (Homage to Segovia), 4 gui, 1987; The Night of the Fiery Angels, wind qnt, 1987; The Headless Glory of André Chenier, pf, 1989; Toward the New Millennium, fl, gui, 1992; Leaping Lenny, gui, 1995; Flaming June, fl, ob, cl, bn, tpt, hn, pf, vn, va, vc, db, 1998

Vocal: Caníbal-Calibán, 1v, ens, 1976; 4+3=Paris VIII, 1v, vn, a sax, tpt, trbn, gui, perc, 1978; Grimaces, 1v, fl, a sax, db, perc, tape, 1984; Songs of Loneliness (J.L. Barges, A. Ginsberg, J. Gonzalez, A. Akhmatova, M. de Ferdinandy), 1v, vn, cl, pf, 1990; Bolívar, S, pf trio, 1990; John Cage and the Coquís, vv, elecs, 1995; Songs of Life (V.L. Suris), 1v, pf, 1995; several songs with insts/tape Visions, Mez, fl, vc, pf, 1999

Principal publishers: Peer-Southern, Salabert, ZAMI, Transatlantiques

WRITINGS

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with D. Thompson: *Concert Life in Puerto Rico 1957–1992: Views and Reviews* (San Juan, 1998)

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J. Pilon: 'Au delà de l'objet musical', *Revue d'esthetique*, iii–iv (1979), 295–302

K. Degláns and L.E. Pabón Roca: *Catálogo de música clásica contemporánea en Puerto Rico* (Río Piedras, Puerto Rico, 1984), 147–55

DONALD THOMPSON

**Schwartz** [Shvarts], **Isaak Iosifovich** (*b* Romnï, Chernihov province, Ukraine, 13 May 1923). Russian composer. He spent his early years in Leningrad (1930–37); his father, an archaeologist, was arrested in 1936 and shot a year later in Kolïma and was only exonerated in 1956. In 1937 Isaak was exiled to Frunze with his mother, a teacher; there he began to study composition with Fere. After serving in the army (1942–5) he returned to Leningrad and attended the conservatory there (1945–51) where he studied with Arapov and then Yevlakhov. He joined the Composers' Union in 1954 and the Union of Cinematographers in 1964. He became an Honoured Representative of the Arts of the RSFSR in 1984, received the Nika prize for several film scores in 1992 and was granted the State Prize of Russia in 1998. Although he is acknowledged as one of leading composers for film in the world, he lives a secluded life in a St Petersburg suburb.

Schwartz's early works, such as the Violin Sonata in G minor, are characterized by a passionate emotional language and a melodic and harmonic freshness. If the influence of Prokofiev and, in part, Tchaikovsky is evident in the instrumental and ballet music – *Nakanune* ('On the Eve') was commissioned by the Bol'shoy Theatre at the suggestion of the ballerina Galina Ulanova in 1960 and was the first of many stage works – then it is the influence of Shostakovich that dominates his orchestral writing. Schwartz had begun a symphony while still at the conservatory and, after its première in 1954 he won the approval of Shostakovich. Jewish subject matter is of significance in Schwartz's music, from the early choreographic miniature *Vesyolïy portnoy* ('The Merry Tailor') composed for Leonid Yakobson in 1958 to the concerto for orchestra *Zhyoltïye zvyozdï* ('Yellow Stars'), written in memory of Raul Vallenberg in 1988. Schwartz has a profound knowledge of secular and sacred traditional Jewish music, partly because his grandfather was a rabbi at a St Petersburg synagogue. The many years spent writing music for plays, television programmes and films has brought Schwartz considerable success. The requirements particular to writing such music have not compromised his creativity; he conveys with great economy the emotional atmosphere of a film's content and lends rhythmic diversity to visual sequences. His film scores are frequently heard in concerts and broadcast on radio. The subtle emotional response which characterizes these scores is also a hallmark of his many romances. These range in scope from the dazzling stylizations of 19th-century popular genres which feature in films to the 30 songs written in collaboration with the poet and bard Bulat Okujava. Recordings of these were made in millions and during the 1960s they represented an integral part of the spiritual life of the Russian intelligentsia. During the 1980s his songs appeared in the journals *Sovetskiy Ekran* and *Muzïkal'naya zhizn'*, and since then many interviews have appeared in the Russian press.

WORKS
(*selective list*)

Stage: Vesyolïy portnoy [The Merry Tailor] (choreographic miniature, choreog. L. Yakobson), 1958; Nakanune [On the Eve] (ballet, after I. Turgenev), 1960, Leningrad, Malïy, 1960; Strana chudes [A Land of Miracles] (ballet), 1966

Inst: Sonata, g, vn, pf, 1947; Str Qt, 1948; Sym., orch, 1954; Kontsertnaya syuita no.3 [Conc. Suite no.3], orch, 1980–81; Grustnïy val's [Melancholy Waltz], gui, orch, 1984; Zhyoltïye zvyozdï [Yellow Stars], conc., orch, 1988; Sinfonietta, orch, 1990; Ov., orch, 1998

Vocal: Romansï [Romances] (A.S. Pushkin and others), 1940s–80s; Soldat i v'yuga [The Soldier and a Snowstorm] (ballad, M. Svetlov), 1v, orch, 1949; Duma o rodine [Thoughts about our Homeland] (cant., A. Chepurov), B, chorus, orch, 1950

TV scores and 110 film scores, incl.: Beloye solntse pustïni [The White Sun of the Desert] (dir. V. Motïl), 1969; Stantsionnïy smotritel' [The Station Inspector] (dir. S. Solov'yov), 1974; Dersu-Uzala (dir. Akira Kurosava), 1975; Zvezda plenitel'nogo schast'ya [The Star of Captivating Happiness] (dir. Motïl), 1976; Nas venchali ne v tserkvi [We weren't Married in Church] (dir. B. Tokarev), 1982; Captain Fracas (A. Vladimirov), 1988; Cyrano de Bergerac (dir. N. Birman), 1988

WRITINGS

'Baletmeyster i muzïka' [The ballet master and music], *Leonid Yakobson: tvorcheskiy put' baletmeystera, yego baletï, miniatyurï, ispolniteli: sbornik statey*, ed. S.M. Vol'fson (Moscow and Leningrad, 1965), 33

'U menya dva obraztsa; Charlie Chaplin i Nino Rota' [I have two models: Chaplin and Rota], *Izvestiya* (9 June 1993)

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G. Orlov: 'Simfoniya I. Shvartsa', *Sovetskaya muzïka*, i (Moscow, 1956), 274–77

S.M. Slonimsky: *Isaak Shvarts: Simfoniya* (Leningrad, 1958)

S.M. Slonimsky: *Isaak Shvarts* (Leningrad, 1960)

LYUDMILA KOVNATSKAYA

**Schwartz, Jean** (*b* Budapest, 4 Nov 1878; *d* Sherman Oaks, CA, 30 Nov 1956). American composer of Hungarian birth. He studied piano with his sister, a pupil of Liszt. He moved to the USA with his family when he was about ten years old and continued his studies, but held a number of non-musical jobs before becoming a pianist in a band which played at Coney Island. Shortly afterwards he published an instrumental cakewalk, *Dusky Dudes* (1899), and accepted a position as a song plugger with the Tin Pan Alley publisher Shapiro-Bernstein. Some of his melodies were interpolated in Broadway shows, among them 'When Mr. Shakespeare Comes to Town' (in Weber and Fields's *Hoity-Toity*, 1901), 'Rip Van Winkle was a

lucky man' (in *The Sleeping Beauty and the Beast*, 1901) and 'Bedelia' (in *The Jersey Lily*, 1903). From 1904 to 1928 Schwartz composed music for nearly 30 Broadway musicals, including many of *The Passing Show* series (some in collaboration with Romberg). At first he was considered a promising new writer who could produce songs comparable with those of Kern or Berlin, but in time, as his hits proved few and far between, he was perceived as little more than a superior hack. Most of the lyrics for his songs were provided by William Jerome (*b* Cornwall on the Hudson, NY, 30 Sept 1865; *d* New York, 25 June 1932), including the very popular 'Chinatown, my Chinatown' (from *Up and Down Broadway*, 1910). His most enduring melody, 'Rock-a-bye your baby with a dixie melody', was introduced by Al Jolson in Romberg's *Sinbad* (1918). Schwartz spent his later years in California, where he found only small success; among his better-known songs from this period is *Au revoir, pleasant dreams* (1930), which the bandleader Ben Bernie employed as a radio theme song.

WORKS
(*selective list*)

STAGE
*revues unless otherwise stated; dates are those of first New York performance*

Piff! Paff!! Pouf!!! (musical, W. Jerome), 2 April 1904
The Ham Tree (musical, Jerome), 28 Aug 1905 [incl. Good-bye sweet old Manhattan Isle]
In Hayti (musical, Jerome; J.J. McNally), 30 Aug 1909
Up and Down Broadway (musical, Jerome), 18 July 1910 [incl. Chinatown, my Chinatown]
The Passing Show of 1913 (H. Atteridge), 24 July 1913
The Passing Show of 1918 (Atteridge), 25 July 1918 [collab. S. Romberg]
Monte Cristo, Jr. (musical, Atteridge), 12 Feb 1919 [collab. Romberg]
The Passing Show of 1919 (Atteridge), 23 Oct 1919 [collab. Romberg]
The Passing Show of 1921 (Atteridge), 29 Dec 1920
The Passing Show of 1923 (Atteridge), 14 June 1923 [collab. Romberg]
The Passing Show of 1924 (Atteridge, A. Gerber), 3 Sept 1924 [collab. Romberg]

SONGS
*lyrics by W. Jerome unless otherwise stated*

Any old place I hang my hat is home sweet home to me (1901); When Mr. Shakespeare Comes to Town, in Hoity-Toity, 1901; Rip Van Winkle was a lucky man, in The Sleeping Beauty and the Beast, 1901; Mr. Dooley, in A Chinese Honeymoon, 1902; Bedelia, in The Jersey Lily, 1903; My Irish Molly-O (1905); When the girl you love is loving, in Follies of 1908; I love the ladies (G. Clarke) (1914); Hello, Central, give me no man's land, Rock-a-bye your baby with a dixie melody, Why do they all take the night boat to Albany? (S.M. Lewis, J. Young), in Sinbad, 1918; Au revoir, pleasant dreams (J. Meskill) (1930); One Little Raindrop (Meskill) (1931); Trust in me (M. Ager) (1937)

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S. Spaeth: *A History of Popular Music in America* (New York, 1948/*R*)
D. Ewen: *Popular American Composers* (New York, 1962; suppl. 1972)

GERALD BORDMAN

**Schwartz, Rudolf** (*b* Berlin, 20 Jan 1859; *d* Halle, 27 April 1935). German musicologist. He studied philosophy and then musicology with Spitta in Berlin (1882–7), taking the doctorate in Leipzig in 1887 with a dissertation on the influence of Italian madrigalists on H.L. Hassler. He was conductor of the Greifswald University Choir (1887–97), music critic of the *Signale für die musikalische Welt* in Leipzig (from 1897) and succeeded Emil Vogel as director of the Musikbibliothek Peters (appointed 1901), where he edited the *Jahrbuch* and compiled a new bibliographic edition of the catalogue. In 1907 he was appointed professor; he retired in 1909. His major research was on Renaissance secular music and included a valuable edition and study of 15th-century frottolas, as well as editions of Hassler's *Canzonette* (1590) and *Neue teutsche Gesang* (1596).

WRITINGS

'Die Frottole im 15. Jahrhundert', *VMw*, ii (1886), 427–66
*H.L. Hassler unter dem Einfluss der italienischen Madrigalisten* (diss., U. of Leipzig, 1887; *VMw*, ix (1893), 1–61)
'Magister Statius Olthof', *VMw*, x (1894), 231
'Das erste deutsche Oratorium', *JbMP 1898, 59–65*
*Die Musik des 19. Jahrhunderts: ein historischer Überblick* (Leipzig, 1900)
ed.: *Jahresbericht der Musikbibliothek Peters*, viii–xxxv (Leipzig, 1902–29)
'Die Musikwissenschaft', *Spemanns goldenes Buch der Musik*, ed. H. Abert and others (Berlin and Stuttgart, ?1904), 673–93
'Zu den Texten der weltlichen Madrigale Palestrinas', *JbMP 1906*, 95–7
'Zur Hassler-Forschung', *JbMP 1906, 93–5*
'Zur Geschichte des Taktschlagens', *JbMP 1907, 59–70*
ed.: *Katalog der Musikbibliothek Peters*, i: *Bücher und Schriften* (Leipzig, 1910)
'Zur Geschichte der liederlosen Zeit in Deutschland', *JbMP 1913*, 15–27
'Die Bach-Handschriften der Musikbibliothek Peters', *JbMP 1919*, 56–73
'Nochmals "Die Frottole im 15. Jahrhundert"', *JbMP 1924*, 47–60
'Musikwissenschaft', *Literarisches Zentralblatt für Deutschland*, lxxv–lxxx (1924–9) [series of 66 articles]
'Der Stettiner Ratskantor Paul Praetorius (Schulz) 1520–1597', *Gedenkboek aangeboden aan Dr. D.F. Scheurleer* (The Hague, 1925), 283–9
'Zur Musikkultur der Renaissance', *Beethoven-Zentenarfeier: Vienna 1927*, 193–5
'Zur Charakteristik Zelters', *JbMP 1929*, 71–4
'Zum Formproblem der Frottole Petruccis', *Theodor Kroyer: Festschrift*, ed. H. Zenck, H. Schultz and W. Gerstenberg (Regensburg, 1933), 77–85

EDITIONS

H.L. Hassler: *Canzonette von 1590 und neue Teutsche Gesang von 1596*, DTB, ix, Jg.v/2 (1904); *Madrigale*, DTB, xx, Jg.xi/1 (1962)
P. Dulichius: *Prima parts Centuriae octonum et septenum vocum (1607)*, DDT, xxxi (1907, rev. 2/1958 by H.J. Moser); *Secunda pars Centuriae octonum et septenum vocum (1608)*, DDT, xli (1911, rev. 2/1958 by H.J. Moser)
O. Petrucci: *Frottole, Buch I und IV*, Publication älterer Musik (Leipzig, 1935/*R*)

BIBLIOGRAPHY
A. Schering: 'R. Schwartz zum Gedächtnis', *JbMP 1935*, 10–11
K. Taut: 'Verzeichnis der Veröffentlichungen von Rudolf Schwartz', *JbMP 1935*, 12–14

ALFRED GRANT GOODMAN

**Schwartzenberg** [Schwartzenberger, Clouart Cebergue], **Jean-Louis,** *dit* Le Noble (*d* Versailles, 25 May 1736). French musician and copyist. His father was Christian Schwartzenberg, a Swiss, and his mother Marie Le Noble. He was appointed to the French court in 1703. He first played the drum in the Fifres et Tambours, and is recorded as a hautboy player in the 1720s; he also played the bassoon. By 1730 he had the title *ordinaire de la musique du roy*. By 1711 he had married Hélène Philidor, daughter of A.D. Philidor (i), and in about 1726 he inherited Philidor's post as *garde de la bibliothèque de musique*, with the responsibility of supplying all the court's music. In 1727 he copied his own 'simphonie en parties' (lost, mentioned in *BenoitMC*), performed for the queen.

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*BenoitMC*

N. Dufourcq and M. Benoit: 'Les musiciens de Versailles à travers les minutes notariales de Lamy', *Recherches*, iii (1963), 189–206

F. Waquet: 'Philidor l'ainé, ordinaire de la Musique du Roy: un essai de biographie d'après des documents inédits', *RdM*, lxvi (1980), 203–16

BRUCE HAYNES

**Schwartzkopff, Theodor** (*b* Ulm, bap. 6 Nov 1659; *d* Ludwigsburg, 13 May 1732). German composer. He was the son of Georg Reinhard Schwartzkopff (1631–1705), a town musician in Ulm as well as organist and organ builder. Theodor probably received his early instruction in music from his father as well as from S.A. Scherer, the organist at Ulm Cathedral. He was employed as an *Aspirant* in the Württemburg Hofkapelle at Stuttgart around 1678 and was promoted to *Hofmusicus* in 1682. Following the success at court of his French-style ballet *Le rendez-vous des plaisirs* he was sent to study in Paris towards the end of 1684. On his return to Stuttgart in 1686 he was made vice-Kapellmeister. In December 1688 the Kapellmeister Johann Friedrich Magg sided with the invading French forces, leaving Schwartzkopff fully in charge of the Hofkapelle; on 21 March 1690 he was promoted officially to the vacant post.

Following a major retrenchment at court in 1709, caused by the cost of continuing hostilities with France coupled with the expense of building a new ducal residence at Ludwigsburg, Schwartzkopff was released from service with an inadequate annuity of 300 gulden 'until better times'. It seems that he sought work at the nearby Baden-Durlach court, since he is listed as a member of the Hofkapelle there between 1712 and 1716. Schwartzkopff returned to Stuttgart early in 1717, probably hoping for the post of Oberkapellmeister, which was vacant following the death of Pez, but this post went to Brescianello. A serenata by Schwartzkopff was performed for the annual Order of St Hubert festivities on 3 November 1721 and court documents after that date continue to describe him as Kapellmeister. In 1725 Schwartzkopff wrote to Duke Eberhard Ludwig suggesting that he direct a small ensemble for services in the Stuttgart Schlosskapelle while Brescianello continued to lead the full church music at Ludwigsburg. Unfortunately Schwartzkopff's dramatic and sacred music is lost, but a significant selection of his instrumental music written for the Württemberg court musicians does survive. These works display a blend of French and Italian elements typical of the time, with conspicuous writing for the bass viol.

WORKS

*lost unless otherwise stated*

DRAMATIC

*first performed in Stuttgart unless otherwise stated*

Le rendez-vous des plaisirs, ballet, 1684

Paradis Urthel, singendes Schauspiel mit Balletten, 1686

Endymion, Singspiel mit Balletten, 1688

Amalthea, musicalisches Dramate, 1697, possibly by Schwartzkopff

Serenata an dem … Jäger-Ordens-Fest, Ludwigsburg, 1721

SACRED

Mag, 7vv, insts, formerly *D-DS*

Fuga melancholiae harmonica, 4vv, 5 insts ad lib, Stuttgart, 1684, formerly *D-Bsb*

Harmonia sacra, hoc est Psalmi, 1–6vv, insts, Stuttgart, 1697

INSTRUMENTAL

*all D-ROu*

Concerto a 7, C, 2 ob, 2 vn, 2 va, bn, violon, hpd; Concerto a 4, D, fl, 2 vn, vle, hpd; Concerto a 8, D, 2 clarini, 2 ob, 2 vn, va, vle, hpd; Concerto a 6, F, 2 ob, 2 vn, va, vle, bc; Concerto da Camera â 10–11, C, 2 ob, 2 vn, 2 va, 2 va da gamba, clarino ad lib, bn, violon, bc

Ouverture a 6, B♭, 2 ob, vn, 2 va, bn, vle, hpd; Overture, C, clarino, vn, 2 va, violon, hpd

Partie, a, va da gamba/vn, hpd; Partie a 2, a, va da gamba, hpd; Partie, d, va da gamba, hpd

Pieces a 3, a, 3 va da gamba, violon, hpd

Sonata, A, 2 vn, vc, hpd; Sonata Al'imitatione del Rossignuolo e del Cucco, C, rec, 2 vn, 2 va, violon, hpd; Sonata a 3, d, 2 vn, violon, hpd; Sonata, d, 2 fl, hpd; Sonata a 3, g, va da gamba, bn, violon, hpd; Sonata a 3, g, 2 vn, violon, hpd

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L. Schiedermair: 'Die Oper an den badischen Höfen des 17. u. 18. Jahrhunderts', *SIMG*, xiv (1912–13), 369–90

W. Pfeilsticker: *Neues württembergisches Dienerbuch* (Stuttgart, 1957–74)

S. Owens: *The Württemberg Hofkapelle c. 1680–1721* (diss., Victoria U. of Wellington, 1995)

SAMANTHA OWENS

**Schwarz, Boris** (*b* St Petersburg, 26 March 1906; *d* New York, 31 Dec 1983). American musicologist, violinist and conductor, of Russian birth. He studied musicology with Schering, Wolf and Sachs at the University of Berlin (1930–36) and completed his studies at Columbia University with Paul Henry Lang. In 1950 he was awarded the doctorate for his dissertation on French instrumental music between the revolutions. He studied the violin with Flesch in Berlin (1922–5), continuing with Jacques Thibaud and Lucien Capet in Paris (1925–6). At the age of 14 he made his violin concert début in Hanover with his father, the pianist Joseph Schwarz; he was first heard in London in 1931. After performing throughout Europe he settled in the USA in 1936. He was leader of the Indianapolis SO (1937–8) and a member of the NBC Symphony Orchestra under Toscanini (1938–9). From 1941 to 1976 he was professor of music at Queens College, CUNY. Besides serving as chairman of its music department (1948–51, 1952–5), he also founded in 1945 the Queens College Orchestral Society and the Queens College Faculty String Quartet (1952–70). A violin scholarship bearing Schwarz's name was founded at Queens College in 1982.

After becoming an American citizen in 1943 Schwarz made a number of extended visits to the Soviet Union. A Guggenheim Fellowship (1959–60) allowed him to begin a serious study of Soviet music history, and in 1962 an exchange scholarship awarded by the Soviet Academy of Sciences gave him an opportunity to discuss music and educational policies with many leading Soviet specialists. With the information collected during these visits he wrote the first comprehensive study of Soviet music in English, *Music and Musical Life in Soviet Russia, 1917–70*, for which he was awarded the 1972–3 ASCAP prize. Although he was recognized primarily as an authority on Russian and Soviet music, Schwarz was also in the forefront of scholarship on the history of the violin and violin playing.

WRITINGS

*French Instrumental Music between the Revolutions 1789–1830* (diss., Columbia U., 1950; New York, 1987)

ed. and trans.: C. *Flesch: 42 Etuden: Violin* (Zürich, 1953) [Schwarz's edn in Eng., Ger.]

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'Viotti: eine Neubewertung seiner Werke', *Violinspiel und Violinmusik: Graz 1972*, 41–6
'New Trends in Soviet Music', *The Cultural Scene in the Soviet Union and Eastern Europe: Hamilton, ON, 1972*, ed. G. Thomas (Hamilton, 1973), 108
'Joseph Joachim and the Genesis of Brahms's Violin Concerto', *Brahms Congress: Detroit 1980*, 503–26
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*Great Masters of the Violin: from Corelli and Vivaldi to Stern, Zukerman, and Perlman* (New York, 1983)

EDITIONS

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M.H. Brown, ed.: *Russian and Soviet Music: Essays for Boris Schwartz* (Ann Arbor, 1984) [incl. list of writings, 309–18]

HENRY BURNETT

**Schwarz, Gerard** (*b* Hoboken, NJ, 19 Aug 1947). American conductor and trumpeter. He studied with William Vacchiano (1962–8) and from 1965 to 1973 was a member of the American Brass Quintet, with which he toured the USA, Europe and Asia. He played with the American SO (third trumpet, 1966–8; first, 1969–72), the Aspen Festival Orchestra (1969–75) and the Casals Festival Orchestra (1973). From 1966 he conducted for the Erick Hawkins Dance Company; he also studied composition with Paul Creston. Schwarz has commissioned works from Brant, Cervetti, Dlugoszewski, Hellerman, Moryl and Whittenberg; he has made several recordings, notable for their unusual programmes, with the American Brass Quintet and as a soloist. He was the only wind player to receive the Ford Foundation Award for concert artists (1971–3), which enabled him to commission Schuller to write a trumpet concerto. In 1973 Schwarz was accepted without an audition to succeed Vacchiano as co-principal trumpet of the New York PO; he resigned in 1977 to commit himself to a full-time conducting career and has since made guest appearances with major orchestras in the USA and abroad. Between 1976 and 1980 he served as music director of the Eliot Feld Dance Company, meanwhile founding the 'Y' (later New York) Chamber SO (1977), which he conducted until 1986. From 1978 to 1985 he was music director of the Los Angeles Chamber Orchestra, with which he made many recordings. He became music adviser of the Seattle SO in 1983 and principal conductor the following year. His recordings with the orchestra include eloquent readings of symphonies and other works by Hanson. After holding the position of music adviser of the Mostly Mozart Festival (New York) for two seasons, he became the festival's music director in 1984. Schwarz has conducted many premières, including Krenek's *Arc of Life* (1982), Panufnik's *Arbor cosmica* (1984) and Barbara Kolb's *Yet That Things Go Round* (1987).

EDWARD H. TARR

**Schwarz, Gerhard** (*b* Waldenburg [now Wałbrzych, Poland], 22 Aug 1902; *d* Bebra, 13 Oct 1994). German composer, organist and teacher. He attended the Akademie für Kirchen- und Schulmusik and Berlin University, studying the organ with Heitmann and composition with Schoenberg. In 1929 he became director of the Evangelische Schule für Volksmusik in Berlin-Spandau (later the Berliner Kirchenmusikschule) and organist of the Stiftskirche. He became a freelance church musician in 1935. After army service during the war, he was organist and a member of the ecclesiastical council in Waldenburg (1945–7). In 1947–9 he lectured on improvisation in Leipzig and Berlin. From 1949 to 1967 he was organist of the Johanneskirche and director of the Kirchenmusikschule der Evangelischen Kirche in Rheinland, in Düsseldorf, and professor of improvisation at the Cologne Musikhochschule. Awards made to him include the Kulturpreis Schlesien des Landes Niedersachsen in 1984. It has been said that he created a 'Düsseldorf organ landscape', as various churches – at his suggestion – acquired interesting new organs of different types.

Schwarz's importance lay in his teaching activities and in the field of organ improvisation; his improvisations on hymns during church services acquired a certain fame. On concert tours he organized whole evenings of improvisation, including not only hymn preludes but large-scale genres such as the concerto, the canzona and the fugue. His compositions – which include hymns that feature in German-language hymnbooks – are mainly choral, marked by his encounter with the *Singbewegung* of Fritz Jöde and Walter Hensel. His *Psalmen* of 1960 and works that derive from it show a French influence, as well as a growing emphasis on elements of serial technique. Schwarz's examination of different contemporary elements – from French Impressionism to 12-note music – has led to an unconventional stylistic synthesis.

WORKS
(*selective list*)

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Choral and inst: Osterkantate, 1939; Kleine Weinachtskantate, 1939; Geschichte vom verlorenen Sohn, 1957; Jesu, meine Freude, cant., 1961; Ps cxlvi, 1966; Der Turmbau zu Babel, orat, choir, solo vv, orch, 1966; 2 geistliche Konzerte für Singstimme und Orgel, 1949

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O.G. Blarr and T. Kersken: *Orgelstadt Düsseldorf: Instrumente, Spieler, Komponisten* (Düsseldorf, 1982)

FRIEDEMANN GOTTSCHICK

**Schwarz, Hanna** (*b* Hamburg, 15 Aug 1943). German mezzo-soprano. She studied at Essen and Hanover, where she made her début as Maddalena in *Rigoletto* in 1970. In Hamburg her roles included Cherubino and Dorabella; at Bayreuth in 1975 she graduated to Rhinemaiden and Valkyrie, appearing as Erda the following year. Her

American début (San Francisco, 1977) as Fricka was praised in *Opera* as 'radiant-toned', and at Covent Garden in 1980 her Waltraute was 'stunningly sung'. Thought to be miscast as Carmen in San Francisco and as Charlotte in Amsterdam, she scored a particular success as Dido in *Les Troyens* at Hamburg in 1983. She has sung parts as diverse as the Princess in *Adriana Lecouvreur* and Prince Orlofsky in *Die Fledermaus*, but has continued to appear regularly at Bayreuth, and her Waltraute was widely considered to be vocally the greatest asset of Covent Garden's *Götterdämmerung* in 1990. Her rich, steady voice has taken well to recording, though the voice alone hardly suggests the attractiveness and animation of her stage appearance. Success in Hamburg as Mephistophilia in the 1995 première of Schnittke's *Historia von D. Johann Fausten*, and as Herodias in *Salome* at the Metropolitan in 1996, helped to confirm her as one of the leading mezzos of her time, a position strengthened by her work in concert and oratorio.

J.B. STEANE

**Schwarz, Jean** (*b* Lille, 20 May 1939). French composer. After musical studies in Paris and at Versailles, Schwarz divided his activities between jazz drumming, the study of non-European music and composition. He joined the Groupe de Recherches Musicales in 1969, and shared in the adventure of *musique concrète*. As professor of electro-acoustic music at the Ecole Nationale de Musique de Gennevilliers and an engineer at the Centre National de Recherche Scientifique in the ethnomusicological department of the Musée de l'Homme in Paris, he has composed works for concert performance (some purely acousmatic, others employing live instruments), for cinema (music for Serge Moati, Jean-Luc Godard, Gérard Follin and Alain Resnais) and for dance (in particular *Year of the Horse* and *Undici onde* for Carolyn Carlson, works performed respectively at the Paris Opéra in 1978 and at La Fenice in Venice in 1981).

As a composer Schwarz favours electronic sounds, the raw material from which he fashions large architectural forms and powerful, vigorous structures of sound (*Erda*, 1972; *Quatre saisons*, 1983; *Suite symphonique*, 1989; *Makinak*, 1995). He has often taken his inspiration from non-European music (*Anticycle*, 1972; *Mosaïques*, 1997), and in his works involving live instruments he often combines a pre-recorded tape with brilliant improvisations by jazz musicians (*And around*, 1981; *Medley Body Music*, 1988; *Canto*, 1993).

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Tape (2-track) and insts: Anticycle, perc, tape, 1972; Roundtrip, 3 jazz pfmrs, tape, 1977; Klavierband, pf, tape, 1978; Pianoband, pf, tape, 1978; Blue Chicken, 2 jazz pfmrs, tape, 1979; Gamma plus, 3 synth, tape, 1979; Surroundings, 2 jazz pfmrs, tape, 1980; La glace à trois faces, inst ens, tape, 1981; And around, 3 jazz pfmrs, tape, 1981; Eveil, fl, tape, 1981; Quatre saisons (Vierjahreszeiten), Bar, tape, 1983; Nocturne, fl, tape, 1983; Chantakoa, cl, tape, 1986; Medley Body Music, 3 jazz pfmrs, tape, 1988; The Seamaid's Music, 1v, tape, 1990, collab. E. Caron; Pyramides, bn, tape, 1990; Voicescape, 1v, tape, 1990; Up, bn, db, tape, 1990; Sculptures, bn, db, tape, 1990; Mi, bn, db, tape, 1990; So long, 1v, bn, tape, 1990; Encore, bn, db, tape, 1990; Sokoa Tanz, bn, db, gui, perc, tape, 1991; Concertino, bn, tape, 1992; Olé, gui, tape, 1992; Blue Ensemble, bn, db, gui, perc, tape, 1992; Canto, cl, bn, db, gui, live elecs, tape, 1993; Le chevalier de Goñi, 1v, spkr, tape, 1994; Transe, pf, live elecs, tape, 1994; Chasin', 2 db, tape, 1996; Mosaïques, perc, tape, 1997

Principal recording companies: INA-GRM, Celia

BRUNO GINER

**Schwarz, Joseph** (*b* Riga, 10 Oct 1880; *d* Berlin, 10 Nov 1926). German baritone. He studied in Berlin and Vienna, making his début in 1900 as Amonasro at Linz. After appearances in Riga, Graz and St Petersburg, he was engaged at the Vienna Volksoper and then at the Hofoper, where he made his début in 1909 as Luna. In 1915 he became a member of the Berlin Hofoper (later the Staatsoper). He made his American début in 1921 at Chicago as Rigoletto, returning as Iago and Germont; he sang Rigoletto again at the Paris Opéra (1923) and at Covent Garden (1925). His many distinguished recordings reveal a lyrical voice of considerable beauty which he used with innate intelligence to project dramatic intensity. He was generally considered one of the most notable singing actors in the early years of the 20th century.

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LEO RIEMENS/ALAN BLYTH

**Schwarz, Rudolf** (*b* Vienna, 29 April 1905; *d* London, 30 Jan 1994). British conductor of Austrian birth. He studied in Vienna, and was prompted by the example of Nikisch to seek a career as a conductor. At 18 he joined the Düsseldorf Opera as répétiteur; he made his conducting début there the following year (1924), and went to Karlsruhe (1927–33) under Josef Krips. In 1936, at a time of increasing Nazi hostility, he was appointed musical director of the Jewish Cultural Organization in Berlin; this caused his internment in German labour camps (1943–5). While recuperating in Sweden he competed for, and obtained, the post of musical director to Bournemouth Corporation, where from 1947 he reorganized and considerably developed what became the Bournemouth SO.

Schwarz became a British citizen in 1952, was musical director of the City of Birmingham SO (1951–7), then succeeded Sargent as principal conductor of the BBC SO (1957–62). During this period he furthered the performance of much British music, including new works by Bliss, Gerhard, Hamilton, Rubbra and Tippett; and in 1958 he conducted the première of Britten's Nocturne. In 1964 he began a regular association with the Bergen Harmonien SO in Norway and the same year became principal conductor (from 1967, artistic director) of the Northern Sinfonia, Newcastle upon Tyne, to 1973. Less use was made in Britain of his operatic experience, except as a guest conductor with Sadler's Wells Opera, 1955–6, and with the English Opera Group in 1967. His conducting could be idiosyncratic (especially in late Romantic works such as Mahler's symphonies) and on occasion provoked adverse criticism; but he was generally admired for his perceptive skill in a variety of Classical and, especially, contemporary music. He was made a CBE in 1973. (Obituary, *The Times*, 14 Feb 1994)

NOËL GOODWIN

**Schwarz, Thomas (Jakob)** (*b* Heroltovice, northern Moravia, 17 Dec 1695; *d* Tuchoměřice, nr Prague, 22 Feb 1754). German organ builder, active in Bohemia, Moravia

and Silesia. He studied with J.D. Sieber in Brno until 1720, and after that with A. Richter in Bressanone. In 1727 Schwarz became a Jesuit lay brother and from then on he carried out work in various houses of the order, building organs at the Collegium Clementinum, Prague; St Ignatius, Jihlava (1732); Bohosudov (1734); Litoměřice (1736); Głogów (1741); Jesuit Church, Brno (1744); and three organs at St Nicholas in the Little Quarter, Prague (1745–8; three manuals, 43 stops; one manual, 13 stops; two manuals, 17 stops), of which the third survives. His organ in Jihlava and the case of his organ at Chomutov (1727) also survive. His last work was the organ in Tuchoměřice (1754), finished in 1755 by Vojtěch Jan Beer. His organs are typical examples of late Baroque work in Bohemia and Moravia.

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HANS KLOTZ/JIŘÍ SEHNAL

**Schwarz, Vera** (*b* Agram [now Zagreb], 10 July 1888; *d* Vienna, 4 Dec 1964). Croatian soprano. She studied in Vienna and made her début in operetta at the Theater an der Wien in 1908. Her clear voice and good looks quickly brought her leading roles such as Rosalinde (*Die Fledermaus*). She graduated to opera, first at Hamburg, then with the Berlin Staatsoper, and in 1921 at Vienna, where she had a great success as Tosca. Known as 'the poor man's Jeritza', she sang in a repertory ranging from Countess Almaviva to Aida, Ariadne, Marietta (*Die tote Stadt*) and even Carmen. In 1927 she sang in the Viennese première of *Jonny spielt auf* and in the Berlin première of Lehár's *Der Zarewitsch*. This marked the beginning of a noted partnership with Richard Tauber in Lehár operettas. In 1938 at short notice she appeared at Glyndebourne as Lady Macbeth, where her acting was found 'outstandingly impressive' though her voice sounded tired. She spent the next ten years in the USA, singing and later teaching, and returned to Europe in 1948 to give classes at Salzburg and Vienna. Her versatility, as well as a less than perfect technical control over a fine but hard-worked voice, is well illustrated on records.

J.B. STEANE

**Schwarzendorf, Johann Paul Aegidius.** *See* MARTINI, JEAN-PAUL-GILLES.

**Schwarzerd, Philipp.** *See* MELANCHTHON, PHILIPP.

**Schwarzkopf, (Olga Maria) Elisabeth (Friederike)** (*b* Jarotschin [now Jarocin], Posen province, 9 Dec 1915). German soprano. The outstanding lieder singer of the postwar decades, pre-eminent among women as was Dietrich Fischer-Dieskau among men (the two joined in memorable recitals of Wolf's Italian and Spanish songbooks), and an operatic artist in whom personal beauty, beauty of tone and line, and rare musical intelligence were combined. Schwarzkopf, the highly educated daughter of a classics master, entered the Berlin Hochschule für Musik in 1934, studying voice with Lula Mysz-Gmeiner (but for a year only; the celebrated lieder singer wished to make a contralto of her). In 1938 she joined the Berlin Städtische Oper, making her début as a Flowermaiden and soon graduating from second-soprano roles to Adele, Musetta, Zerbinetta etc. Recordings from this period show a rather dark middle voice and a brilliant coloratura top. She became a pupil of Maria Ivogün, whom she regards as her real teacher. After studying lieder with Ivogün and Ivogün's husband, the accompanist Michael Raucheisen, Schwarzkopf gave a very successful début recital in 1942 in the Beethoven Saal, Berlin. Karl Böhm invited her to join the Vienna Staatsoper, and after the war it was as a leading member of this troupe that she made her Covent Garden début (Donna Elvira, and Marzelline in *Fidelio*) in 1947. Invited to join the newly founded Covent Garden company, she remained with it for five seasons, singing not only in the German repertory (Pamina, Susanna, Eva, Sophie) but also Violetta, Gilda, Mimì, Butterfly, and Massenet's Manon – all in English. The voice became a lustrous, powerful lyric soprano, full-toned, warm and flexible, and her international reputation grew. At the Salzburg Festival (début in 1947, Mozart's Susanna) she appeared most years until 1964; at La Scala (début in 1949, Countess Almaviva) most years until 1963; with the San Francisco Opera (début in 1955, Marschallin) most years until 1964. Internationally she was sought as, above all, a peerless Fiordiligi, Countess Almaviva, Elvira and Marschallin (Metropolitan début as the last, 1963; Elvira, 1964), but her repertory ranged from Mélisande, Marguerite, and Iole in Handel's *Hercules*, all at La Scala, to Mařenka in an English *Bartered Bride* in San Francisco. She retired from the stage after singing the Marschallin in Brussels in 1972.

In most major musical centres, Schwarzkopf's lieder recital was an annual event eagerly awaited and attended. In concert, her repertory embraced the Bach Passions, oratorios of Handel and Haydn, Beethoven's choral works, the Requiems of Verdi and Brahms, and Tippett's *A Child of our Time*. In 1975 she made a farewell recital tour of the USA, but she continued to give occasional recitals in Europe.

In 1951 Schwarzkopf created the role of Anne Trulove in Stravinsky's *The Rake's Progress* in Venice. In 1953, in Switzerland, she was the Leonore of some concert performances of *Fidelio* under Karajan. And although Italian opera played a relatively small part in her career after she left Covent Garden, one notable exception was her inimitably merry, dexterous Alice Ford in Verdi's *Falstaff* (Milan, Salzburg, Vienna) – happily captured on disc, as was her Bayreuth Eva of 1951. Schwarzkopf's fame was furthered by many excellent recordings; in 1953 she married Walter Legge, artistic director of EMI records, and the two perfectionists combined to record not only a great deal of her wide concert, recital and theatre repertory but also some Johann Strauss (ii) and Lehár operetta heroines. Richard Strauss's Ariadne, Arabella (in excerpt) and Countess (*Capriccio*), and his Four Last Songs, are among her best recorded performances, as are numerous Wolf songs.

All Schwarzkopf's interpretation and execution was marked by great care for detail; the care was often apparent, and she did not escape charges of over-inflection



*Elisabeth Schwarzkopf*

and artfulness, particularly in later years when the voice had lost its earlier freedom. Yet even then she could reveal the subtleties of an intricate song such as Wolf's *Wer rief dich denn?* in a way that made simpler performances seem but half-realized. In an inspiring series of masterclasses (Juilliard School, 1976, and then elsewhere), she and Legge strove to instil their understanding of style and execution. Among Schwarzkopf's many honours are a Cambridge MusD and Grosses Verdienst-Kreuz der Bundesrepublik Deutschland. She was created a DBE in 1992.

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ANDREW PORTER

**Schwebung (i)** (Ger.). *See under* ORGAN STOP (*Celeste, Tremulant*). *See also* TREMULANT.

**Schwebung (ii)** (Ger.). A type of ornament. *See* BEBUNG, (2).

**Schwebungen** (Ger.). *See* BEATS.

**Schwedler, Maximilian** (*b* Hirschberg [now Jelenia Góra, Poland], 31 March 1853; *d* Leipzig, 16 Jan 1940). German flautist, teacher and inventor. He performed as principal flautist in the Gewandhaus Orchestra from 1881 to 1917, and taught at the Leipzig Conservatory from 1908 to 1932. Schwedler was the last major exponent of the conical-bore 'simple-system' flute, whose advantages he strove to retain whilst matching the manifest advantages of Boehm's 1847 system. In 1885 he designed the 'Schwedler-Kruspe flute', built for him by F.W. KRUSPE. In 1898 Schwedler designed his 'Reformflöte', collaborating with F.W. Kruspe's son, Carl jr (established since 1893 in Leipzig), which he later improved in 1912. Among improved features of these models were head-joint in metal, redesigned embouchure-hole and a mechanism to facilitate the fingering of F/F♯. After a rift with Krupse, Schwedler's later models were made from 1917 by Moritz-Max Mönnig (1875–1949), the last of which Hindemith dubbed 'the six-cylinder flute', because of its technical complexity. These developments are documented in his *Katechismus* (1897), a treatise on his aesthetic of flute-playing, and its two later revisions.

Schwedler was highly esteemed as executant; in February 1886 Brahms praised his 'besonders volltönenden, schönen und kräftigen Ton' after the Leipzig première of the composer's Fourth Symphony. His interests in early music were reflected in a pioneering performance on one-keyed traverso with gamba and cembalo in 1892 and in his numerous editions of early flute repertory. As flute reformer, his instruments failed in Germany to displace the ubiquitous 'Meyerflöte'. A long and distinguished career ended sadly when in 1940 he took his own life.

*See also* FLUTE, §II, 4(iii)(c).

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WILLIAM WATERHOUSE

**Schwegel** [Schwiegel, Swegel] **(i)** (Ger.). The pipe of the PIPE AND TABOR (*see also* GALOUBET).

**Schwegel (ii)** (Ger.). *See under* ORGAN STOP.

**Schweher, Christoph** [Hecyrus, Christoph] (*b* Český Krumlov, 1520/21; *d* Prague, 1593). German composer and hymnologist living in Bohemia. He studied at Leipzig University, and from 1541 to 1558 he was a teacher and headmaster at the grammar school in České Budějovice. He then served as a town clerk in the same town until in 1569 he became a Catholic priest. In 1572 he became priest of České Budějovice and in the following year of Chomutov and Kadaň. Schweher returned to České Budějovice as dean in 1583 and remained there until 1593 when he was appointed canon of the chapter of Prague Cathedral. He died, however, in the same year.

Schweher's musical works include *Veteres ac piae cantiones* (Nuremberg, 1561), a collection of 63 settings of Latin and German texts for use in grammar schools. This is the earliest extant source for 12 German sacred

songs. Most of the settings are of Schweher's own words. During the 1560s Schweher was in contact with Johannes Leisentrit and provided him with texts for 25 hymns published in his German Catholic hymnbook in Bautzen in 1567. Schweher's own hymnbook, *Die Christliche Gebet- und Gesäng* (Prague, 1581), was the first German Catholic hymnbook published in Bohemia. It contains 52 hymns, 28 with musical notation. Hymnological analysis has shown that nine of the melodies were taken from Czech models not preserved elsewhere.

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JIŘÍ SEHNAL

**Schweiger, Georg.** *See* SCHWAIGER, GEORG.

**Schweitzer, Albert** (*b* Kaysersberg, Upper Alsace, 14 Jan 1875; *d* Lambarené, Gabon, 4 Sept 1965). Alsatian organist and musicologist. After receiving piano lessons at the age of five from his father, he studied the organ and, while still at school, had private music lessons from Eugen Münch, who gave him an early introduction to Bach's work. At Strasbourg University (1893–9) he studied theology and philosophy, continuing his musical education privately. He perfected his organ technique under Widor in Paris, and played the organ under Ernst Münch in Strasbourg in the performances of Bach cantatas and Passions with the choir of St Wilhelm. He studied music theory with Jacobsthal in Strasbourg, took piano lessons with Philipp and Marie Jaëll in Paris and participated in Stumpf's studies of the psychology of sound in Berlin. In 1896 he paid his first visit to Bayreuth, where he established friendly relations with Cosima and Siegfried Wagner. His aversion to the modern organ as an instrument for the interpretation of Bach's polyphonic music dates from the same year and as a result he devoted himself to a careful study of organs and organ building.

Schweitzer's most important publications in the field of music appeared in the period 1905–13 when he was organist of the Paris Bach Society, both a practising minister and theology lecturer at Strasbourg University and, at the same time, studying medicine in preparation for his first journey to Lambarené, where he founded his famous hospital in 1913. When in Europe on leave from Lambarené, he engaged in intensive concert activities in most countries, always writing the programme and record notes himself. He wrote an epoch-making French study of Bach (1905), in which his principal concern was the interpretation of the essence of Bach's music and an inquiry into authentic performance techniques. He also specialized in German and French organ building of the period 1850–80, asserting that French organ builders excelled over the German inasmuch as they remained in many instances true to old building practices. At the 1909 IMS congress he helped write the manifesto *Internationales Regulativ für den Orgelbau*, which marked a turning-point in organ building and became the basis of the later *Orgelbewegung*. His last musical publication was the historic edition, commissioned for American organists, of Bach's complete organ works, which contains, among comprehensive introductions dealing with performing techniques, a treatise on ornamentation in volumes vi–viii.

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ERWIN R. JACOBI

**Schweitzer, Anton** (*b* Coburg, bap. 6 June 1735; *d* Gotha, 23 Nov 1787). German composer. As a young man he served the Duke of Hildburghausen as chamber musician. To groom him in composition, the duke sent him to Bayreuth (1758) and later Italy (1764–6), after which he promoted him to Kapellmeister. When financial pressures forced the duke to dissolve his opera company in 1769, Schweitzer found employment as music director of the itinerant theatrical company of Abel Seyler, which was just beginning to add German operas to its spoken offerings.

Schweitzer's first work for the Seyler company, the one-act occasional piece *Elysium* (1770), gained considerable popularity as a musical afterpiece and was published in vocal score in 1774. He composed other celebratory pieces on mythological themes, but also comic operas. His re-setting of the popular musical farce *Der lustige Schuster* is lost, but surviving arias from *Walmir und Gertraud* show the italianate clarity and verve of Schweitzer's comic style. Seyler sent his music director on an expedition to recruit new singers in order to expand and elevate his musical productions in directions towards which Schweitzer's music clearly pointed. By a stroke of good fortune, the music-loving Duchess Anna Amalia of Saxe-Weimar engaged Seyler's company at this time (1771), and Schweitzer's ambitions were at last given full rein.

A heated rivalry with the duchess's leading musician (later Kapellmeister), Ernst Wilhelm Wolf, flared up immediately. Through a series of bold new works composed in collaboration with major writers, Schweitzer quickly established himself as the superior figure. While Wolf continued composing the Hillerian comic operas in which the duchess delighted, Schweitzer turned to the witty, more urbane tone of F.W. Gotter's farce *Die Dorfgala* (1772). On a more elevated plane, he composed not only celebratory dramas but also several dramatic ballets for the birthdays of the duchess and her sons, Karl Eugen and Konstantin.

Two other experiments at Weimar opened new vistas for the German theatre. In May 1772 the Seyler company gave the première of the first German melodrama, Schweitzer's setting of a translation of Rousseau's *Pygmalion*. A year later it was able to mount a serious five-act opera in German, Christoph Martin Wieland's *Alceste*, the achievement for which Schweitzer is chiefly remembered. Theatrical collaboration between Schweitzer and Wieland had begun in mid-1772 with the dramatic ballet *Idris und Zenide* and continued that year with two dramatic prologues of Metastasian stamp, *Aurora* and *Die Wahl des Herkules*. When Wieland proposed the *Alceste* project to the duchess, he insisted that Schweitzer and not Wolf compose it.

A brilliant success at Weimar, *Alceste* made its way quickly to many other German stages, establishing at a stroke *seria*-style opera in German as a musical reality. Out of practical necessity, the singing roles had been limited to just four, but the virtuoso part of Parthenia (Alcestis' sister and confidante), written for the brilliant voice of Josepha Hellmuth, yields to no other opera of the day in difficulty. Elsewhere, the moderation of tone that Wieland thought proper to dramatic music predominates in the arias and extensive obbligato recitatives of Alcestis, Admetus and even the champion of virtue Heracles. Musically, the score is northern – expressively rich but monochromatic and formally conservative, without so much as a trace of Gluck's inspiration. Its high points are poignant, reflective moments in the obbligato recitatives of Alcestis and Admetus.

After *Alceste* Schweitzer began work on a new melodrama, *Ariadne auf Naxos*, adapted from a cantata text by H.W. von Gerstenberg by a member of the Seyler company, Johann Christian Brandes, in order to display the talents of his wife Charlotte. The work was only partly complete when a fire destroyed the Hoftheater at Weimar in May 1774. The Seyler troupe, by now one of the most respected in Germany, was immediately engaged by Duke Ernst II at the nearby court of Gotha. There Schweitzer found a far more formidable rival than Wolf in the court Kapellmeister Georg Benda. Benda supplanted Schweitzer almost immediately as the chief purveyor of important new dramatic compositions. The first of these,

tellingly, was Brandes's melodrama *Ariadne auf Naxos* (27 January 1775); it eclipsed the rather tame, if lyrical, specimen in the same genre that Schweitzer produced that April, *Polyxena*, to a text by the Weimar courtier F.J. Bertuch.

As Benda scored one triumph after another, creative inertia seemed to overcome Schweitzer. His artistic ties remained firmly with the Weimar court, the scene of his greatest triumphs. In 1775 he set Goethe's early German libretto, *Erwin und Elmire*, but the opera was not performed at Gotha. When the Seyler company left Gotha, he elected not to travel with it, but remained as music director of the Gotha Hoftheater, which Duke Ernst II founded to replace the departed troupe in 1775. That March Schweitzer's incidental music to Goethe's tragedy *Clavigo* made a deep impression. Other than that he composed nothing for the new enterprise except for the brief occasional piece with which it was inaugurated, *Das Fest der Thalia*.

Schweitzer's main compositional challenge during these years came from elsewhere. The success of *Alceste* in 1775 at Schwetzingen and Mannheim prompted the Palatine court to commission another serious opera from Wieland and Schweitzer in 1777. Possibly the example of Holzbauer's *Günther von Schwarzburg* induced Wieland to contemplate a more full-blooded drama. Against his own inclinations, he worked hard to make his *Rosamunde* 'everything that a true Mannheim opera should be'. Schweitzer composed it with enthusiasm, and travelled to Mannheim in December 1777 to conduct rehearsals. The death of the Bavarian Elector Maximilian III Joseph on 30 December forestalled the performance, however, and the opera was not produced until two years later, at the Mannheim Nationaltheater, without success.

After *Rosamunde* Schweitzer wrote nothing more for the stage. He remained in Gotha as Benda's successor after the latter resigned as the duke's Kapellmeister in 1778. The Hoftheater was disbanded in September of the following year. Early in 1780 Benda remarked acidly in a letter to the composer F.W. Rust: 'For the labours one now demands of a Kapellmeister here my successor Schweitzer is quite good, for he has nothing to do and does just that'.

Although *Die Dorfgala* showed how well Schweitzer could acquit himself in 'the valley of the farce' (in the words of its librettist, Gotter), his fame was made by devoting himself to serious opera, both in the occasional pieces he was required to compose during his first years with Seyler, and in his two through-composed operas, *Alceste* and *Rosamunde*. It was *Alceste* alone, however, that sustained his reputation to the end of the century, and that inspired other composers to establish opera of a more or less Metastasian character on the German stage. Both the libretto and the music evoked censure as well as praise. The young Goethe was revolted that Wieland could claim Euripides as his model for such 'meaningless pap'. Mozart found Schweitzer hopeless as a composer for the voice and the tone of the opera dreary. Gerber summed up the opera's fortunes in 1792: 'Many and diverse things have the critics found to fault in it, and indeed not without cause. In spite of this, it has now held up on our German stage for 16 years, always with the same enthusiastic praise and applause'.

WORKS

STAGE

Der Wucherer ein Edelmann (incid music, M.A. le Grand), Celle, 9 Nov 1769, lost

Walmir und Gertraud, *c*1769 (Operette, 3, J.B. Michaelis), 2 arias pubd in *Theater-Kalender* (Gotha, 1776)

Elysium (Vorspiel mit Gesang, 1, J.G. Jacobi), Hanover, Schloss, 18 Jan 1770, *D-Dl*, *LEm*, *GB-Lcm* (vs), vs (Königsberg, 1774)

Der lustige Schuster (komische Oper, 3, C.F. Weisse, after C. Coffey: *The Merry Cobler*), Celle, 21 May 1770, lost

Apollo unter den Hirten (Vorspiel mit Gesang, 1, Jacobi), Halberstadt, 4 June 1770, *RUS-KAu**

Herkules auf dem Oeta (Spl, J.B. Michaelis), Hanover, 4 June 1771, also attrib. J.G. Grafe, J.A. Schmittbaur, lost

Die Stufen des menschlichen Alters (Vorspiel mit Gesang, J.C. Musaeus), Weimar, 24 Oct 1771, lost

Der Bürger ein Edelmann (incid music, Molière), Hanover, 1771, lost

Richard III (incid music, C.F. Weisse), 1771, lost

Pygmalion (Melodram, 1, J.-J. Rousseau, trans. J.C.F. Schmidt), Weimar, Hof, 13 May 1772, lost

Die Dorfgala (komische Operette, 3, F.W. Gotter), Weimar, Hof, 18 May 1772; rev. version (2), Hamburg, Gänsemarkt, 21 Jan 1779, *D-Bsb*, *Dl*, *F*, *US-Wc*, vs (Leipzig, 1777), aria pubd in *Theater-Kalender* (Gotha, 1774)

Aurora (Vorspiel, 1, C.M. Wieland), Weimar, Hof, 24 Oct 1772, *D-LEm**

Philemon und Baucis (incid music, C.G. Pfeffel), 1772, lost

Ariadne auf Naxos, 1772–3 (Duodrama, 1, J.C. Brandes, after H.W. von Gerstenberg), inc.

Alceste (Spl, 5, Wieland, after Euripides: *Alkestis*), Weimar, Hof, 28 May 1773, *A-Wn* (facs. in GoB, iii, 1986), *Wgm*, *D-Bsb*, *Dl*, *Ds*, *LEm*, *F-Pc*, *US-Wc*, vs/short score (Leipzig, 1774)

Die Wahl des Herkules (lyrisches Drama, 1, Wieland, after Xenophon: *Memoirs*), Weimar, Hof, 4 Sept 1773, *D-Bsb*

Polyxena (lyrisches Monodram, 1, F.J. Bertuch), Gotha, Schloss Friedenstein, 7 April 1775, *F** (Weimar, 1793)

Das Fest der Thalia (Vorspiel mit Gesang, H.A.O. Reichard), Gotha, 2 Oct 1775, lib pubd, music lost

Erwin und Elmire, 1775 (Schauspiel mit Gesang, 2, J.W. von Goethe, after O. Goldsmith: *The Vicar of Wakefield*), unperf., aria pubd in *Theater-Kalender* (Gotha, 1777)

Clavigo (incid music, Goethe), Gotha, 16 March 1776, lost

Rosamunde, 1777 (Spl, 3, Wieland, after J. Addison), Mannheim, National, 20 Jan 1780, *Bsb*, *US-Wc*

Other lost works: 46 ballets, 1772–5 [for titles, see Maurer, 68–9]; arrs. of 3 ops by Grétry, all before 1776

OTHER VOCAL

Mass, C, 4vv, insts, *D-Bsb*; Grabgesang (Reichard) (Gotha, 1783)

Cants: Furibonde tempeste (J.F. von Hildburghausen), 1769, *RUS-KAu**; Hallelujah Heil und Kraft (E.F.K. von Sachsen-Hildburghausen), before 1770, *D-Bsb*; Ein feierliches Kirchenstück, 1787, frag.; Kommet her und schauet

INSTRUMENTAL

3 syms., G, D, E♭, *D-RUl*, *SWl*, *WRdn*, 1 pubd (Amsterdam, 1796); 6 syms. and 1 pf trio announced in Breitkopf catalogue, 1836

Pf works in contemporary anthologies pubd Gotha and Leipzig

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THOMAS BAUMAN/R

**Schweiz** (Ger.). *See* SWITZERLAND.

**Schweizelsperg** [Schweizelsberg, Schweizelsperger], **Casimir** [Caspar] (*b* Rosenheim, Upper Bavaria, 3 Dec 1668; *d* after 1722). German composer. He held the title of 'court musician' in a document recording his marriage in Stuttgart to Anna Barbara Leder on 2 November 1706. Records also show that on 3 July 1708 he was employed as a performing musician under Kapellmeister Rau at the court of Ansbach. Between 1712 and 1714 Schweizelsperg served as Kapellmeister for the private chapel of the cathedral provost and later for Prince-Bishop Johann Philipp Franz von Schönborn in Würzburg and Frankfurt. Between 1714 and 1717 he composed a number of operas for the court of Durlach-Karlsruhe. In 1717 he and his wife, an opera singer, established their own opera company in Coburg, which gave a highly successful guest season in Nuremberg in 1719. From about 1720 he was Kapellmeister for the prince-bishop, Cardinal Damian Hugo von Schönborn in Bruchsal (Speyer), a position he seems to have lost in 1722 after some difficulties with the clergy regarding his 'morality'. Only one of his works is partly extant, the opera *Die romanische Lucretia*. According to Baser, Schweizelsperg's operatic style is similar to that of Reinhard Keiser and reminiscent of other Hamburg opera composers at the turn of the 18th century.

WORKS

OPERAS

*all performed in Durlach and lost unless otherwise stated*

Artemisia und Cleomedes, 1716; Die romanische Lucretia, 1716, revived Nuremberg, 1719; some arias in *D-KA*; Die unglückselige Liebe zwischen der egyptischen Königin Cleopatra und die romischen Trium-Vir Antonio, 1716; Diomedes, 1717

Der verstellte Dorindo, 1712, revived Nuremberg, 1719, authorship not established; Die in ihrem Christentum standhaft gebliebene Märtyrerin Margaretha, *c*1714, revived Nuremberg, 1719, authorship not established

INSTRUMENTAL

6 ovs., insts (Augsburg, 1715)

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GEORGE J. BUELOW

**Schweizerische Musikforschende Gesellschaft** (Fr. Société Suisse de Musicologie). Swiss musicologial society. It was founded in 1899 as the national section of the Internationale Musikgesellschaft, under the presidency of C.H. Richter, to promote and coordinate musicology in Switzerland and to publish scholarly editions of Swiss music and musicological studies. Between 1916 and 1934 it was known as the Neue Schweizerische Musikgesellschaft; Ernst Mohr was president from 1946 to 1974, when he was succeeded by Ernst Lichtenhahn. The society has six sections, based in Basle, Berne, Zürich, Lucerne, St Gallen and the French-speaking area, and there were about 600 members in 1999. It organizes regular lectures and has its own library and archive of microfilm, housed in *CH-Bu*. Its publications include volumes in the series Schweizerische Musikdenkmäler, numerous musicological studies and two volumes of *Schweizer Beiträge zur Musikwissenschaft* (a continuation of the *Schweizerisches Jahrbuch für Musikwissenschaft*, of which seven volumes appeared, 1924–38). The society collaborated in the complete editions of Goudimel and Senfl.

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□

**Schweizerpfeife** [Schweytzer Pfeiffe] **(i)** (Ger.: 'Swiss pipe'). A Fife associated with Swiss mercenary foot soldiers. The term was used by Agricola (*Musica instrumentalis deudsch*, 1529) and Praetorius (*Syntagma musicum*, ii, 2/1619); the latter referred to the same instrument as *Feldpfeife*. It is known today, especially in the Canton Valois, as *Natwarischpfiffe*.

**Schweizerpfeife (ii)** (Ger.). *See under* ORGAN STOP.

**Schweller** (Ger.). *See* SWELL. A *Schwellkasten* is a swell box; a *Jalousieschweller* a Venetian swell; and *Schwellwerk*, a swell organ. *Schwellton* is a MESSA DI VOCE, i.e. a crescendo and diminuendo sung on a single sustained note.

**Schwemmer, Heinrich** (*b* Gumpertshausen bei Hallburg, Lower Franconia, 28 March 1621; *d* Nuremberg, bur. 31 May 1696). German teacher and composer. After his father's death in 1627, he and his mother fled the ravages of the Thirty Years War. His mother died at Weimar in 1638, after which he was at Coburg until 1641, when he settled in Nuremberg, enrolled at the Sebaldusschule and began to study music with Kindermann. Both of these steps led to positions that he was to hold for the rest of his life: beginning in 1650 he was a teacher in Nuremberg's schools, functioning as a Kantor, though he was never given that title; and beginning probably in 1656 he was *Director chori musici*, a post he shared with Paul Hainlein. His chief contribution was as a teacher. He and Georg Caspar Wecker (also a pupil of Kindermann) taught Nuremberg's next generation of musicians: Nikolaus Deinl, Johann Krieger, Johann Löhner, Johann Pachelbel, J.B. Schütz and Maximilian Zeidler. After learning singing and the rudiments of music from Schwemmer, the pupils would go to Wecker for keyboard training and composition. Schwemmer's role as a singing teacher is reflected in the fact that all his extant works are vocal. As with Hainlein and Wecker, the bulk of his output consists of sacred strophic songs, most of which he was asked, as *Director chori musici*, to write for weddings and funerals. Nearly all his other works are either cantatas or choral concertos. Here the general lack of harmonic variety found in German music of the period is partly compensated for by frequent inventive and imaginative contrasts of texture, tone-colour and note values that identify him as a master of the concertato style.

WORKS

*printed works published in Nuremberg unless otherwise stated*

Siehe! der Gerechte kommet umb, funeral cant., 3vv, 2 vn, va, bc (1659)
Jura mihi curae fuerant [Was recht ist, muss auch recht auf immer fortan bleiben], funeral motet, 1v, 2 vn, va, vc, bc (Altdorf, 1661)
O wie manchen Berg bin ich (Tobias Franck), funeral cant., 5vv, 2 vn, 2 va, vc, bc (1665)
Der Gerechten Seelen sind in Gottes Hand, funeral cant., 5vv, 2 vn, 2 va, bc (1669) [for J.M. Dilherr]
53 sacred lieder, 1v, bc, in collections (1659–91); 10 ed. in Zahn i–v, 1 ed. in *WinterfeldEK*, ii
Occasional works for weddings and funerals: 9 sacred lieder, 1v, bc; 41 sacred lieder, 1, 2vv, 2–4 str, bc; 16 sacred lieder, 4, 5vv (1656–84); 2 funeral songs, 1v, 3 viols, bc (1661), ed. in MAM, iii (1955)
9 sacred lieder, listed in catalogues, now lost

Deus in nomine tuo (Ps liv), 5vv, 2 vn, 2 tpt, 3 trbn, bc, *S-Uu*
Halleluja, hodie Christus natus est, 5vv, 2 vn, 2 tpt, 3 trbn, bc, *Uu*
Jauchtzet Gott alle Land, cant., 5vv, 2 vn, 2 va, vc, bn, bc, dated 1682, *Uu*
Magnus es Domine, 5vv, 2 vn, 3 va, bc, *D-Bsb*
Scintilla vel pusilla, cant., 5vv, 2 vn, 2 va, vc, bc, *S-Uu* (tablature)
Surgite populi clangite buccina, cant., 6vv, 2 tpt, 3 trbn, bc, *D-Bsb*
Victoria plaudite coelites, 5vv, 2 clarinos, 2 tpt, 2 trbn, bn, timp, bc, dated 1689, *Bsb*; ed. in DTB, x, Jg.vi/1 (1905)
2 Benedicamus Domino, liturgical responses, 5vv, *Nla*
3 vocal works, formerly in *Lm*, now lost (see *SIMG*, ix, 1907–8, p.618)

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HAROLD E. SAMUEL

**Schwencke.** German family of musicians.

**(1) Christian Friedrich Gottlieb Schwencke** [Schwenke] (*b* Wachenhausen, Harz, 30 Aug 1767; *d* Hamburg, 27 Oct 1822). Pianist, composer and music editor, son of a bassoonist and Hamburg town musician, Johann Gottlieb Schwencke (1744–1823). He became a proficient pianist at an early age and performed a concerto by his father in Hamburg in 1779. In 1782 he went to Berlin, where he studied with Marpurg and Kirnberger. In 1787–8 he studied at the universities of Leipzig and Halle, and in 1788 succeeded C.P.E. Bach as Hamburg Stadtkantor, a post he held for the rest of his life. He became a contributor to the *Allgemeine musikalische Zeitung* in 1799. His compositions include incidental music, settings of Klopstock's *Vater unser* (1790; *D-SWl*; vs, Leipzig, 1799), performed at the poet's funeral, and the ode *Der Frohsinn* (*AMZ*, i, 1799), oratorios and cantatas (several in *D-Bsb*), two piano concertos, an oboe concerto, three piano sonatas (Halle, 1789), three violin sonatas (Berlin, 1792), six fugues for organ (published in Leipzig) and lieder (many published in Hamburg). He had a keen interest in the music of J.S. Bach, some of whose autographs he owned, and made one of the first editions of *Das wohltemperirte Clavier* (Bonn, 1801), adding an extra bar (after bar 22) in the first prelude that was perpetuated in several subsequent editions, including Czerny's. His other editions include rescored versions of choral works by Bach and Handel.

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**(2) Johann Friedrich** [Fritz] **Schwencke** (*b* Hamburg, 30 April 1792; *d* Hamburg, 28 Sept 1852). Organist, cellist, clarinettist and composer, son of (1) Christian Friedrich Gottlieb Schwencke. He studied theory and composition with his father and in 1829 became organist of the Nikolaikirche in Hamburg. He had numerous pupils and was a prolific composer and arranger. His most important work is the *Choralbuch zum Hamburgischen Gesangbuch* (1832); among his other works are cantatas with organ accompaniment and a septet for five cellos, double bass and timpani. He also harmonized many chorales and Russian folksongs, orchestrated Beethoven's *Adelaide* and *Wachtelschlag* and arranged works of other composers, including Spohr.

**(3) Karl** [Carl] **Schwencke** (*b* Hamburg, 7 March 1797; *d* ?Nussdorf, nr Vienna, 7 Jan 1870). Pianist and composer, son of (1) Christian Friedrich Gottlieb Schwencke. At the age of 19 he began a life of travelling; in 1824 he met Beethoven, who wrote the canon *Schwenke dich* (WoO187) for him. His compositions include a Symphony in D, performed successfully at the Paris Conservatoire in 1843, a mass, a violin sonata and piano music.

**(4) Friedrich Gottlieb Schwencke** (*b* Hamburg, 15 Dec 1823; *d* Hamburg, 11 June 1896). Pianist, organist and composer, son of (2) Johann Friedrich Schwencke. He succeeded his father as organist of the Nikolaikirche and made successful appearances both as an organist and as a pianist in Paris (1855) and elsewhere. His compositions include two fantasies for organ, trumpet, trombones and timpani, sacred songs for female voices and organ, songs and chorale preludes. He re-edited his father's collection of chorales (1886) and collected documents concerning the family's history.

□

**Schwerin.** City in north Germany, capital of Mecklenburg-Vorpommern. Pre-Christian instruments are the earliest evidence of musical activity in the area. The cathedral was consecrated in 1171, and Bishop Rudolf I founded its choir in 1249. Among the earliest printed music in the city was the *Missale swerinense* (*c*1500). Under Duke Johann Albrecht I (1526–76) Schwerin became the most important musical centre in north Germany: from 1548 Hieronymus Mors was court and cathedral organist, and in 1563 the duke appointed David Köler as leader of the court orchestra; among the apprentices was Thomas Mancinus, who became Kantor at Wolfenbüttel in 1572. After the duke's death the court was dissolved.

In 1664 Duke Christian Louis I (1623–95), a Catholic convert, married a French duchess and engaged string players who had worked under Lully and who brought the French style to the court. Duke Friedrich Wilhelm (1675–1713) also cultivated this style, appointing a pupil

of Lully, J.C.F. Fischer, as Konzertmeister. During the reign of Christian Ludwig II (1683–1756) the first German academy of drama was founded (1751) and the orchestra improved considerably, particularly under A.C. Kunzen, appointed Konzertmeister in 1749. Kunzen's Passion music and cantatas initiated a series of attempts in Schwerin and nearby Ludwigslust to create a German national oratorio style. Ludwig II's son, the pietist Duke Friedrich (1717–85), supported these attempts, but nullified his father's work towards creating a national theatre by prohibiting secular art at court (1756). In 1753 Kunzen was succeeded by J.W. Hertel, a prolific composer who remained in Schwerin when the orchestra moved, together with the court, to Ludwigslust in 1767. He composed numerous oratorios for the twice-weekly *concerts spirituels*, as did C.A.F. Westenholz, J.F. Reichardt, E.W. Wolf, J.G. Naumann, F.L. Benda and F.A. Rosetti. Many outstanding singers and instrumentalists were members of the Kapelle, including Eligio Celestino, H.O.C. Zinck, F.X. Hammer and Johannes Sperger; it was one of the finest in Germany at the end of the 18th century. Under Friedrich Franz I (1756–1837) secular music was reinstated (1785) and in 1789 Rosetti was appointed Kapellmeister. In 1788 the ballroom was converted to a theatre where operas were performed.

Under Konzertmeister Louis Massonneau the court orchestra took part in civic music for the first time, in the Mecklenburg festivals (Wismar and Rostock, 1815–20). In the new theatre (1836) the orchestra participated in regular opera productions; Jenny Lind sang Bellini there, and a production of *Tannhäuser* was mounted as early as 1852. In 1840 the second Norddeutsche Musikfest was held in Schwerin; Mendelssohn conducted Haydn's *The Creation* and his own *St Paul*. In 1848 evenings of chamber music were organized and in 1851 the first season of concerts was held. Flotow was theatrical director from 1855 to 1863, and appointed G.A. Schmitt (1807–1902) as Hofkapellmeister in 1856. Schmitt completely reorganized the orchestra and the opera. Under him the first performance of *Die Walküre* outside Bayreuth was given in 1878; *Siegfried* was produced in the same year. Schmitt directed nine of the 15 Mecklenburg festivals held between 1860 and 1922 and was also an important figure in the development of the city's choral societies. One of these, the Schweriner Schlosschor founded by Julius Schaeffer in 1855, achieved renown under Otto Kade for its performances of *a cappella* polyphony.

In 1862 the première of Genée's *Der Musikfeind* took place in Schwerin under the direction of the composer. A new theatre, the Demmlersches Schauspielhaus, was built in 1882. It was renamed the Landestheater after 1918 and the Staatstheater in 1926. Schmitt's distinguished successor as Hofkapellmeister was Herman Zumpe (1897–1901). From 1906 to 1931 Willibald Kaehler was Generalmusikdirektor, and in 1936 Pfitzner presented his *Armer Heinrich* in Schwerin.

After World War II Schwerin became a regional capital of the DDR until German reunification in 1990. In addition to classical and contemporary opera, the Mecklenburg Staatstheater of Schwerin concentrated on Slav composers; the first German performances of Dzerzhinsky's *Quiet Flows the Don* (1955) and Janáček's *From the House of the Dead* (1960) were given there. Principal conductors of the opera have included Rudolf Neuhaus (1945–53), Karl Schubert, Kurt Masur (1958–60), Heinz Fricke (1960–61), Klaus Tennstedt (1962–71), Horst Förster (1975–6), Hartmut Haenchen (1976–9), Johannes Winkler (1983–5), Fred Buttkewitz, Ruslan Raichew and (since 1993) Ivan Törzs. The Schwerin State SO, founded in 1946 by Fritz Thiede and later renamed the Schwerin Philharmonie, acted as a second orchestra to the Mecklenburg Staatskapelle until its dissolution after reunification in the early 1990s. Notable figures in the field of church music have been George Gothe, H.-G. Görner and W. Bruhns, while the city's outstanding composers are Claus Clauberg (1890–1963) and Dieter Nowka (*b* 1924), who lived in Schwerin during the 1950s and 60s. The former conservatory is now the J.W. Hertel Musikschule. Since 1991 the annual Mecklenburg-Vorpommern summer music festival has been held in Schwerin, and there are regular festivals of chamber music.

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DIETER HÄRTWIG

**Schwermer** (Ger.). *See* BOMBO (i).

**Schwertsik, Kurt** (*b* Vienna, 25 June 1935). Austrian composer. After studying at the Vienna Music Academy (1949–57) with Joseph Marx, Karl Schiske and Gottfried Ritter von Freiberg, he started a career as an orchestral horn player, performing with the Niederösterreichisches Tonkünstlerorchester (1955–9, 1962–8) and the Vienna SO (1968–89). He continued to study composition, particularly under Stockhausen, at the Darmstadt summer school (1955, 1957–62) and the West German Radio electronic studio. He took additional private lessons with Josef Polnauer (1963–4). In 1958 he co-founded the ensemble Die Reihe with Cerha, both conducting and playing the horn. The group performed new music concerts regularly from 1959 with the aim of introducing the widest possible spectrum of contemporary music to Viennese audiences. He later taught composition at the Vienna Conservatory (1979–89) and the Vienna Hochschule für Musik (from 1989).

Schwertsik's early works, such as *Duo und Double*, the op.3 Trio, and the op.4 String Quartet, reflect the compositional priorities of the Darmstadt school in the late 1950s. Influenced by Cage and the Fluxus movement, however, his style soon changed as he adopted a kind of Dadaist philosophy. His farewell from a Darmstadt associated style was marked by a performance of his neo-tonal work *Liebesträume* at Darmstadt in 1962. From that time on, he abandoned any identification with the European avant garde, which seemed to him to be too esoteric, earnest and restrictive in its claims of aesthetic absolutism and its demand for technical rigidity.

In the following years he co-founded the Vienna Salonkonzerte with Zykan (1965) and the MOB-art and tone-ART ensemble (1968), which led to the composition of a number of works including the *Symphonie im MOB-Stil*. These projects realized aesthetic and compositional ideals invoked by the allusive concept of 'MOB-art und

tone-ART', a term coined by Schwertsik in 1966 to signify music that is both accessible and entertaining. A wish to communicate with the audience is illustrated in his later compositions by the inclusion of audience participation (in the Salonkonzerte) and a return to a tonal musical language. He also borrowed elements from pop (*Symphonie im MOB-Stil*) and Scottish and Irish folk music (*Twilight Music*). Despite his dramatic change in compositional philosophy, Schwertsik retained high standards of musical craftsmanship, something he attributed to the influence of Stockhausen and Boulez.

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(*selective list*)

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MARKUS GRASSL

**Schwetzingen.** Town in Germany. Lying between Mannheim and Heidelberg, it was the summer residence of the Mannheim electoral court; *see* MANNHEIM, §2. An opera festival is held each May in the 18th-century theatre of the palace.

**Schwickert.** German firm of publishers, active 1772–1845. Founded by Engelhard Benjamin Schwickert, it was the most important typographic printer in Leipzig in the late 18th century. It issued many important works, including keyboard sonata collections by J.W. Hässler (1776, 1778) and D.G. Türk (1787, 1789), and other works by Türk; Georg Benda's keyboard concertos (1779, 1784) and violin concertos (1783); anthologies of keyboard pieces and songs (1779, 1783–8); and numerous opera vocal scores. His theoretical and pedagogical works include reprints of Leopold Mozart's violin school (1792), Albrechtsberger's *Gründliche Anweisung zur Composition* (1790), two editions of C.P.E. Bach's *Versuch* (1780, 1787) and J.N. Forkel's *Allgemeine Litteratur der Musik* (1792) as well as many other musical and literary works. The firm had a branch in Halle, 1792–1802.

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THOMAS D. WALKER

**Schwieger** [Schwiger], **Jacob** (*b* Altona, 1624; *d* after 1660). German poet. He studied philosophy, theology and German (the last under August Buchner) at the University of Wittenberg from March 1650. In 1653 Schwieger moved to Hamburg, where he became the friend of Zesen, Neumark and many musicians. In 1654 he joined the Teutschgesinnte Genossenschaft, a philological society founded by Zesen; his pseudonym was 'Der Flüchtige', under which he published some works. From 1654 to 1656 he was active at Gottesdorf, probably either as teacher or as Protestant minister, and from 1656 to at least 1660 he worked at Glückstadt.

Under the influence of Opitz, Fleming, Rist (whom he personally disliked) and Voigtländer, Schwieger wrote some of the best German lyric poetry of the mid-17th century. His earthy tone combined with his exceptional skill gave his poetry great power and depth. Under his supervision many German composers, chief among them Albert Schop, Michael Zachaeus and Johann Kruss, set his poems to music that he then published in his collections; he was also one of the poets set by C.C. Dedekind in his *Aelbianische Musen-Lust* (Dresden, 1657). In all cases his strophic poems are set in a simple syllabic style for one voice and continuo. A few poems use dialogue and echo effects, which the music accentuates. Seven poems in his *Liebes-Grillen* (Hamburg, 1654–6) are translations from the Dutch (five are based on poems by Jacobus Westerbanus), and in general there is Dutch influence throughout the collection. Adam Krieger parodied some of his songs.

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JOHN H. BARON

**Schwilge** [Schwilgi], **Andreas** (*b* Thann, Alsace, *c*1608–9; *d* Ulm, 1688). Alsatian composer and teacher of German origin, resident for some time in Switzerland. As a boy he received singing, violin and organ lessons from his father, who came from Stuttgart. From 1623 to 1628 he attended the Jesuit school at Ensisheim, Alsace, and then studied philosophy at Würzburg. He entered the Franciscan order and after serving his novitiate at Lucerne continued his philosophy studies at Fribourg and then spent four years studying theology in Vienna. A journey to Rome and Milan persuaded him to renounce Catholicism. He returned to Switzerland and applied in 1639 for a post in Zürich either as a preacher or as a teacher of philosophy or music. After three months' instruction from Pastor Theobald Dürrysen at Winterthur and with recommendations as a philosopher, musician and scribe, he was appointed precentor at the Grossmünster, Zürich, and teacher of singing at the German school. In 1646 he was promoted to become Kantor at the Grossmünster and in 1652 preacher at the Spannweid infirmary but was dismissed a few weeks later after an argument with a

barber's assistant. He then went to Ulm, where he became a teacher at the Gymnasium and Kantor of the Lutheran church and from 1659 until he retired in 1681 was musical director of the weekly concerts. At Zürich in 1648 he published 37 four-part settings of Johann Wilhelm Simler's *Teutsche Gedichte* in Goudimel's note-against-note style, though with the melody in the top part instead of in the tenor, as formerly. In the second edition (1653) he included 30 additional pieces, and in the third (1663) he further added six motets with continuo, which he called 'fugues'; a fourth edition appeared in 1688. Six of these pieces appeared anonymously with different texts in the New Year issues of the Zürich Bürgerbibliothek for 1646–9 and 1658–9, and 11, likewise anonymously, in Christian Huber's *Geistliche Seelenmusik* (St Gall, 1682). Schwilge may well have been the anonymous composer of eight songs for Rudolf Meyer's *Todtentanz* (Zürich, 1650): like the 'fugues', they begin with imitative passages and contain clumsinesses similar to those found in pieces that are definitely by him. He also wrote pieces in honour of the mayors of Zürich in 1653 and 1655 (manuscripts in *CH-Zz)*.

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ARNOLD GEERING

**Schwindl** [Schwindel], **Friedrich** (*b* 3 May 1737; *d* Karlsruhe, 7 Aug 1786). Composer, violinist and teacher, active in Germany, the Netherlands and Switzerland. Fétis named Amsterdam as his place of birth. He was married in Jungbunzlau, Bohemia (now Mladá, Czech Republic) in the late 1750s; a daughter, Anna Christina (later a singer in Cologne and the mother of Bernhard Klein), was born in 1759. During the 1760s Schwindl held at least two posts, first as Konzertmeister to the Margrave of Wied-Runkel, and then as *virtuoso di camera* to the Count of Colloredo (later Colloredo-Mansfield). He may have accepted the latter position as early as 1763, as both he and Colloredo are listed in Leopold Mozart's travel notes of October 1763 (Brussels); a set of symphonies (op.3, 1765) carries the same title. In 1770, shortly before or after becoming a resident of The Hague, Schwindl travelled to Switzerland for a three-month engagement as violinist with the Zürich Musiksaalgesellschaft. During his stay in The Hague he composed, taught (one of his pupils was the composer and harpsichordist J.A. Just), and also served as first violinist to Prince William V of Orange. Apparently still in the latter's employ in 1772, Schwindl travelled to Trier to appear in a concert of his music given on 22 July. Towards the mid-1770s Switzerland became the centre of his interests: besides giving concerts in Zürich, between 1774 and 1780 he organized and performed in a number of concerts in Geneva; and in the late 1770s he directed a *Liebhaberkonzert* in Mulhouse. On 21 September 1780 Schwindl became Konzertmeister to the Margrave of Bad Durlach (Karlsruhe), an appointment he held until his death. Further travels took place in 1783 and again in 1786 (Lausanne).

Schwindl's instrumental music enjoyed wide circulation, especially between the 1760s and 80s, when his symphonies and chamber works appeared in numerous publications. Records of performance also attest the popularity of his music: in Paris, the Concert Spirituel of 5 April 1767 began with a performance of one of his symphonies; a concert given at Nymphenburg (near Munich) during the summer of 1772 not only opened with two symphonies by Schwindl, but also included a performance of one of his trios, with the elector playing the bass viol; and a programme that began with Schwindl's 'Overture 1st' was presented by Josiah Flagg in Boston on 17 May 1771.

Contemporary criticism was generally favourable. J.A. Hiller ranked Schwindl among those composers who had contributed worthwhile pieces to the symphonic repertory, while Burney found his name 'well known in the musical world, by his admirable compositions for violins, which are full of taste, grace, and effects'. C.F.D. Schubart discussed the appeal of Schwindl's music both to amateurs and to adherents of *Empfindsamkeit*.

Schwindl's symphonies are scored mostly for eight parts (four strings with pairs of woodwind and horns). They include three- and four-movement structures (typically, Allegro–Andante–Minuet and Trio–Presto) which exhibit a variety of internal designs (e.g. sonata-form types with or without complete recapitulation). Viewed chronologically they reflect an increasingly expanded scope, made possible in the late works by a firm grasp of harmonic processes, broad control of phrasing, and by a heightened thematic specialization. Particularly significant are the symphonies in substantially revised versions (frequently with enlarged first movements and new, noticeably longer finales), which furnish cogent evidence of Schwindl's maturing style.

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Marianens Trauengesang (cant.), solo vv, SSATB orch, excerpts *CH-Zz*
Mass, E♭, solo vv, SATB, orch, org, *Zz, BM, EN, Fcu, SAf, SGd, SO, D-OB, TEGha, KZa* [inc.]
Herr Gott dich loben wir (TeD), SSATB, orch, org, *CH-Zz*; arr. SATB, orch, *BM, SAf, SO*; Lat. text, SATB, orch, *EN*

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ANNELIESE DOWNS

**Schwirrholz** (Ger.). *See* BULLROARER.

**Schwungzither** (Ger.). *See* BELL HARP.

**Schytte, Ludvig** (*b* Århus, 28 April 1848; *d* Århus, 10 Nov 1909). Danish pianist and composer. Although he did not have any musical education until he was 22, he made such rapid progress as a pianist and teacher that at an early age he had a successful career abroad. His teachers included Gade, Taubert in Berlin and Liszt in Weimar in 1884. From 1887 he taught at various conservatories in Vienna, including Horak's, and in 1907 he settled in Berlin as a teacher at the Stern Conservatory. Today Schytte is still known for his numerous pedagogical piano methods, of which his various collections of Etudes (especially opp.75, 95, 106, 161 and 174) as well as the piano primer *Horneman's børneklaverskole* (1892), which he revised and re-edited, are best known. His other compositions can be described as salon music; they are efficiently worked, but completely without distinction. Only his Piano Concerto op.28, in which the influence of Schumann is clearly felt, and a piano sonata op.53 bear witness to a more serious approach to the problems of musical form. His brother Henrik Schytte (1827–1909) was a cellist and critic whose best-known work is the first important Danish music dictionary, the *Nordisk musik-lexicon* (Copenhagen, 1888–92, suppl., 1906; based on Riemann's *Musik-Lexikon*, 1882).

BO MARSCHNER

**Scialla, Alessandro** (*fl* Tropea, Calabria, 1610). Italian composer. He was a gentleman member of an academy at Tropea, possibly the Accademia degli Amorosi. He is known only by *Primo libro de' madrigali* (Naples, 1610), for five voices. The 23 madrigals it contains, settings of poems by Guarini and Marino, are slightly longer and have fewer chordal phrases than madrigals by his Neapolitan contemporaries. With very little Gesualdian chromaticism and with old-fashioned sequential motifs forming many of the imitative points, they are the work of a serious, conservative composer, who nevertheless added at the end of the book a galliard to a text by Sannazaro.

KEITH A. LARSON

**Sciarrino, Salvatore** (*b* Palermo, 4 April 1947). Italian composer. A precociously gifted child, he at first gravitated towards the visual arts: he displayed a talent for figurative painting by the age of four and by the age of ten was guiding himself towards 'informal' abstraction. But he found himself increasingly fascinated and challenged by music and so began experimenting with composition in 1959 under the guidance of Antonino Titone. Within three years he had achieved a first public performance at the 1962 Palermo New Music Week. A brief academic training under Turi Belfiore in 1964 provided the only interruption to this autodidactic progress, crowned by public performances in Rome (*Quartetto II*) and Palermo (*Aka Aka to*) in 1968. In 1969 he moved to Rome, where he continued to pursue his own path under the aegis of Franco Evangelisti whose course on electronic music at the Accademia di S Cecilia he attended. He quickly developed one of the most distinctive (and widely imitated) voices of his generation, making an obsessive, but impeccably calculated language from sound resources marginalized by previous generations such as string and wind harmonics and ancillary performance noises. At first these were deployed in baroque abundance – and to striking critical acclaim in his first theatre work, *Amore e Psyche* (1972). But during the 1970s, Sciarrino became increasingly concerned to pare down his resources to a characteristic play between sound and silence that has underpinned much of his subsequent work. This was explored extensively in the daring *Un'immagine di Arpocrite* (1974–9), a 45-minute adagio for piano, orchestra and chorus.

Although based in Rome until 1976, and then in Milan (where he taught at the Conservatory during the period 1977–82), Sciarrino has always shared with Luigi Nono a sense of music's obligation to accomplish a 'flight towards the new', rather than to be subsumed by the shared conventions of the time. In consequence, in 1982, as soon as his expanding compositional career permitted, he withdrew to the Umbrian town of Città di Castello. In a characteristic refusal to elaborate upon autobiographical details, he noted that he 'left the metropolises and sought the shadows', wishing to be one of those artists that remain apart, dedicating themselves solely to their work. He has, however, continued to teach at the Florence Conservatory, in Bologna and in his home town. The influence of the later Nono is equally clear in the demands that Sciarrino makes upon his listeners. In a characteristic commentary upon his percussion work *Un fruscio lungo*

*trent'anni* (1998), he asserted that 'there is one thing without which no delight in sound makes sense, and that is the intensity of silence. The tension and the thoughts of the person who listens made perceptible by the person who plays'. But unlike Nono, Sciarrino has balanced the demand for such questioning, meditative intensity with a sustained interrogation of musical worlds to which he does not, or cannot, belong. Throughout his compositional career, he has produced transcriptions and elaborations of works from the past – some indeed have assumed a role in his own large-scale works: two of the Venetian *Canzoni da batello* (1977) flank the interval in his *Aspern* (1978); an elegy by Claude Le Jeune furnishes the departure-point for *Luci miei traditrici* (1996–8). Indeed, his two-act ballet *Morte a Venezia* (1991) consists entirely of reworked movements from J.S. Bach. An even more powerful presence has been his encyclopaedic knowledge of classic American popular song, celebrated in *Blue Dream* (1980) or the *Nove canzoni del XX secolo* (1991), but also treated with allusive, but telling, effect in *Cailles en sarcophage* (1979) or *Efebo con radio* (1981).

Sciarrino has produced large-scale works for both theatre and the concert hall with a fluency the more remarkable for his non-dependence on the organic motivic traditions of pitch and rhythm central to the classical tradition. Large-scale planning has in consequence entailed the preparation of huge diagrammatic flow charts that have themselves been the subject of several exhibitions: for Sciarrino, the history of musical structures – his own and others' – is that of the spatialization of sound. Granted Sciarrino's devotion to a dramaturgy – on and off stage – of individualistic nuance, this planning has translated, in many of his large-scale works for the concert-hall, into the deployment of virtuoso soloists against a fluid, resonating backdrop of orchestral sound, whose very rarification opens up vast aural spaces to the imaginative ear. For practical reasons familiar to most living composers, Sciarrino's wider international reputation has been consolidated through a substantial range of works for soloist or small ensemble. The challenge of his virtuoso solo string works from the mid-1970s – most notably the *Tre notturni brillanti* (1974–5) for viola, and the *Sei Capricci* (1975–6) for violin – attracted interpreters of the calibre of Aldo Bennici and Salvatore Accardo. But over the longer term – and particularly from *All'aure in una lontananza* (1977) onwards – the instrument that has most consistently engaged his attention is the flute, transformed into a creature of infinite nuance at the hands of Roberto Fabbricciani. As is evident from the literary titles that frequently adorn his works for the instrument, the flute assumes the role of emanation, subtle and sensuous, from the world of classical myth to which Sciarrino's imagination so readily returns. His other favoured solo instrument, the piano, demanded a very different approach. Lacking the flute's breathed intimacy, but being embedded in an expressive tradition so integral to its sound that such works as the *Etude de concert* (1976) or the 'Camille' section of *Cailles en sarcophage* (1979–80) sought to conjure up a bloodless and spectral simulacrum by way of exorcism, the piano's rhetorical capacities have mostly drawn Sciarrino away from his habitual fascination for working at the boundary of sound and silence. His sequence of five piano sonatas (1976–1994) are, on the contrary, increasingly assertive and percussive. Like a number of more recent works, the *Terza Sonata* (1987) achieves a particular energy and density by the mutual interruption of parallel dimensions – a process described by Sciarrino as 'windows form'. The piano has also played a particular role within the substantial list of works for small ensemble, notably in the remarkable sequence of quintets for different instrumental combinations with (usually) piano written between 1984 and 1986.

The inventive dramaturgy that lies at the heart of Sciarrino's musical theatre is rooted in the surreal, but it also casts a rueful and sardonic eye upon myths ancient and modern. Despite a remarkable diversity of musico-dramatic solutions, these works repeatedly anatomize the precariousness of human attempts at relationships, the unsteady but obsessive balance between misplaced hope and invincible solipsism. Such themes add resonance to the ever sparer, and sometimes obsessively repetitive musical idiom that has sustained them. The luxurious style and elaborately symbolical libretto of *Amore e Psyche* apart, each of the theatre works produced from the late 1970s on has insisted upon an increasingly eloquent clarity and parsimony. *Aspern* (1977–8) with its wry retelling of Henry James's narrative of a writer seeking (and failing) to extract from two Venetian ladies papers belonging to a vanished poet, presents its images of isolation, of a lifeless existence, through actors, while the spare, mesmeric 'numbers' of the singspiel – sometimes resetting fragments from Da Ponte's texts for *Le nozze di Figaro* – are given over to a soprano and chamber ensemble. A Mozart otherwise *in absentia* makes a dessicated and fleeting appearance in the overture.

Other musical worlds become more omnipresent – though again fleetingly – in the 'museum of obsessions' that followed. *Cailles en sarcophage* (1979) turned the surrealism latent in *Amore e Psyche* into a full-scale dramaturgical principle. A vast collage of text-sources, from Genet to Wedekind, were amalgamated to form three tripartite acts, each section conjuring up its own obsessive figure (including Dietrich and Garbo among others). Brief fragments of Sciarrino's favoured repertoire of classic American songs come and go, absorbed into a web of sound materials precious to Sciarrino for their tactile immediacy and their affirmation (in the true humanist tradition) of the human body. Three singers adopt a long series of parallel roles while the texts are otherwise delivered by actors. A chamber version of the same principle operated in his subsequent 'one-act still life' *Vanitas* (1981), where the three performers (voice, cello and piano) pursue an oneiric tissue of fragments, musically grounded in 'a gigantic anamorphosis' of Hoagy Carmichael's *Stardust*. The two operas derived by Sciarrino from Jules Laforgue's ironic *Moralités légendaires*, *Lohengrin* (1982–4) and *Perseo e Andromeda* (1990) mark a recuperation of some measure of narrative continuity. *Lohengrin* in particular set the seal upon Sciarrino's vivid grasp of a theatre of spare vocal gesture. Laforgue's mordant and oblique version of the Lohengrin story presents Elsa as a vestal virgin, accused of impurity. Lohengrin arrives on his swan to defend her honour. In the nuptial villa made available to the happy couple by the Ministry of Cults, Elsa makes a gauche attempt to create the ambiance appropriate to a wedding night. Lohengrin remains awkward and unresponsive, clinging to his cushion which then mutates into a swan, astride which our relieved hero makes a rapid departure back to

the moon. Sciarrino intervenes to cast a more disconcerting light upon Laforgue's *ésprit blagueur*: Elsa and Lohengrin are given voice by the same actress-singer, and the order of the two episodes is reversed. Ruffled Wagnerian sensibilities are ambiguously soothed by the final revelation that she is a patient in a mental hospital; only at this juncture does Elsa cross from brilliantly inventive vocal gesture to infantile song. A more direct demonstration that heroic male intervention may not be worth the wait is provided by *Perseo e Andromeda*. Marooned on her island, a bored Andromeda is indulged by an avuncular Dragon (sung by two male voices). Perseus arrives on his winged horse, and makes a botched but ultimately successful kill. His doltish lack of finesse proves more than Andromeda can bear: she suggests that he has picked the wrong island. Perseus departs piqued; Andromeda is left alone to mourn her slaughtered Dragon. The score combines singing voices with live electronics, the latter providing Sciarrino with fresh means to pursue a favoured tour de force: that of creating an exquisitely artificial mimesis of the natural, here embodied by the wind and sea that frame Andromeda's insular existence. The later *Luci miei traditrici* (1996–8) confronts the eternal theme of personal jealousy and betrayal but with a spare, unblinking clarity. As infidelity is progressively unmasked in the course of a day, the singing voices (each at first lyrically celebrating their own delusion) move towards naked speech, while the instrumental ensemble maps a stylized progress towards the sounds of night, here, as ever in Sciarrino's work, the dimension of a more subversive truth.

### WORKS

#### STAGE

Amore e Psyche (op, 1, A. Pes), 1972, Milan, Piccola Scala, 2 March 1973

Aspern (Spl, 2, G. Marini and Sciarrino, after H. James, with frags. from L. Da Ponte), 1977–8, Florence, Pergola, 8 June 1978

Cailles en sarcophage (atti per un museo delle ossessioni, 3 pts, G. Marini), 1979, Venice, Malibran, 26 Sept 1979; rev. Venice, Fenice, 17 Oct 1980

Vanitas (natura morta, 1, Sciarrino, after Sempronius and others), 1981, Milan, Piccola Scala, 11 Dec 1981

Lohengrin (azione invisibile, Sciarrino, after J. Laforgue), 1982, Milan, Piccola Scala, 15 Jan 1983, rev. Catanzaro, Spaizzo del Sole, 9 Sept 1984

Perseo e Andromeda (1, Sciarrino, after Laforgue), 1990, Stuttgart, Staats, 27 Jan 1991

Morte a Venezia (ballet, after T. Mann), 1991 [based on music by J.S. Bach], Verona, Filarmonica, 24 May 1991

Luci miei traditrici (op, 2, Sciarrino, after A. Cicognini), 1996–8, Schwetzingen, Rokokotheater, 19 May 1998

Infinito nero (estasi, 1, Sciarrino, after S Maddalena de' Pazzi), 1998, Witten, Theatersaal, 25 April 1998

#### OTHER DRAMATIC

Orlando furioso (incid music, L. Ariosto, dir. L. Ronconi), 1969; I bei colloqui (radio score, Pes, dir. C. Quartucci), 1970 [based on Orlando furioso]; All'uscita (radio score, L. Pirandello, dir. G. Pressburger), 1978 [incl. vocal-orch work Kindertotenlied, frags. from vocal work Il paese senza tramonto and orch work Il paese senz'alba], rev. as film score, 1985; Trachinie (incid music, Sophocles, dir. G. Cobelli), 1980; Lectura Dantis (incid music, C. Bene), 1981; La divina commedia (TV score, Dante), 1988 [based on recording of orch work Sui poemi concentrici]; Paradiso (incid music, Dante, dir. F. Tiezzi), 1993 [incl. orch works Alfabeto oscuro, L'invenzione della trasparenza, Postille]

#### VOCAL

Vocal-orch: Introduzione e aria 'Ancora il duplice' (Pes), Mez, orch, 1971 [from op Amore e Psyche]; Il paese senza tramonto (Marino), S, orch, 1977; Kindertotenlied (J. Ruckert), S, T, chbr orch, 1978; Efebo con radio (Sciarrino), 1v, orch, 1981; Flos florum (Sciarrino, after Egyptian Book of the Dead, other texts), SATB, orch, 1981; Morte di Borromini, spkr, orch, 1988; L'immaginazione a se stessa (E. Montale), SATB, orch, 1996; see also ORCHESTRAL (Un immagine di Arpocrate)

Other vocal: Aka Aka to I, II, III, S, 12 insts, 1968; 2 melodie (Marino), S, pf, 1978; Aspern Suite (Da Ponte, anon.), S, 2 fl, perc, hpd, va, vc, 1979 [from op Apsern]; La donne di Trachis (Sophocles), S, Mez, C, female chorus, 1980 [from incid music Trachinie]; Canto degli specchi, 1v, pf, 1979–81 [arr. from stage work Cailles en sarcophage]; 2 nuove melodie (B. Dylan, P. Pasolini), Bar, pf, 1979–82; La perfezione di uno spirito sottile (anon.), 1v, fl, perc, 1985; Tutti i miragi delle acque (Sciarrino), SATB, 1987; L'alibi della parola (A. de Campos, F. Petrarch), Ct, 2 T, Bar, 1994; Nuvolario (Sciarrino, after I. Hamdìs), 1v, fl, tpt, perc, 2 va, 1995; Due risvegli e il vento (H. Heine, F. Hölderlin), S, 2 cl, str trio, 1997; Waiting for the Wind (H. Luke), 1v, Javanese gamelan, 1998; Cantare con silenzio (Sciarrino), chorus, fl, perc, 1999

#### ORCHESTRAL

With soloists: Rondo, fl, chbr orch, 1972; Romanza, va d'amore, orch, 1973; Variazioni, vc, orch, 1974; Un immagine di Arpocrate (J. von Goethe, L. Wittgenstein), chorus, pf, orch, 1974–9; Clair de lune, pf, orch, 1976; Che sai guardiano, della notte?, cl, chbr orch, 1979; Cadenziario, soloists, orch, 1982–91; Autoritratto nella notte, vn, orch, 1985; Frammento e adagio, fl, orch, 1986–2; Sui poemi concentrici, 1987: I, vc, orch, II, fl, cl, vc, orch, III, fl, vn, va d'amore, orch; Lettura da lontano, db, orch, 1989; L'invenzione della trasparenza, soloists, orch, 1993; Recitativo oscuro, pf, orch, 1999; Il clima dopo Harry Partch, pf, orch, 1999–2000

Other works: Berceuse, 1967–8, rev. 1977; Da a da da, 1970; Grande sonata da camera, 1972; Il paese senza'alba, 1977; Berceuse variata, 1977; Autoritratto nella notte, 1982; 9 canzoni del XX secolo, 1985–7; Alfabeto oscuro, chbr orch, 1993; Postille, fl, vn, va, orch, 1993; Soffio e forma, 1995; I fuochi oltre la regione, 1997

#### CHAMBER

(5 or more insts): . . . da un divertimento, 10 insts, 1968–70; Sonata da camera, 16 insts, 1971; Di Zefiro e Pan, 2 fl, 2 ob, 2 cl, 2 bn, 2 hn, 1976; Qnt no.1, cl, str qt, 1976; Qnt no.2, wind qnt, 1977; Attraverso i cancelli, 14 insts, 1977; Introduzione all'oscuro, 12 insts, 1981; Nox apud Orpheum, 2 org, insts, 1982; Centauro marino, cl, vn, va, vc, pf, 1984; Codex purpureus II, pf qnt, 1984; Raffigurar Narciso al fonte, 2 fl, 2 cl, pf, 1984; Lo spazio inverso, fl, cl, cel, vn, vc, 1985; Appendice alla perfezione, 14 bells, 1986; La ragioni delle conchiglie, pf qnt, 1986; Il silenzio degli oracoli, wind qnt, 1989; La bocca, I piedi, il suono, 4 a sax, 100 peripatetic sax, 1997; 4 intermezzi, insts, 1997 [from op Luci miei traditrici]

(2–4 insts): Sonata, 2 pf, 1966; Arabesque, 2 org, 1971; Sonatina, vn, pf, 1974; 6 quartetti brevi, str qt, 1967; Danse, 2 vn, va, 1975; Pf Trio, 1975; Siciliano, fl, hpd, 1975; Esplorazione del bianco, 1986; I, db, II, fl, b cl, gui, vn, III, drum kit; D'un faune, a fl, pf, 1980; Fauno che fischia a un merlo, fl, hp, 1980; La malinconia, vn, va, 1981; Melencolia, vc, pf, 1981; Codex purpureus, str trio, 1983; Il motivo degli oggetti di vetro, 2 fl, pf, 1986–7; Pf Trio no.2, 1987; 6 quartetti brevi, str qt, 1991–2; Omaggio a Burri, vn, a fl, b cl, 1997; Muro d'orizzonte, a fl, eng hn, b cl, 1997; Un fruscio lungo trent'anni, 4 perc, 1999; Settimo quartetto, str qt, 1999

Pf: Prelude, 1969; De la nuit, 1971; Esercizio, 1971; Sonata no.1, 1976; Etude de concert, 1976; Anamorfosi, 1980; Sonata no.2, 1983; Sonata no.3, 1987; Variazione su uno spazio ricurvo, 1990; Perduto in una città d'aque, 1991; Sonata no.4, 1992; Sonata no.5, 1994, rev. 1995; Polveri laterali, 1997; Notturni, 1999– [incl. 2 notturni crudele]

Other solo inst: De o de do, hpd, 1970; 2 studi, vc, 1974; 3 notturni brillanti, va, 1974–5; Toccata, hpd, 1975; Per mattia, vn, 1975; 6 capricci, vn, 1975–6; All'aure in una lontananza, a fl, 1977; Ai limiti della notte, va, 1979, arr. vc; Let me die before I wake, cl, 1982; Hermes, fl, 1984; Canzona di ringraziamneto, fl, 1985; Come vengano prodotti gli incantesimi?, fl, 1985; Fra i testi dedicati alle nubi, fl, 1989; L'addio a Trachis, hp, 1980, arr. gui as L'addio a Trachis II, 1989; L'orizzonte luminoso di Aton, fl, 1989; Venere che le Grazie la fioriscono, fl, 1989; Addio case del vento, fl, 1993; Sonata no.5, pf, 1994–5; Vagabonde blu, accdn, 1998

#### TAPE AND ELECTRONIC

Implocor, tape, 1971; La voce dell'Inferno (Dante), tape, 1981; Noms des airs, live elecs, 1994

TRANSCRIPTIONS AND ARRANGEMENTS

A. Il Verso: 6 ricercari, vn, vc, 1969 [transcrs. of motets from *Il primo libro della musica a due voci* (Palermo, 1596)]
Anon.: Mottetti, 1v, insts, 1969
Anon.: 12 canzoni da batello, S, ob, bn, 2 vn, va d'amore, vc, gui, mand, 1977
Anon.: Premi, via, premi o stali, 1v, gui, 1977
Blue Dream, S, pf, 1980 [transcrs. of 15 Amer. popular songs by I. and G. Gershwin, C. Porter and others]
3 canzoni del XX secolo, fl, pf, 1984 [transcrs. of 3 Amer. popular songs by M. Parish and others]
G. de Machaut: Rose, Liz, 1v, fl, cl, bn, va, vc, 1984
5 canzoni del XX secolo, S, pf, orch, 1985 [transcrs. of 5 Amer. popular songs by J. Mercer and others]
C. Porter: Night and Day, orch, 1987
A. Barroso: Brazil, pic, cl, bn, hn, hp, vn, va, vc, db, 1988, arr. chbr orch, 1991
G. Rossini: Giavanna D'Arco, Mez, orch, 1989
9 canzoni del XX secolo, S, orch, 1991 [transcrs. of 9 Amer. popular songs by J. Mercer and others]
J.S. Bach: Toccata and Fugue, d, BWV565, amp. fl, 1993
Mozart a nove anni, orch, 1993 [arrs. of 10 movts by Mozart]
W.A. Mozart: Adagio K356/617a, fl, tpt, perc, 2 va, 1994
Medioevo presente, fl, tpt, perc, 2 va, 1994 [transcrs. of 3 vocal works by J. de l'Escurel, anon.]
Le voci sottovetro, 1v, insts, 1998 [arrs. of 4 works by C. Gesualdo]
Pagine, sax qt, 1998 [arrs. of 10 vocal and inst works by C. Gesualdo and others]

Principal publisher: Ricordi

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O. Poce: *Il processo compositivo di Salvatore Sciarrino e la musica per strumento solo* (diss., U. of Rome, 1987)
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N. Hodges: 'A Volcano Viewed from Afar: the Music of Salvatore Sciarrino', *Tempo*, no.194 (1995), 22–4
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DAVID OSMOND-SMITH

**Ścigalski, Franciszek** (*b* Grodzisk, 29 Jan 1782; *d* Gniezno, 27 Aug/Sept 1846). Polish composer, violinist, conductor and teacher. He began his musical studies with his father Stanisław (1750–1823), Kapellmeister at Grodzisk, and probably continued with Adalbert Dankowski, a member of the orchestra in Obra. In about 1797 he went to Poznań, where he studied with Augustyn Braun at the Maria Magdalena Gymnasium. During this period he became an accomplished violinist and was a member of Antoni Radziwiłł's string quartet; he was also in great demand as a violin teacher. From about 1821 he assumed the duties of orchestra conductor in a parish church in Poznań, and from 1825 to 1834 he was a music teacher at the Maria Magdalena Gymnasium. From April 1834 until his death he was musical director and first violinist of the cathedral orchestra in Gniezno, earning great admiration for his technique and dedication. He also directed the music school there.

Ścigalski's compositions, which are in a mature, classical style, are mainly sacred music. He wrote more than 60 pieces, including some for large-scale forces, and about 30 are still extant. Many show his use of polonaise motifs. His Symphony in D major remains in the Polish repertory.

WORKS

*MSS in PL-CZ, GNd, KO, Pa*

Sacred: 12 Masses; Requiem, F; 3 cants., 1839, 1840, 1844; Responsorium, perf. Poznań, 1817; Veni Creator; TeD, *c*1810; Salve regina, *c*1815; 7 grads; 6 offs; 3 lits
Other: Sym., D, *c*1810 (Kraków, 1956); 8 vn duets; 3 polonaises, pf, a, D, a (Poznań, 1825)

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A. Nowak-Romanowicz: *Klasycyzm: 1750–1830*, Historia muzyki polskiej [History of Polish music], ed. S. Sutkowski, vol. 4 (Warsaw, 1995), 53–4, 238–239, 257

BARBARA CHMARA-ŻACZKIEWICZ

**Scimone, Claudio** (*b* Padua, 23 Dec 1934). Italian conductor and musicologist. He studied with Zecchi, Mitropoulos and Ferrara. In 1959 he founded at Padua the chamber ensemble I Solisti Veneti, which specializes in 18th-century Italian instrumental music and in contemporary works; Bussotti, Donatoni, Malipiero and Guaccero are among the composers to have written works specially for the group. Scimone has continued to direct it on tours in Europe, the USA and Japan. His work has helped to introduce rediscovered 18th-century Italian instrumental music to a wide audience, and he has edited a number of concertos by Tartini. From 1952 until 1957 he wrote the music column in *La gazzetta del Veneto*, and from 1961 he taught at conservatories: at Venice until 1967, then at Verona, where he taught chamber music, and from 1974 to 1983 at Padua, where he was director of the conservatory and where in 1968 he became permanent conductor and artistic director of the chamber orchestra. From 1979 to 1986 he was conductor of the Gulbenkian Orchestra in Lisbon.

In the 1970s Scimone became closely associated with the Rossini revival originating at Pesaro; he also participated in a complete edition of Rossini's works. He conducted performances of such works as *Mosè in Egitto* and *Maometto II* at Pesaro in the 1980s, *Ermione* at Padua in 1986, *Armida* at Amsterdam and *Zelmira* at Venice in 1988. He conducted *L'elisir d'amore* at Covent Garden in 1981, and at Venice in 1984 conducted his own reconstruction of Albinoni's *Il nascimento dell'aurora*. He wrote *Segno, significato, interpretazione* (Padua, 1970), and was awarded the Elizabeth Sprague Coolidge Memorial Medal (1969).

CLAUDIO CASINI/R

**Scio, Etienne** (*b* Bordeaux, 1766; *d* Paris, 21 Feb 1796). French composer. He made his début as a composer at the Grand Théâtre, Marseilles, where he was engaged as first violinist in 1788. The impresario Boursault-Malherbe brought him and his colleague Joseph Arquier to Paris in

June 1791, when he opened the Théâtre Molière and acted as its first conductor. He left it in 1792 to play second violin in the orchestra of the Théâtre Feydeau, where his two main operas were performed. *Lisidore et Monrose* (1792) was criticized for plagiarizing Grétry's *Richard Coeur-de-lion* and Dalayrac's *Raoul sire de Créqui*; nevertheless it was a success. *Lisia* (1793), on an exotic subject derived from Dalayrac's *Azémia*, is notable for the important part played by the chorus and for its constant search for novel sonorities within the French operatic tradition.

Scio's wife, née Julie-Angélique Le Grand (*b* Lille, 1768; *d* Paris, 14 July 1807), was a successful soprano. She sang in Montpellier, Avignon and Marseilles before her Paris début in 1792. At the Théâtre Feydeau she created the title role of Cherubini's *Médée* (1797) and Constance in *Les deux journées* (1800). (*GroveO*, 'Scio, Julie-Angélique', E. Forbes; *StiegerO*).

WORKS

*all first performed in Paris; printed works published in Paris*

Le réveil de Kamailliaka, ou Le mariage de la folie (op, 2, Monnet), Molière, 4 July 1791

Le sopha (opéra féerie mêlé de vaudevilles et d'ariettes, 2), Molière, 26 Aug 1791, *F-Mc*

La France régénérée (comédie mêlée de vaudevilles et d'airs nouveaux, 1, Chaussard), Molière, 14 Sept 1791

Lisidore et Monrose (drame héroï-lyrique, 3, Monnet, after F.-T.-M. de Bacular d'Arnaud: *Le sire de Créqui*), Feydeau, 26 April 1792, excerpts (n.d.)

Lisia (cmda, 2, Monnet), Feydeau, 8 July 1793, *F-Pc**, excerpts (n.d.)

Le tambourin de Provence, ou L'heureuse incertitude (comédie mêlée de chant et de danses, 1, Monnet), Palais-Variétés, 13 Sept 1793

MICHEL NOIRAY

**Sciolto** (It. 'loose', 'free', 'detached'; past participle of *sciogliere*, to untie, undo, loosen). A word with several distinct meanings in music, mainly applied to bowing. (1) A synonym for staccato, as described by Burney and as seen in the Larghetto of Vivaldi's B minor concerto for four violins (RV580).

(2) A bowing indication for *grand détaché*, a clear and aggressive separation of the bowstrokes; this seems implied by the direction *sciolto* in the first movement of Mozart's Haffner Symphony.

(3) A lighter and freer kind of staccato with flexible delivery, described by Joseph Fröhlich (1810–11) as 'with an ease without stiffness, but above all with great agility of the wrist', and found in Szymanowski's *Miti*, op.30.

(4) An indication that notes are not to be slurred, as described in J.A. Hiller's *Anweisung zum Violinspielen* (1792): 'Without the word legato, without slurs over the notes, all the notes will be articulated; and if this is the case throughout a passage, it will sometimes be marked with the word *sciolto* (free)'.

The terms *con scioltezza* and *scioltamente* are also found. Closer to the dictionary sense, the term *fuga sciolta* ('free fugue') was contrasted with the rigorous *fuga obbligata*; *dissonanze sciolte* are 'free dissonances'.

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ERIC BLOM/DAVID FALLOWS

**Sciortino, Patrice** (*b* Paris, 26 July 1922). French composer. He is the son of the composer Edouard Sciortino, a pupil of d'Indy, who was professor of Gregorian chant and composition at the Schola Cantorum in Paris. Patrice Sciortino began studying music at the age of six with his parents (his mother, a poet, was also an amateur pianist). In 1936 he prepared for entrance both to the Ecole des Beaux-Arts, in drawing, and to the Schola Cantorum, where he went on to study piano with Jules Gentil, harmony and counterpoint with Achylle Philippe and composition with his father (1936–40).

After a spell as cathedral organist and schoolmaster in Alès (1942–6), he returned to Paris, where he pursued several occupations, including organist, accompanist, choral director, orchestrator, poet and dramaturge, in addition to composing for the theatre, cinema, radio and television; he also taught composition at the Conservatoire Européen de Paris, the Conservatoire du XIII e Arrondissement (1979–92) and the Schola Cantorum (from 1995). At the start of the 1960s he studied electro-acoustic techniques of *musique concrète* at the Groupe de Recherches Musicales. His research into non-European musics led to the composition of *Cyclopes* for nine percussionists and 52 instruments in 1968. Throughout his oeuvre run the threads of spiritualist questing (*Malédictions et lumières*, 1969), prolific lyricism and vigorous rhythmic life, as well as a highly characteristic contrapuntal, if not fugal, style. He is the author of *L'inventeur d'imaginaire* (Paris, 1991), a book on analysis.

WORKS

(*selective list*)

Op: Atsmeuk, 1965; Strenze, 1973; L'affaire ffopp, 1975; Kio-tchaï, 1980; Round, 1990

Orch: Sym. no.1, 1961; Sym. no.2, 1962; Les cyclopes, 9 perc, 52 exotic insts, 1968; Soleil papier, sym., str, 1972; Ciels pour d'autres hommes, wind band, 1976; La mécanique surnaturelle, wind band, 1976; Society, sym., 1978; Phonie sans cordes, wind, brass, hp, pf, timp, 3 perc, 1979; Cercile, sym., 1982; Vents et vermeil, 1983; Tombeau de Cyr, quadruple conc., tpt, trbn, hn, tuba, str, 3 perc, 1990; Transformes, double conc., accdn, perc, str, 1990; L'orgue des oiseaux, sym., brass, perc

Vocal-orch: Sym. no.3, S, orch, 1963; Malédictions et lumières, orat, S, SATB, large orch, 1969

Other vocal: Edgar Poe, SATB, 9 brass, pf, perc, str, 1977; 7 souffles, 3S, 3A, 3T, 3B, 1980; Entrailles, SATB, 6 perc, 1983; Comptines cosmolitaines, SA, str qt, 1986

Chbr: Chanson d'enfer, 2 pf, 1970; Corps et graphismes, 2 pf, 2 perc, 1973; Contrecordes, 2 vn, 1975; Le vitrail éparpillé, 3 pf, 1976; 3 signatures, 3 cl, 1977; Exultrance, 6 cl, 1978; Salicionaux, 10 rec, 1978; Quadratura d'archi, str qt, 1981; La septième saison, pf trio, 1981; Scanzion, 5 perc, 1985; Avatars conventionnels, vn, pf, 1989; Nosergfol, fl, gui, 1992; Shamisen, str trio, 1994; Quadratura di corde, str qt, 1996

Principal publishers: Arpèges/IMD, Billaudot, Choudens, Transatlantiques

LAURENT FENEYROU

**Sciroli** [Schiroli, Scivoli, Siroli], **Gregorio** (*b* Naples, 5 Oct 1722; *d* after 1781). Italian composer. He was the son of Salvatori Sciroli, a member ('ripostiere') of the culinary staff of the Duke of Caprigliano. The duke was the composer's godfather and promoted his studies at the Conservatorio della Pietà dei Turchini, which he entered on 1 October 1732. He remained there for ten years, studying with Fago and Leo. His operatic career was characteristic of the time: from 1747, for some ten years, he composed intermezzos, farsettas and full-length comic works for the smaller theatres of Naples, Rome and Palermo. Having then gained some reputation, he appears to have spent the next decade mostly in north Italy writing more important (and better-paid) serious operas for Pisa, Venice, Milan and Bologna.

In his early years he began to teach singing, notably to the soprano Giuseppe Aprile who made his Neapolitan début at the Teatro S Carlo in December 1753, and who derived his nickname 'il Scirolino' from his teacher. In 1752 Sciroli was *maestro di cappella* to the Prince of Bisignano, and he also directed the Palermo Conservatory (1753–7). Meanwhile the S Carlo engaged him for the season of 1753–4 as second harpsichordist, even though, as the appointment reads, he might find himself obliged to go to Palermo for production of his comic works. His contract in 1756 with the Teatro dei Fiorentini is illustrative of production practices of the time. Sciroli was to write the season's first and third comic operas, to rehearse and conduct the performances and 'to alter arias, recitatives, duets, quartets, finales and even whole acts, as needed'. The first of these works was perhaps *La Zita correvata*; P. Mililotti, who adapted the libretto of the other, *La marina di Chiaia*, complained that the production had been beset with constant difficulties, not least of which was Sciroli's need to be in Rome to oversee performances there, and that hence the whole undertaking had had to be put together in greatest haste.

Judging from the amount of his surviving sacred music Sciroli may later have held a church post, possibly in Genoa. His serious opera *Merope*, for Carnival 1761 in Milan, achieved some *réclame*, and in November that year, when he was in Genoa, the S Carlo impresario urged the king in Naples to recall him to work at home. Sciroli then received commissions to compose the prologue for the theatre's Carnival opening (perhaps Cafaro's *Ipermestra* or the revival of J.C. Bach's *Alessandro nell'Indie*) and the spring opera, *Sesostri*. But the latter, which may have been a revival of music written for Pisa in 1759, was a failure, and he seems then to have left Naples permanently; he may have settled in Venice about 1766. In 1777 he was in Milan, whence he recommended to the S Carlo management the tenor Gaetano Scovelli (he was eventually engaged for the 1779–80 season).

Sciroli's surviving operas are professionally competent but unimaginative. *Merope*, written when many new forces were making themselves felt in *opera seria*, is a conservative work containing arias mechanically following the full da capo form, with the middle section almost invariably in the subdominant. Towards the end of each part of the first section the vocalise had become so stereotyped a feature that it could occur on any word containing the right vowel, regardless of meaning. He had little gift for affective lyricism and constructed his melodies almost obsessively out of triadic members and half-octave scale passages; the number of arias opening with such patterns must make the opera as a whole monotonous. His harmonic vocabulary was limited and the arias contain frequent long activated tonic or dominant pedals. Although he regularly used a fuller orchestra than some composers of the period, with oboes and horns either in C or G, the accompaniments contain little contrapuntal interest. Perhaps the most attractive aria in the opera is 'Misero core amante', marked 'Alla veneziana', a piece in 6/8 metre with some flavour of a popular song, and a frequently repeated rhythmic motif to open phrases. His uninspired melodic style may be more effective in comic arias, where it is mitigated by livelier rhythmic effects, achieved especially through use of rests that interrupt regularity of phrasing. His chamber music also appears more accomplished. A flute *concerto a quattro*, while conservative in its use of ritornello form for the first and last movements, is fully idiomatic for the instrument. His sonata for B♭ clarinet is one of the earliest for his instrument, and may have been written as the result of a visit to Milan around 1770.

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DRAMATIC

Capitan Giancocozza (farsa, D.A. Di Fiore), Naples, Fiorentini, carn. 1747
La Smorfiosa (int), Rome, Valle, carn. 1748
Madama Prudenza (farsetta), Rome, Valle, carn. 1749
Ulisse errante (dramma per musica, G. Badoaro), Palermo, S Cecilia, carn. 1749
Il Corrivo (ob, P. Trinchera), Naples, Pace, carn. 1751–2
Il Barone deluso (int, G. Petrosellini), Rome, Capranica, carn. 1752
Linnamorate correvate (ob, Trinchera), Naples, Nuovo, aut.–wint. 1752
La Canterina (int), Messina, Jan 1753
Introduzione alla comedia per musica (B. Bonaiuto), Palermo, Valguarnera, 1753
Il finto pastorello (ob, A. Palomba), Naples, Nuovo, sum. 1755
La caffettiera astuta (farsetta), Naples, carn. 1756, *I-Gl*
La Zita correvata (ob, P. Mililotti, after G.A. Federico), Naples, Fiorentini, 1756
La marina di Chiaia (ob, B. Saddumene), Naples, Fiorentini, carn. 1757
Il Conte Gian Pascozio in villeggiatura (farsetta), Rome, Capranica, Jan 1757, *Gl*
L'Ipermestra (pasticcio), Casale Monferrato, aut. 1757
La sposa alla moda (int), Rome, Pace, carn. 1758
La contadina scaltra (int), Lucca, Pubblico, carn. 1759
Nell'amor l'honor, Genoa, Falcone, carn. 1759, *?I-Gl*
Sesostri re d'Egitto (dramma per musica, after P. Pariati), Pisa, Pubblico, spr. 1759, *P-La* [a perf. with this title in Naples, S Carlo, 30 May 1762 may have had new music]
Bellerofonte (dramma per musica), Genoa, Falcone, spr. 1760
Olimpiade (dramma per musica, P. Metastasio), Venice, S Benedetto, aut. 1760, *La*
Merope (dramma per musica, Zeno), Milan, Regio Ducal, Jan 1761, *I-Nc*, *P-La*
Lo Saglemmanco [Act 1] (ob), Naples, ?Nuovo, 1762
Prologo (Venere, Ercole, Espero), Naples, S Carlo, carn. 1762
Alessandro nelle Indie (dramma per musica, Metastasio), Bologna, Pubblico, 31 May 1764, *La*
Solimano (dramma per musica, G.A. Migliavacca), Venice, S Cassiano, 22 Nov 1766, *La*
Le nozze in campagna (dg, ?C. Goldoni), Venice, S Moisè, aut. 1768
Il vagabondo fortunato (ob, A. Papi), Brescia, Erranti, Aug 1769
Zemira e Azor (dramma pantocomico), Nice, Maccarini, carn. 1778 (recits only)
La finta ammalata (int), *I-Gl* [incl. aria by G. Cocchi and trio by R. da Capua]
La villanella innocente (ob), *Gl* (Act 3 missing)

Duets and arias P. Guglielmi: Antigono, Cremona, carn. 1776–7; arias in N. Jommelli: Don Falcone, Venice, 1762, *I-Gl**

Doubtful: Achille in Sciro (dramma per musica, Metastasio), Naples, 1751; Artaserse (Metastasio), 1752, aria *Gl*; Li negromanti (ob), Naples, Nuovo, 1752; La commediante (ob, after Palomba), Naples, ?before 1754

Arias in *HR-OMf*, *I-Fc*, *Gl*, *MAav*

SACRED

Primum fatale homicidium (orat), Venice, 1768
La morte di Eleazaro (orat), Genoa, S Filippo Neri, *I-Gl*
5 Masses, 2 choirs [3–4vv each], 1 dated 1779, *Gl*; 3 Masses (Ky–Gl), 4–5vv, 1 dated 1739, *CH-A*; Kyrie, 3–4vv, 1781, *I-Gl*; Gloria, 4vv *CH-EN*; 2 Credo, *I-Bc*, *Gl*; Gratias agimus, *Gl*
Miserere, 3vv, 1734, *Gl*; Miserere, S, A, T, B, insts, *GB-Cu*; Caelestis urbs Jerusalem, 1772, *S-Smf**; Iste confessor, 1772, *Smf**; Laudate pueri, 1774, *I-BGi*, *Gl*; Lauda Jerusalem, 3vv, 1775, *Gl*; Iste confessor, 1776, *BGi*; Salve Regina, 1776, *GB-Lbl*, *I-BGi*, 1776, *Gl*; Lectio VII, 1778, *Gl*; Magnificat, 3–4vv, 1778, *BGi*, *Gl*; 2 Laetatus sum, 1779, *Gl*; Nisi Dominus, 1779, *BGi*; 2 Tantum ergo, 1779, *Gl*, 1780, *BGi*, Beatus vir, *Gl*; Deus in adiutorium e Dixit, *Gl*; Dixit, *CH-E*; Dixit Dominus, 5vv, *BM*, *I-Sd*; Litanie, 4vv, *Gl*

5 motets, *Gl*; Fremat irato mare, *Sd*; A sexta hora tenebrae factae sunt, 1770, *S-Smf**

INSTRUMENTAL

6 Terzetti, 2 vn, bc, op.1 (Paris, 1770)
Sonata, cl, bc, B♭, ed. N. Delius (Mainz, 1990)
5 concs., orch, 1764–9, *CH-A*, *I-Gl*; Vn Conc., *Gl*; Ob Conc., *Gl*; Fl Conc., *Nc*
Ovs.: *Gl* (5), *MAav*, *Mc*

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G. Sorge: *I teatri di Palermo* (Palermo, 1926), 399
U. Prota-Giurleo: *Nicola Logroscino, 'il dio dell'opera buffa'* (Naples, 1927)
F. De Maria: *Il Regio Conservatorio di musica di Palermo* (Florence, 1941)
E. Santaro: *Il teatro di Cremona*, i (Cremona, 1969), 141, 273
F. Dorsi: 'Un intermezzo di Niccolò Jommelli: *Don Falcone*', *NRMI*, xix (1985), 432–57
N. Delius: 'Wiederentdeckte italianische Klarinettenmusik', *Tibia*, xv (1990), 41–2
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JAMES L. JACKMAN

**Sciutti, Graziella** (*b* Turin, 17 April 1927). Italian soprano. She studied in Rome and made her début as Lucy in *The Telephone* at the 1951 Aix-en-Provence Festival. There she also sang Susanna, Despina and Zerlina and in 1954 created the title role of Sauguet's *Les caprices de Marianne*. That year she made her British début as Rosina at Glyndebourne and sang the Duchess in Paisiello's *Don Chisciotte* to reopen the restored Teatrino di Corte in Naples. In 1955 she sang Carolina (*Il matrimonio segreto*) to inaugurate the Piccola Scala. She appeared many times in both the smaller and the larger auditoriums; her parts included the title role in *La Cecchina*, Adèle (*Le comte Ory*), Norina and Paisiello's Nina.

Sciutti made her Covent Garden début as Oscar in 1956 and returned to sing Nannetta, Susanna and Despina. She made her American début at San Francisco in 1961 as Susanna. She sang regularly at Salzburg and in Vienna and also appeared in Paris in Sacha Guitry and Reynaldo Hahn's *Mozart* and as Polly (*Die Dreigroschenoper*). In 1970 she returned to Glyndebourne as Fiorilla and in 1977 she sang in her own production of *La voix humaine* there. Her vivacity, pointed phrasing and clear diction made her an outstanding soubrette singer. Among her recordings are her Mozart roles, Marzelline (in Maazel's *Fidelio*) and French song. In the 1980s she worked as a director in New York and Chicago.

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HAROLD ROSENTHAL/ALAN BLYTH

**Scliar (Cabral), Esther** (*b* Porto Alegre, 28 Sept 1926; *d* Rio de Janeiro, 18 March 1978). Brazilian composer, pianist and teacher. She first studied the piano and harmony in Porto Alegre and undertook further studies, in composition, in Rio de Janeiro with Hans Joachim Koellreutter, Cláudio Santoro and Edino Krieger from 1948 to 1952, with a period spent in Italy in 1948 as a conducting pupil of Hermann Scherchen. In 1952, in Porto Alegre, she formed the chorus of the Associação Juvenil Musical, with which she toured Europe the following year. In 1956 she settled in Rio de Janeiro and taught musical analysis and form at the Instituto Villa-Lobos and at the Pró-Arte music school (1962–75). She composed mainly chamber and vocal works, and among the awards she received were first prize for her Piano Sonata in the 1961 Brazilian National Radio competition and a prize at the Brasília film festival in 1966 for her music for the film *A Derrota*; she also wrote two theoretical works, *Elementos de teoria musical* (São Paulo, 2/1985–7) and *Fraseologia musical* (Porto Alegre, 1982).

WORKS
(*selective list*)

Orch: O auto da barca do inferno, prelude, 1962
Chamber and solo inst: Pf Sonata, 1961; Sonata, fl, pf, 1962; Str Qt, 1963; Imbricata, fl, ob, pf, 1976; Estudo no.1, gui, 1976
Choral and vocal: Desenho leve, chorus, 1962; Canto menor com final heróico, chorus, 1964; A busca da identidade entre o homem e o rio, chorus, 1971; Entre o ser e as coisas, 1v, pf, 1973; Toada de gabinete, chorus, 1976

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IRATI ANTONIO

**Scofield, John** (*b* Dayton, OH, 26 Dec 1951). American electric guitarist. He became attracted to rhythm and blues, urban blues and rock and roll at an early age, particularly the playing of the guitarists B.B. King, Albert King and Chuck Berry. He attended the Berklee College of Music (1970–73), where he studied with Gary Burton and Mick Goodrick. In 1974 the latter recommended him for a reunion concert at Carnegie Hall of the band led by Gerry Mulligan and Chet Baker. Shortly thereafter Scofield was invited to join the jazz-rock group led by Billy Cobham and George Duke; he remained with this ensemble for two years. Later he played with Burton for a year and also performed and recorded with such musicians as Charles Mingus (1977), Jay McShann (1977–8), Ron Carter and Lee Konitz. In 1977 he formed his own band, with Richard Beirach, George Mraz and Joe LaBarbera, with which he toured Europe and recorded *John Scofield Live*, his first album as a leader. He recorded again the following year, and in 1980 formed a trio with Adam Nussbaum and Steve Swallow which made three highly acclaimed albums. At the end of 1982 he joined Miles Davis's band, which had two guitarists until Mike Stern left in 1983. After leaving Davis he continued to record as a leader; his recordings for Gramavision, beginning with *Still Warm* (1987), display his blend of blues and country styles with the harmonic sophistication of bop. Later albums have included the critically acclaimed *Time on my Hands* (1990, BN) and the acoustic *Quiet* (1996, Verve). Scofield is also a member of the band Bass Desires with Peter Erskine and Bill Frisell. He has composed many pieces for his own albums.

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B. Milkowski: 'John Scofield: All Shades of Blue', *Down Beat*, liv/1 (1987), 16–18, 59 only [incl. discography]

BILL MILKOWSKI

**Scola, Adamo** (*fl* London, 1739–48). Italian editor and music teacher. He is known through two publications that appeared in London in the mid-18th century. The first, *Essercizi per gravicembalo di Don Domenico Scarlatti*, a handsome edition mostly engraved by Fortier, with an ornate frontispiece by Jacopo Amigoni, carries this warning: 'Beware of incorrect printed Editions, a Scandal in this great Nation, and let not its fundamental Principles of Liberty and Prosperity be abus'd by vile Worms that gnaw the Fruit of others ingenious Labour and Expence'. Scola's other piece of work, published by Walsh, is *Venetian Ballad's Compos'd by Sigr Hasse and all the Celebrated Italian Masters*; it appeared in three volumes, 1742–8, and is introduced by Scola's dedication in Italian to 'Carlo Sackvill Conte di Middlesex'. In 1744 Scola was a governor of the Fund for the Support of Decay'd Musicians and their Families. The only record of his being a performer himself appears in the advertisement for the Scarlatti *Essercizi* in the *Country Journal*, 27 January 1739: these sonatas were to be obtained from 'Mr Adamo Scola, Musick Master in Vine Street, near Swallow Street, Piccadilly, over against the Brewhouse, London'. (*Grove5* (W.C. Smith); *Humphries-SmithMP*)

OWAIN EDWARDS/R

**Scolari, Giuseppe** (*b* Vicenza, ?1720; *d* ?Lisbon, after 1774). Italian composer. He appears to have led the life of a travelling opera composer, with no fixed appointment. For many years he was in Venice, but from 1750 to 1752 or 1753 he was evidently at Barcelona. He may have been married to the Bolognese singer Barbara Narici (who is called Narici Scolari in one of the Barcelona librettos). Perhaps as early as 1766, certainly by 1768, he was in Lisbon; the presence of a fairly extensive collection of his scores (including one dated 1774) in the library of the Palácio Nacional da Ajuda suggests that he died in Lisbon some years later.

Scolari was among the first north Italian composers to take up the new style of comic opera that emanated from Naples and Rome in the early 1740s and dominated the European stage in the second half of the century. Though overshadowed by Galuppi and others, he appears to have enjoyed considerable success, notably with *La cascina*, written for him by Goldoni, which spread far and wide (in Spain it eventually joined the nascent zarzuela repertory, as *Las queseras*); and since the libretto has very little merit, the credit for the opera's success must be imputed to Scolari, who displayed a gift for ingratiating melody in some of its best numbers.

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OPERAS

dg – *dramma giocoso*
dm – *dramma per musica*

Il Pandolfo (commedia per musica, 3), Venice, S Samuele, aut. 1745
La fata maravigliosa (dg, 3), Venice, S Cassiano, carn. 1745–6
L'Olimpiade (dm, 3, P. Metastasio), Venice, S Moisè, carn. 1746–7
Il vello d'oro (dm, 3, G. Palazzi), Venice, S Cassiano, carn. 1748–9
Alessandro nell'Indie (dm, 3, Metastasio), Vicenza, Piazza, carn. 1749, arias *I-Gl*
Il chimico (dg, A. Palomba), Barcelona, Santa Cruz, 23 Sept 1750
Didone abbandonata (dm, 3, Metastasio), Barcelona, Santa Cruz, 30 May 1752; rev., Ferrara, carn. 1763
Chi tutto abbraccia nulla stringe (dg, 3, B. Vitturi), Venice, S Moisè, aut. 1753, *D-Dl* according to Eitner; as L'avaro schernito, Lugo, 1754; as L'avaro burlato, Copenhagen, aut. 1762
Adriano in Siria (dm, 3, Metastasio), Venice, S Samuele, carn. 1753–4
Il filosofo chimico poeta (dg), Jerez de la Frontera, 1754
Cajo Fabricio (dm, 3, A. Zeno), Rome, Capranica, 2 Jan 1755, *P-La*
La cascina (dm, 3, C. Goldoni), Venice, S Samuele, 26 Dec 1755, *F-Pn*, *I-Fc*, *P-La*; as La Campagna, Bassano, 1763; also as Las queseras
Statira (dm, 3, Goldoni), Venice, S Samuele, Ascension 1756, duet *I-MOe*
L'Andromaca (dm, G.M. Viganò), Lodi, Sociale, 20 Jan 1757
Artaserse (dm, 3, Metastasio), Pavia, Homodei, carn. 1757, aria *Nc*, aria *CMbc*
Rosbale (dg, 3, F. Silvani), Padua, Nuovo, June 1757, *P-La*
La conversazione (dg, 3, Goldoni), Venice, S Samuele, carn. 1758, *A-Wn*, *I-Fc*
Il ciarlatano (dg, 3), Venice, S Moisè, aut. 1759, as Il finto cavaliero, Modena, aut. 1760
Lo staffiere finto nobile (operetta comica), Copenhagen, Danish, aut. 1760
La buona figliuola maritata (dg, 3, Goldoni), Murano, 24 April 1762
Il viaggiatore ridicolo (dg, 3, Goldoni), Milan, Ducale, sum. 1762 [with some music from Mazzoni setting of 1757], *F-Pc*
La famiglia in scompiglio (dg, 3), Parma, Ducale, 26 Oct 1762, *D-Dl* according to Eitner
Il Tamerlano (dm, 3, A. Piovene), Milan, Ducale, 26 Dec 1763, *I-Nc*, *P-La*
La costanza delle donne (dg), Turin, Carignano, spr. 1764
Cajo Mario (dm, 3, G. Roccaforte), Milan, Ducale, Jan 1765, *I-Nc*, *P-La*
Il ciarlone (int, Palomba), Rome, Valle, carn. 1765
La schiava riconosciuta (dg, 3 'Alcindo Isaurense, P.A.') Bologna, Formagliari, sum. 1765, collab. Piccinni; rev., Venice, 1766, ?entirely by Scolari
La donna stravagante (dg, 3, 'Alcindo Isaurense, P.A.'), Venice, S Samuele, carn. 1765–6, *La*
Antigono (dm, 3, Metastasio), Naples, S Carlo, 30 May 1766, *La*; *S-Skma* according to Eitner
Il trionfo di Camilla (dm), Modena, Rangoni, carn. 1767
L'Arcifanfano (dg, 2, Goldoni), Lisbon, Rua dos Condes, Sept 1768
La betulia liberata (op, Metastasio), Lisbon, 1768
Il viaggiatore ridicolo (dg, Goldoni), Lisbon, 1770 [? unrelated to 1762 setting]
Il Bejglierbej di Caramania (dg, G. Tonioli), Lisbon, Bairro Alto, sum. 1771
Eponina (dm, 3, G.F. Fattiboni), Cádiz, 20 Jan 1772
Alle dame (burletta), ?Lisbon, 1774, *P-La*
Giulia Mammea, *F-Pn*

Substitute arias in G.M. Rutini's I matrimoni in maschera, as Il tuttore burlato (dg, 3), Rovigo, aut. 1764

OTHER VOCAL

Serenata a sei voci, Padua, Nuovo, 15 July 1760
Arias: 2 arias, S, insts; Già la morte; all *D-Dl*; Sì mora l'audace, T, orch, *SWl*; Se al labbro mio non credi, A, insts, 1758, *I-Pca*; En ti espero dueño amado; Grandi è ver son le mie pene; both *E-Bc*: all cited in *EitnerQ*
Canzonetta nuova e geniale, S, bc, *D-Dl*

INSTRUMENTAL

Ov. in Sei Overture a più stromenti: composte da vari autori (Paris, *c*1760)
Sym., D; Vn Conc., G: both listed in Breitkopf catalogues, 1766
Sinfonia, *Bsb*: cited in *EitnerQ*

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E. Cotarelo y Mori: *Historia de la zarzuela* (Madrid, 1934)

PIERO WEISS

**Scolica** [Scholica, Scolia] **enchiriadis.** *See* MUSICA ENCHIRIADIS, SCOLICA ENCHIRIADIS.

**Scolium** (Lat.). *See* SKOLION.

**Scone Antiphoner** (*GB-En* 5.1.15). *See* SOURCES, MS, §IX, 19.

**Scontrino, Antonio** (*b* Trapani, Sicily, 17 May 1850; *d* Florence, 7 Jan 1922). Italian double bass player and

composer. His father, a carpenter, was an ardent music lover and amateur instrument maker. Antonio joined the family orchestra at the age of seven, playing on a cello adapted to serve as a double bass. From 1861 to 1870 he studied at the Palermo Conservatory where his teachers included Luigi Alfano (harmony) and Pietro Platania (counterpoint and composition). He then toured as a double bass virtuoso throughout southern Italy. In 1871 he obtained the libretto of an opera from Leopoldo Marenco, but the work, *Matelda*, was not produced until 1879.

Aided by a grant from the municipality and province of Trapani, Scontrino went in 1871 to Munich, where for two years he studied German music. In 1874 he went to England as a member of Mapleson's orchestra and afterwards settled in Milan as a teacher of instrumental, vocal and theoretical music. He was appointed professor of counterpoint and composition at the Palermo Conservatory in 1891, and the following year gained a similar professorship at the Istituto Musicale in Florence.

WORKS
(*selective list*)

*published in Milan unless otherwise stated*

STAGE

Matelda (op, 4, L. Marenco), Milan, Verme, 19 June 1879 (1879)
Il progettista (farsa, 1, U. Barbieri), Rome, Argentina, 8 Feb 1882 (1882)
Il sortilegio (op, 3, G. de Nobili), Turin, Alfieri, 21 June 1882 (1882)
Gringoire (op, 1, V. Treves, after T. de Banville), Milan, private perf., 24 May 1890 (1890)
Cortigiana (op, 4, G.F. Cimino), Milan, Verme, 30 Jan 1896 (1896)
Francesca da Rimini (incid music, G. D'Annunzio), Rome, Costanzi, 10 Dec 1901

OTHER WORKS

Choral and vocal: Gloria, fugue, 8vv (1890); Tota pulchra es, motet, 4vv (1894); Piccola cant, female vv, *I-TRP*; Salva regina, S, str qt, *TRP*; Intima vita (E. Panzacchi), song cycle, *PLcon*; 31 separate songs, 1v, pf
Orch: Ov. to Celeste (L. Marenco), Milan, Scala, 29 May 1881 (1882); Sinfonia marinaresca, Florence, 12 Feb 1897 (1897); Db Conc, Hamburg, 18 Oct 1908, *Fc*; Sinfonia romantica, Berlin, 9 March 1914, *Nc*; Preludio religioso, 22 Dec 1919, *PLcon*; Bn Conc., Florence, 20 Dec 1920, *PLcon*; Pf Conc, *PLcon*
Chbr: Valzer capriccioso, str qt, *PLcon*; Preludio e fuga, str qt (Leipzig, 1895); Str Qt, g (Leipzig, 1901); Str Qt, C (Leipzig, 1903); Str Qt, a (Leipzig, 1905); Bozzetto, cl, pf (Florence, 1909); Str Qt, F (Leipzig, 1918); 8 pubd works, vn, pf, incl. Sonata, F (Leipzig, n.d.); Adagio, vn, wind insts, *PLcon*; Works for vc, pf, pubd and *PLcon*
Solo inst: 2 mazzurche (1865); Bizzarrie (1870); 12 bozzetti (1895); Marcia paesana (Florence, 1910): all pf; 7 pezzi, db (n.d.); Works for vc, pubd and *PLcon*

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L. Summer: 'Un esponente della rinascita strumentale italiana di fine Ottocento: Antonio Scontrino', *Ottocento e oltre: scritti in onore di Raoul Meloncelli*, ed. F. Izzo and J. Streicher (Rome, 1993), 437–50 [with list of works]

J.A. FULLER MAITLAND/R

**Scop** (Old Eng.; Old Norse *skop*: 'mocking'; Old Swedish *skiup*: 'contumely'). A poet or singer. The word may be derived from the proto-Germanic *skopon* ('dance'), suggesting that the scop originally danced as well as sang. Late Latin sources record that the Germanic tribes had professional singers who accompanied themselves on the harp; the singers served as tribal historians, entertainers and teachers, and also composed satirical verses. Old English and Anglo-Latin literature provides further information about the scop. *Widsith* mentions that kings rewarded scops' performances, and the scop in *Beowulf* is a nobleman.

Fragments of lap harps or lyres have been discovered in burial mounds at Sutton Hoo and Taplow Barrow in England, but it is unclear whether they were used to accompany all poetic recitation. In *Beowulf* the sound of the harp and the clear song of the scop are heard in Hrothgar's hall; however, the use of parallelism in Old English poetry makes it possible to interpret the lines as saying either that the harp accompanied the scop's performance or that the performance of harp music was separate. Bede's *Historia ecclesiastica gentis Anglorum* states that Caedmon left the table when he was supposed to perform verses accompanied by the harp, but that he composed poetry without musical accompaniment for the angel who came to him in a vision. Both the Scop's method of playing the harp and the nature of the accompaniment (if any) are disputed. Some sources refer to playing with the hand, and some indicate that a plectrum (*sceacol*) was used. Since extant Old English poetry is formulaic, it may have had a somewhat monotonous melodic accompaniment such as that provided by the *gusle* in contemporary south Slavic poetry. Other theories hold that the harp provided a rhythmic base without melody, or that the harp was plucked only during 'rests' in the poem.
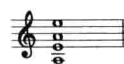
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ALEXANDRA H. OLSEN

**Scordatura** [descordato, discordato] (It., from *scordare*: 'to mistune'; Fr. *discordé, discordable, discordant*; Ger. *Umstimmung, Verstimmung*). A term applied largely to lutes, guitars, viols and the violin family to designate a tuning other than the normal, established one. Scordatura was first introduced early in the 16th century and enjoyed a particular vogue between 1600 and 1750. It offered novel colours, timbres and sonorities, alternative harmonic possibilities and, in some cases, extension of an instrument's range. It could also assist in imitating other instruments, and facilitate the execution of whole compositions or make possible various passages involving wide intervals, intricate string crossing or unconventional double stopping. North American and Scottish fiddlers commonly adopt 'open' tunings such as *a–e′–a′–e″*, which emphasize particular keys (ex.1), for greater resonance

Ex.1



when playing chords and arpeggios and to facilitate the use, as drones, of open strings adjacent to the one on which the melody is being played.
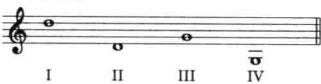
The term scordatura has also been applied to instruments which had no standard tuning, such as the VIOLA D'AMORE (before about 1750), the LYRA VIOL, and folk instruments such as the Norwegian HARDANGER FIDDLE and the Romanian *vioară*, but in such cases the term 'accordatura' (It.; Fr. *accord*; 'tuning') is more well suited.

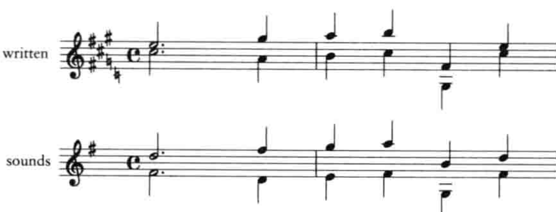
1. Violin and viola. 2. Violoncello and double bass. 3. Lute and guitar. 4. The viol family.

1. VIOLIN AND VIOLA. Any tuning of the violin and viola other than their established tunings (*g–d′–a′–e″* and *c–g–d′–a′* respectively) is defined as scordatura. The required tuning is usually indicated at the beginning of a piece, the notation of which is generally such that the player reads and fingers it as if the violin were in the normal tuning (in effect, a species of tablature), and presupposes that open strings and 1st position will be used unless otherwise indicated. Accidentals in key signatures apply only to the specific note and not to its octave above or below, thus resulting in some strange signatures and a confusing relationship between the appearance and the actual sound of the score, as shown in ex.2 (from Biber's 'Mystery' Sonata no.11, ?1674). Only rarely have composers prescribed the actual sounding notes in a scordatura piece and left performers to determine their own fingering (e.g. Biagio Marini, *Sonate* op.8 no.2, 1629; Baillot, *L'art du violon*, 1834; and Szigeti's transcription for violin and piano of M.F. Gnesin's *Spielmannslied*), because this is harder for the player to realize quickly. Composers seldom require a string to be retuned during a piece, despite the examples in Marini's *Sonate* op.8, Biber's *Sonatae violino solo* no.6 (1681), Baillot's *Etudes* op. posth. nos.15 and 23 (1851), Stravinsky's *Firebird Suite* (1910), and Bax's First Symphony (1922), because such retuning is hard to achieve with accuracy and tends to be unstable.

Inspired by the practice of 16th-century French lutenists, who used the term *avallé* or *ravallé* (or *avalé* or *ravalé*) to refer to a 'lowered' string (*see* CORDES AVALLÉES), violinists introduced scordatura in the early 17th century, Marini providing the first known example (*Sonate* op.8). Many others followed suit in Italy (Uccellini, Giovanni Bononcini, Lonati), in Germany (C.H. Abel, Georg Arnold, Johann Fischer, J.E. Kindermann, Pachelbel, J.H. Schmelzer, N.A. Strungk, P.H. Erlebach), and in England, where the earliest examples are found in some unaccompanied violin pieces by Thomas Baltzar and Davis Mell (in *GB-Och* 433), and in Playford's *The Division Violin* (1684). Biber, however, made the most
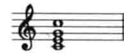
Ex.2




extensive use of scordatura. 14 of his 'Mystery' or 'Rosary' Sonatas (?1674) specify different scordaturas, as well as two of his *Sonatae violino solo* (1681) and six suites of his *Harmonia artificiosa-ariosa* (n.p., 1696; Nuremberg, 1712). Each of the tunings in the 'Mystery' Sonatas is related either to the main notes of the tonality of its sonata, thus reinforcing the sonority, or is intended to overcome technical problems. The extraordinary tuning *g–d′–g′–d″*, produced by interchanging the D and A strings) for no.11 ('The Resurrection of Christ'; ex.2) opens up a whole new range of possibilities on the instrument; it affords very different combinations of notes for double and multiple stopping, as well as a variety of different timbres, and enables the violinist to play difficult 10ths (and octaves) with relative ease. That of no.12 ('The Ascent of Christ to Heaven'; ex.3) is contrived to imitate

Ex.3



the trumpet. For the tunings of Sonatas nos.7, 9 and 12, the raising of the lowest string to *c′* makes it advisable for a D string to be substituted for the G string in order to avoid imposing extreme tension on the instrument. Biber's imaginative application of such tunings far transcended the simple purposes of the original scordaturas by making possible special arpeggio and bariolage effects in a particular key. His works marked the zenith of scordatura practice, making it, according to Georg Falck (*Idea boni cantoris*, 1688), a device for the 'masters'. However, J.J. Walther, in the preface to his *Hortulus chelicus* (1688), emphatically rejected its use.

From the 18th century the use of scordatura declined in Germany and by 1752 Quantz (*Versuch*) considered it obsolete, but it became more popular in France and Italy. La Laurencie claimed that it was adopted in about 1713 by French violinists for the execution of certain *préludes*; however, Corrette was the first Frenchman to introduce it in published violin music ('Pièces à cordes ravallées' in *L'école d'Orphée*, 1738), specifying four different tunings. He was emulated by Jean Lemaire (Sonata no.1, 1739), Tremais (*Sonates* op.4 nos.2, 4 and 6, *c*1740) and Isidore Bertheaume (*Sonate pour le violon dans le stile de Lolly*, 1786, and Sonata op.4 no.2, 1787). Tremais offered two notations for each of his three sonatas, one in scordatura and the other in the normal tuning for the benefit of those unfamiliar with the device.
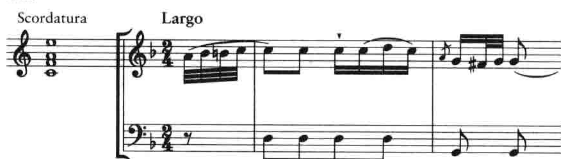
Pietro Castrucci, Emanuele Barbella, Lolli, Vivaldi, Tartini, Nardini and Bartolomeo Campagnoli are among the Italians who persevered with scordatura. Vivaldi used it in some of his violin concertos (e.g. op.9 nos.6 and 12, 1727). Lolli specified lowering the *g* string of the violin to *d* (ex.4), thus allowing the violin to accompany itself;

Ex.4
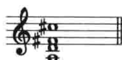


pieces in this particular scordatura were described as 'in the style of Lolli'. Similarly, the tuning for the *Sonate énigmatique* for solo violin, attributed to Nardini, enables the performer to 'play his own bass'. The upper two strings, normally tuned, are notated as normal in the treble clef on the upper staff, while the lower two strings, raised to *c′* and *f′*, are notated in the bass clef on the

second staff as *G* and *d* respectively, an octave below the normal tuning (ex.5). Barbella contrived to imitate the
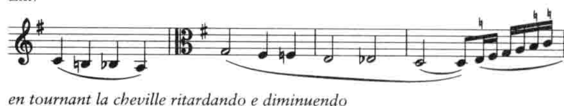



viola d'amore with another tuning, *a–d′–f♯′–c♯″* (ex.6), which was later also adopted by Campagnoli (who




recommended using thick *a′* and *e″* strings for the *f♯′* and *c♯″*, and playing *con sordino* for the optimum effect) and the Spanish composer Pablo Rosquellas.

'Transcription scordaturas', in which all four strings were raised either a tone or a semitone for greater brilliance, carrying power and facility of execution, were used in several late 18th-century pieces for viola. The most significant example is Mozart's Sinfonia concertante for violin and viola K364/320*d* (1779–80), in which all the strings of the viola are tuned a semitone higher than usual. Other notable examples include Vanhal's Concerto in F (written in E♭ for the viola), Carl Stamitz's Sonata in B♭ (written in A for the viola), and, according to one manuscript source (*US-Wc*), Stamitz's Symphonie concertante for violin and viola, which involves both solo instruments being tuned up a semitone.

Most 19th-century composers believed that there was more to be lost than gained from scordatura, on account of its special notation and playing requirements, the detrimental effect of higher tensions on the strings and the instrument, the inherent intonation problems (especially if several pieces with different tunings were to be performed in the course of a concert), the need to adapt the bow speed, bow pressure and contact point to suit string textures, tensions and thicknesses, and the resultant changes in instrumental timbre. Nevertheless, it was exploited by various violin virtuosos to broaden the technical and expressive boundaries of their art. Its usage was generally limited either to transposition scordaturas for greater facility of execution, additional tonal colour, intensity, and brilliance over the orchestra (e.g. Paganini's Violin Concerto no.1, 1816; *I palpiti*, 1819; and *Il carnevale di Venezia*, 1829; also some of Spohr's duets for violin and harp); or a raised tuning of the *g* string for the *una corda* bravura of such virtuosos as Paganini, Bériot and Vieuxtemps. Paganini most commonly tuned the *g* string up to *b♭* (Introduction and Variations on 'Dal tuo stellato soglio' from Rossini's *Mosè in Egitto*, ?1819), while Vieuxtemps's 'Norma' fantasia op.18 (*c*1845) requires it to be raised to *c′*. Berlioz (*Grand traité d'instrumentation*, 1843) reported that Bériot, like Mazas (*Barcarolle français* op.9) frequently raised 'merely the *g*' a whole tone in his concertos. Baillot and Winter, on the other hand, sometimes lowered that string to *f♯* or *f* in order to 'produce softer and deeper effects'. Baillot's *Etude* no.15 involves lowering the string to *f♯* during the course of the piece, while in *Etude* no.23 a cadenza-like passage is introduced by tuning the *g* string downwards through semitones to *d* (while playing), persisting with the resultant tuning to the end (ex.7).




Although the incidence of scordatura declined towards the end of the 19th century, it never became obsolete: sonority, as opposed to brilliance, became the principal reason for its use. Significant late 19th-century examples include Saint-Saëns's *Danse macabre* (1874), in which the solo violin is required to tune the *e″* string down to *e♭″*, enabling diminished chords to be played on open strings, and Strauss's *Ein Heldenleben* (1897–8, violin) and *Don Quixote* (1897; the range of a solo viola is extended by lowering the *c* string to *B*). In the 20th century composers such as Mahler (Fourth Symphony, completed in 1900; solo violin in the second movement), Stravinsky (*Firebird Suite*, 1910; first violins), Bax (First Symphony, second movement, 1922; violins and violas), Hindemith (*Symphonische Tänze*, third movement, 1937; second violins), Inghelbrecht (*La valse retrouvée*, 1937; viola), Bartók (*Contrasts*, 1938; violin), Giacinto Scelsi (String Quartets nos.3 and 4, 1963–4, and *Xnoybis*, 1964; violin), Aldo Clementi (Concerto for violin, small orchestra and carillon, 1977), Reinhard Febel (*Polyphonie*, 1981; solo violin) and Fabio Vacchi (*Quintetto*, 1987; violin) were also attracted to the novel sonorities offered by the device. Stravinsky, for example, required the first violins to tune their *e″* strings down a tone in order to play arpeggios in natural harmonics all on this string and in the key of D (ex.8). Clementi raised the *a′* and *e″* strings of the solo




violin by a quarter-tone, while Albert Stoessel's tuning (*a♭–d′–a′–e♭″*) for the violin in his *Flitting Bats* for violin and piano (1925) facilitates the playing of glissandos in diminished 5ths. Scelsi's (*f′–g′–b′–d♯″* for *Xnoybis*) and Vacchi's (*g–d′–c′–g′*) tunings are somewhat extreme and experimental, Scelsi using his to 'explore the phenomena of wavering single-note surfaces'.

2. Violoncello and double bass. Although the normal cello tuning is *C–G–d–a*, and any deviation from this may be regarded as scordatura, the tunings *B♭′–F–c–g* (associated with the Bass violin in the 16th and 17th centuries) and *C–G–d–g* (the so-called 'Italian' tuning, employed by Domenico Gabrielli, B.G. Marcello, Giuseppe Torelli and others at the end of the 17th century) were also occasionally used as established tunings, and are thus not always scordaturas as such. However, the earliest known instance of a cello tuning being considered by a composer to be a variation from the normal is, in fact, *C–G–d–g*: the 'Capricio' from Sonata no.2 of Luigi Taglietti's *Suonate da camera*, op.1 (1697), bears the instruction 'discordatura' and indicates this tuning by an incipit. The earliest example of a cello transposition scordatura is found in Jacob Klein's *VI sonates* op.1, bk3 (1717); all six sonatas employ the tuning *D–A–e–b*. In Klein's *VI duetti* op.2 (1719), *C–G–d–g* is employed only

in the sixth duet. J.S. Bach's solo cello suite no.5 in C minor (BWV1011) is the latest example of cello scordatura from the Baroque period and uses the 'Italian' tuning.

Cello scordatura was abandoned as a technique for most of the 18th century and was used sparingly in the 19th-century chamber music repertory (e.g. Schumann's Piano Quartet op.47, which uses *B♭′–G–d–a*). 20th-century chamber and orchestral works that employ cello scordatura include Alban Berg's Lyric Suite, Stravinsky's *The Rite of Spring* and Respighi's *Pini di Roma*, which all employ the tuning *B′–G–d–a*. Solo works for cello scordatura include Kodály's Sonata op.8 (which uses *B′–F♯–d–a*) and Ralph Shapey's *Krosnick Soli* (*A′–G–d–a*).

The unique evolution of the double bass as a three-, four- and five-string instrument has made it difficult to establish a single tuning as standard. While the generally accepted bass 'orchestral' tuning is *E′–A′–D–G*, the use of different tunings has been an idiomatic feature of the development of the double bass, being chiefly used to enhance sound projection and clarity. Much of the solo bass repertory requires the use of scordatura, the most common being the 'solo' tuning *F♯′–B′–E–A* (i.e. tuning all four strings up a whole tone). Scordatura has also been adopted in the jazz bass tradition; Red Mitchell employed a tuning in 5ths, *C′–G′–D–A*, and Ron Carter tuned a piccolo bass *A′–D–G–c*.

3. LUTE AND GUITAR. The lute, having the largest surviving solo repertory of any instrument before the 19th century, has the greatest number of pieces in scordatura tunings (approximately 1600). A distinction should be made between simple CORDES AVALLÉES, a lowering of one course (usually the lowest of the 16th-century lute) in order to achieve a slightly wider open-string range, and true scordatura tunings, which exploit special effects such as drones and, more importantly, enhance the instrument's resonances in various keys.

For the lute, as well as the early guitar, other plucked instruments, and viols played in the lyra-viol fashion, the development of scordatura is linked to the use of TABLATURE, a form of notation from which even the most unusual of tunings can be read and played as easily as the most normal one. The standard lute tuning throughout the 16th century (in Italy up to the 18th century) employed the following intervals, from the lowest to the highest main fingered courses: 4th–4th–major 3rd–4th–4th. (Interval patterns are given, rather than specific note names, due to the considerable variance of letter names and relative pitches used in the sources; however, for a lute with a top course tuned to g′, this pattern would result in the tuning *G–c–f–a–d′–g′*, disregarding any octave stringing on lower, doubled courses.) An early example of an altered tuning is 4th–5th–major 3rd–4th–4th (J.A. Dalza: *Intabolatura de lauto*, 1508), used for a quasi-drone effect. There are several other individual examples of this type of re-tuning during the 16th century, but the main period of scordatura was the 17th century.

Anthoine Francisque was the first to publish a substantial section of pieces in scordatura (minor 3rd–5th–4th–major 3rd–4th for the six main courses of his nine-course instrument) among pieces in standard tuning (*Le trésor d'Orphée*, 1600). Of course, for this and all other scordatura tunings, the extra basses beyond the first six courses were variably tuned according to key. Francisque used the term 'cordes avalées' for his scordatura tuning, as did J.-B. Besard (*Thesaurus harmonicus*, 1603) for his few pieces tuned to 4th–5th–4th–major 3rd–4th. They, and a few other early writers, retained this term from the previous century. The first publication consisting entirely of scordatura was P.P. Melli's *Intavolatura di liuto … libro terzo* (Venice, 1614) which used 'una cordatura differente dall'ordinaria', 4th–major 3rd–minor 3rd–major 3rd–4th, plus seven bass courses for his 13-course 'liuto attiorbato'. Melli made excellent use of scordatura, as evinced by the lush sonorities of the music in this collection. The first French publication to use a scordatura tuning exclusively ('accords nouveau') was Pierre Ballard's *Tablature de luth de differens autheurs* (Paris, 1631), containing music by Chancy, Bouvier, Dufaut and other important musicians at the court of Louis XIII, who used two of the most common scordatura tunings of the period: 4th–4th–major 3rd–minor 3rd–major 3rd and 4th–4th–minor 3rd–major 3rd–minor 3rd. At least 30 different scordaturas were known throughout the 17th century, but the fashion for variant tunings waned in the first quarter of the 18th, and one of them – 4th–minor 3rd–major 3rd–4th–minor 3rd (the so-called D minor tuning) – became the standard tuning in later French and German high-Baroque usage. A comprehensive discussion of these tunings and their sources is found in Schulze-Kurz.

The early guitar employed scordatura during the same period as the lute, and its variant tunings were even more complicated than the lute's due to the re-entrant stringings and octave dispositions, which the guitar normally employed. A five-course instrument, the guitar's normal tunings were predominantly: *a/a–d′/d′–g/g–b/b–e′* (entirely re-entrant) or *a/a–d/d′–g/g–b/b–e′* (with a low *d* on the fourth course). In addition, some players used a high *g′* on the third course, and others, a low *A* on the fifth. The re-entrant stringing made possible a technical idiom unique to the early guitar. By playing scale passages that used as many open strings as possible, an effect was achieved which enhanced resonance. Scordatura facilitated this aspect of guitar technique even further. For details on guitar technique and a comprehensive bibliography of sources, see Tyler.

The first examples of scordatura for the guitar are found in G.P. Foscarini (*I quatro libri della chitarra spagnola*, *c*1632) with the intervals: minor 3rd–4th–major 3rd–minor 3rd (ignoring octave displacements). Later writers, such as Corbetta (*Varii capricci*, 1643), Granata (*Soavi concenti*, 1659) and Bottazzari (*Sonate nuove*, 1663), used a variety of other scordaturas. Although throughout most of the 17th century scordatura was used mainly by Italian writers, Jakob Kremberg (*Musicalische Gemüths-Ergötzung*, 1689) employed up to six different tunings and François Campion (*Nouvelles découvertes sur la guitarre*, 1705) up to seven, in addition to the standard tuning. The number of guitar sources using scordatura is substantial, and among them about 20 variants are found, with major 3rd–4th–4th–4th being the most common.

For the six-string guitar (from the 19th century to the present), different tunings in true scordatura are rare, but the lowering of the sixth string by one tone is quite common (e.g. M. Castelnuovo-Tedesco, Sonata op.77, 1934). With the emergence of the new guitar, tablature was abandoned in favour of staff notation, which made reading and playing scordaturas difficult, and might

explain the subsequent decline of unusual tunings for the instrument, except for music grounded in aural tradition. Some modern folk and popular guitarists use open-string tunings based upon a G or D chord (called 'dropped tunings'), which enable simple fingerings to be used for basic harmonies (*see* GUITAR, §7).

4. THE VIOL FAMILY. Ever since viol tunings were first recorded the sequence of intervals 4th–4th–3rd–4th–4th has been established as the standard for six-string instruments from which any deviation might be regarded as 'scordatura' (for a discussion of these sources, *see* VIOL, §§1 AND 3). The most notorious use of alternative tunings on the viol was associated with the LYRA VIOL of 17th-century England, for which nearly 60 tunings have been uncovered. Most would have been used on a standard six-string bass viol (or one rather small in size, perhaps with lighter stringing and a flatter bridge). Other instances where scordatura is specified are rarer. Most common, probably, is the instruction to 'set your lowest string double *see fa ut*' (i.e. tune the *D* string to C; Tobias Hume, 'The Old Humor', *The First Part of Ayres*, 1605). Christopher Simpson (*Chelys/The Division-Viol*, 2/1659, p.8) states 'I will set your next Example in *C fa ut* with the lowest String put down a Note, as we commonly do when we play in that Key'. A similar practice is found in lute music (*see* ABZUG (1) and CORDES AVALLÉES), and modern six-string bass viol players sometimes tune their lowest string to C when the music requires (this practice is obviated if a French high Baroque-style viol with a seventh string tuned to *A′* is used).

In addition to several six-string viol tunings based on the standard interval pattern, Praetorius (*Syntagma musicum*, ii, 1618, 2/1619) reported tunings with a 4th–3rd–4th–4th–4th pattern, and two tunings consisting entirely of 4ths (he also included tunings for three-, four- and five-string viols, some taken from Agricola). Five tunings for VIOLA BASTARDA were given:

(1) *D–G–c–e–a–d′*

(2) *C–G–c–e–a–d′*

(3) *A′–E–A–e–a–d′*

(4) *A′–D–A–d–a–d′*

(5) *A′–D–G–d–g–d′*

Praetorius did not suggest what music these various tunings would be suitable for. Tuning (2) is the same as the English practice of tuning the bass string down a tone. The very wide tunings of (3), (4) and (5) extend the range of the instrument down to *A′*. Vicenzo Bonizzi's *Alcune opere* (1626), for viola bastarda, demands a compass of *G′–d′*, but this could be played on a large bass viol in a standard *G′* tuning.

In his *Basse-continües des pieçes a une et a deux violes* (1689) Marin Marais published a suite for bass viol and continuo in F♯ minor which he suggests the continuo player could transpose to G minor if the original key proves troublesome to play. In which case, he says, the viol player would have to retune the instrument up a semitone (in order to use the same fingering). He says that the suite could also be transposed up to A minor, and likewise another suite, whose original key is B minor, could be played in D minor, with the viol retuned accordingly. Marais seemed to have great confidence in the ability of his instrument to respond well to being tuned up a minor 3rd.

Several suites by or attributed to Gottfried Finger feature scordatura bass viols, mostly tuned *E–A–c♯–e–a–c♯′* (one of these also features a scordatura violin tuned *a–e–a′–e″*), but in one suite for two scordatura viols, *E–G–B–e–a–d′* is used.

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**Score** (Fr. *partition*; Ger. *Partitur*; It. *partitura*). The use of the word score (Old Norse *skor*; Old Eng. *scoru*: 'incision') derives from the act of marking vertical lines through one or more staves of music to form bars. This process was originally described, in Latin, as *partire* or *cancellare*, whence came the term *partitura cancellata* (abbreviated *partitura*), a score divided into compartments (*cancelli*). Morley (*A Plaine and Easie Introduction*, 1597/*R*) used 'partition' for the sections in score.



1. DEFINITIONS, TYPES. The noun 'score' means: (*a*) a form of manuscript or printed music in which the staves, linked by bar-lines, are written above one another, in order to represent the musical coordination visually (see §3(vi) below); (*b*) a page, volume, fascicle or other artefact containing a complete copy of a musical work; and (*c*) by extension, a piece of music customarily written 'in score', i.e. in the form of a score as defined under (*a*) above. The verb 'to score' means to compose or arrange for ensemble performance, either with or without voices. 'Scoring' in its creative sense may thus mean either 'orchestration' or 'instrumentation'. 'To score up' means to write out a score from a given set of parts. (*See also* INSTRUMENTATION AND ORCHESTRATION and NOTATION.)

A 'full score' is a score as in (*a*) above, for orchestra with or without voices, containing complete details of a work as it is intended to be performed. If printed, it is generally large enough to conduct from. A 'miniature score' is a printed score of pocket size (usually 13·5 × 18·5 cm) for individual use. An 'open score' is a score normally of more than two staves, showing each individual voice of a polyphonic composition on a separate staff. Open scores have in the past been used for solo keyboard works. A 'piano score' is an arrangement for solo piano of any ensemble composition; this term is sometimes used as a synonym for 'vocal score'. A 'short score' is either an ensemble score in which the whole is condensed or reduced on to a small number of staves (as distinct from a full score, and also called a 'condensed score'), or a composer's score of an ensemble work, showing his or her intentions on a few staves, with annotations, to be elaborated and fully written out later. A 'vocal score' or 'piano-vocal score' is an arrangement of an ensemble composition including voices, in which the instrumental parts are reduced for piano (normally solo) or organ, while the vocal parts appear on separate staves. 'Study score' is a term used either synonymously with 'miniature score' or to denote a printed full score, often of a substantial or fully scored piece, reduced to a size greater than 'miniature' but smaller than 'full'.

2. Standard form of a full score. A full score is ordered in groups from the top down as follows: woodwind, brass, percussion, strings. Two or more opposing ensembles, as in music for double orchestra, are laid out in self-contained areas. Each group is subdivided in roughly descending order of tessitura: flutes (with piccolo etc.), oboes (with english horn), clarinets (with bass clarinet), bassoons (with double bassoon); horns, trumpets, trombones, tuba; timpani, side drum, bass drum, triangle etc.; first violins, second violins, violas, cellos, double basses. The untuned percussion may be written on single-line staves.

The harp, celesta or orchestral piano is usually placed between percussion and first violins; an accompanying organ part may either appear here or below the double basses. The solo part of a concerto is written immediately above the first violins. Presence of an electronic tape may be indicated by a thick independent line at the bottom of the page. Voice parts, if present, are situated either in traditional position between the violas and the cellos or above the first violins. Soloists are placed above the chorus. Within these groups of singers the descending order of voices is adopted. Precise numbers of players or singers may be indicated on the opening page or on a prefatory page opposite it.

For clarity, the staves of an orchestra score are, normally, linked from top to bottom only at the beginning of a page. Bar-lines connect only those staves belonging to each group, and keyboard instruments, concerto or vocal soloists, timpani etc., have separate bar-lines. These subdivisions may be indicated against the initial brace by means of brackets.

In scores of chamber music a piano part is normally placed lowest. The other instruments may be written either according to the orchestral conventions described above, or throughout in descending order of tessitura.

Some deviations from the standard form of the full score are dealt with in §3(v) below; for exceptional forms of score used in modern music see §3(vi) below. For wind ensemble scores *see* Band (i), §III, 1–4. For details of clefs and transpositions *see* Instrumentation and orchestration and Transposing instruments.

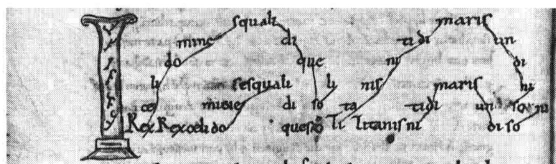
3. History.

*(i) To 16th century.* Profound differences in composing, teaching and performing music at this period, relative to our own, meant that permanent scores in our sense were largely redundant. Memory played a large part in all the above processes: paper was very expensive; the erasable pencil had not been invented. Teaching and sketching of music that required the functions of a score made use of an erasable slate (a *cartella*, or *tabula* [*compositoria*] or *tabella*) provided with permanent staves (see Owens, 1997, for complete accounts of all these and other related considerations, fully illustrated). The treatise known as *Musica enchiriadis* (anonymous, end of 9th century; *D-BAs* Var.1) contains the first known notation of polyphony. The pitches, but not the rhythms, of a four-voice organum are indicated by their text syllables (fig.1). Organa, conductus and clausulas were later written on staves of varying dimensions; 12th- and 13th-century manuscripts show two or three staves of four or five lines each, set one under the other, sometimes separated by a red line (*E-SC* Codex Calixtinus; *D-W* 677 and 1206; *GB-Lbl* Harl.978 and Arundel 248; see also other manuscripts with single staves of many lines carrying two or three voice parts). There is a continuous tradition of quasi-score notation of this type in English sources through to manuscripts containing carols of the 15th century (*GB-Ob* Selden B.26).

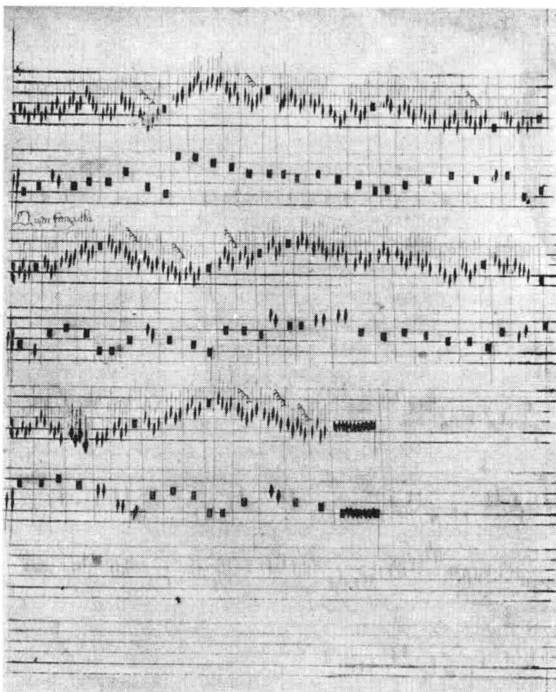
From about 1225, the development of the motet prompted a different, choirbook layout, in which each voice occupied a different area of the page; such principles were still to govern the design of Dowland's *First Booke of Songs or Ayres* in 1597.

However, the modern concept of a score is shown to have been in existence as early as the 14th century by surviving manuscripts of instrumental music which employ two staves and regular bar-lines (fig.2). The Reina Manuscript (*F-Pn* n.a.fr.6771, f.85) contains two pages in score of a 14th-century instrumental version of a ballata by Landini, *Questa fanciulla*; there are two staves of six lines each. Furthermore, the Faenza Codex (*I-FZc* 117; *c*1400) contains 104 pages of score notation, and is in effect a unified collection of instrumental music. Although no instruments are specified by name, it is thought that most of the pieces were for a keyboard instrument, with some possibly intended for two or more suitable melody instruments, such as lutes. In vocal music, however, no manuscript scores have been found that date from before 1500: the first known example is datable not later than 1560 (*I-Rvat* Chigi VIII.206, ff.156–67).

*(ii) 16th century.* Polyphonic music for voices continued to be worked out and performed using separate partbooks,



*1. Sequence 'Rex coeli Domini', in two-voice organum, from an early 12th-century source of 'Musica enchiriadis' (F-Pn lat.7211, f.9v); see also* Organum, *ex.1*



2. *Instrumental version, in score, of the opening of Landini's ballata 'Questa fanciulla' from the Reina MS, Italian, 14th century (F-Pn n.a.fr.6771, f.85r)*

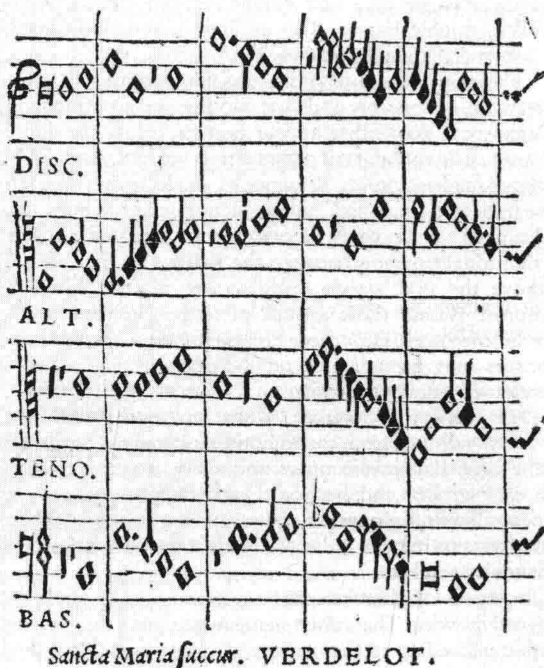
music' (Owens, p.39). Examples include Andreas Ornithoparchus, *Musice activae micrologus* (Leipzig, 1517). Composing in orthodox score format became a regular recommendation near the end of the century. In 1577 the first two surviving score publications with more than two staves were issued in Venice: *Musica de diversi autori* and *Tutti i madrigali di Cipriano di Rore a quattro voci*. The latter was 'scored and arranged for performance on any keyboard instrument and for any student of counterpoint' and so was not primarily designed to be sung from.

Printed music was, however, expensive; many musicians therefore needed to score up music for their own use, but they did not always include the text underlay. If the musical intervals made keyboard performance impossible, the score might be studied or sung from using solmization syllables. The Baldwin Manuscript (*GB-Lbl* R.M. 24.d.2, compiled between 1581 and 1606; fig.4) is a personal anthology in which the scribe, John Baldwin, wrote out in score music composed by himself and by others, 'the scyence to sett foorthe'. (Other English scores include *Lbl* Eg.3665; *US-NYp* Drexel 4302.) Some compact Italian copy scores do contain textual underlay, but they are rather small to sing from (*I-Bc* Q28–9, Q33, Q35, Q42, U92–3, T105). Italian scores were sometimes prepared (presumably from parts) with the bass part at the top: this layout was to enable them to be made into Italian lute tablature.

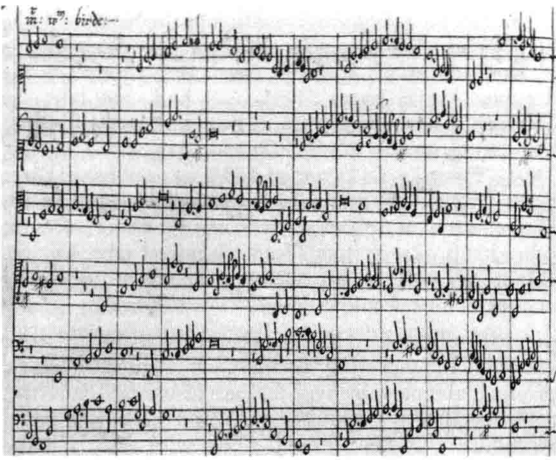
but teaching and composition made seemingly ever-greater use of score formats during the course of the century. An 'important principle' revealed by Owens is that 'composers generally employed the same kinds of notation and format for composing that they would use for preparing the final version for performance or transmission' (p.113) – that is, separate parts for vocal music, but in score (on two or more staves) for keyboard music. Around 1520, music for keyboard performance was first printed, using two staves each with a variable number of lines. Most notable were Antico's *Frottole intabulate da sonare organi* (Rome, 1517), M.A. Cavazzoni's *Recerchari, motetti, canzoni ... libro primo* (Venice, 1523; *see* LEGER LINE, illustration) and Attaingnant's Parisian editions from early 1531. In appearance, these anticipate the first known example of a regular score for voices. This too is printed, being simply a short example in the treatise *Compendium musices* by Lampadius (Berne, 1537). It consists of the opening bars of Verdelot's motet *Sancta Maria succurre miseris* as it would appear on a *tabula compositoria* (fig.3).
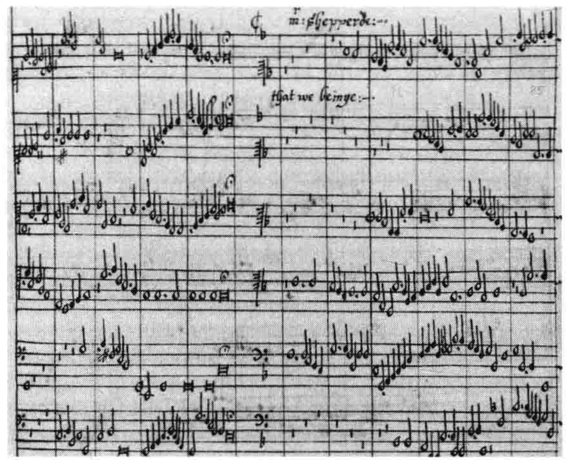
In the second half of the century, the fairly numerous surviving examples of manuscript music in score show regular bar-lines, frequently ruled from top to bottom of the page and thus able to serve more than one system of staves. In vocal music, manuscript scores always took the breve as bar unit. The number of lines per staff could be more than five, especially in keyboard music. Little or no information appeared beyond any superscription, the notes and the words, if any. Scores, with bar-lines, of music for voice and lute (in tablature) were widespread from the beginning of the 16th century.

A ten-line staff became a common aid to teaching at this time, evidently conceived of as a form of score which served 'as a visual image of the tonal system of early




3. *'Tabula compositoria': opening bars of Verdelot's motet 'Sancta Maria succurre miseris', in score, from Lampadius's treatise 'Compendium musices' (1537)*





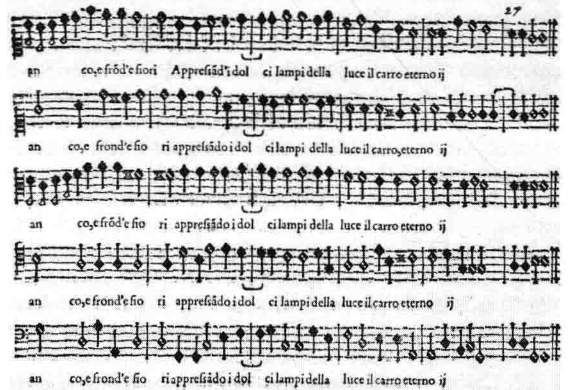
*4. Part of Byrd's Great Service, as written out in score in the Baldwin MS, compiled 1581–1606 (GB-Lbl R.M.24.d.2, ff.84v–85r, upper portions only)*
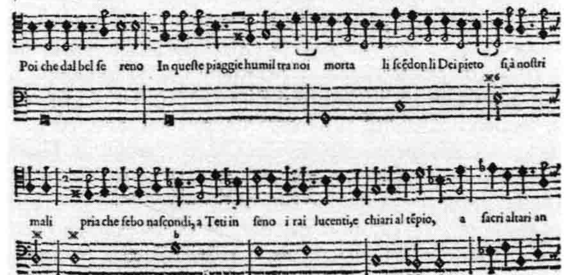
Two large German manuscripts owned by Adam Gumpelzhaimer (1559–1625) contain evidence of use in musical performance and rehearsal (*D-Bsb* 40027–8). They show numerous added accidentals and marginal comments, but their general appearance is close to that of other contemporary scores. It is sometimes wrongly stated that the 1582 publication of the *Balet comique de la Royne*, with music by Jacques Salmon and either Girard or Lambert de Beaulieu, was the first 'orchestra score'. In fact it does not contain any music in score. The four-staff 1577 open score of Cipriano di Rore's music, noted above, was particularly designed for study at the keyboard; manuscript scores on four staves intended for the organ have been found in Brussels (*B-Bc* 26660–61). The music, by Annibale Padovano and Florentio Maschera, had originally been printed in parts in 1582 and 1593. The practice of writing out and printing keyboard music in open score lasted into the 18th century.

*(iii) 17th century.* Apart from composition itself, the three primary functions of 17th-century ensemble scores were to make possible: the direction of larger vocal performances, particularly opera; the supply of material for the copying or printing of parts; and the study of music either mentally or at the keyboard. Secondary functions dependent on publication included the advertisement of a patron and the production of a commodity for profit.

The five-line staff became standard, except in some keyboard music. Performance details apart from the mere notes were added sparingly, but not invariably. Whereas in the score of Jacopo Peri's *Euridice* (published 1601: the second complete opera score issued in print; fig.5) there is no instrumental or expressive labelling and the instrumental parts are never notated when the chorus sings, a score such as Purcell's *Te Deum* and *Jubilate* (1694) presents a relatively modern appearance. Expressive marks are in words rather than letters or symbols (e.g. 'play soft', 'fast'). Detailed instrumental and vocal labelling is included, though at times the chorus still occupies all the available staves and the orchestra is simply assumed to play the same notes. The nature of such doubling is sometimes expressed in words, as, for example, 'Leuti, Tiorbe, Arpe, 3 Violini suonino sopra i soprani che cantano' (Stefano Landi, *Sant'Alessio*, 1634). If the score had a preface, this might indicate some or all of the possible instrumentation (as occurs in the preface to Peri's *Euridice*).

The continuo bass in all scores represents in its notes and figures the most freely interpreted part. This single line formed the basis of music played by a flexible







*5. The second complete printed opera score, Peri's 'Euridice' (Florence: Giorgio Marescotti, 1601); instruments double the chorus at the top of the page, though they are not separately notated, while the continuo appears under the solo part below*

subgroup centred on the chord-playing instruments such as the harpsichord or organ. It could thus be labelled in a variety of ways, or split between two staves, separating keyboard from plucked and bowed instruments.

The layout of a full score was regular only in two respects. First, any vocal parts were placed immediately above the continuo line, which always occupied the lowest staff. Secondly, the strings were always ordered with violins above violas. It was common for any brass instruments to be placed at the top of the page.

Scores could now be substantial or small (*Sant'Alessio* is 182 pages). Additional space could be saved by showing the repeat of a ritornello merely by repeating the word.

The basic scoring of many 17th-century pieces was for strings and continuo, in a total of three, four or five parts. It is thought that in some places (e.g. Paris) fewer staves meant the use of smaller forces, while in others (e.g. Venice) no such proportional relation existed. Lully's five-part textures, with their origins in Italian opera, spread in printed scores to the German-speaking nations, where they were adopted for orchestral suites. A three-part score sometimes disguised the fact that the violas might double the bass: as McCredie (1964) has asserted, 'the absence of one or more middle parts in a score did not necessarily imply that these were absent in a performance', since the filling out of the middle parts of scores for the Baroque theatre was often left to the composer's assistants.

Keyboard music was written either in open score on four staves (e.g. Frescobaldi's *Fiori musicali*, 1635; *see* SOURCES OF KEYBOARD MUSIC TO 1660, fig.2) or on two staves (his *Toccate e partite*, 1615). For clarity and for study purposes, the contrapuntal forms of ricercare, canzona and fantasia normally appeared on four staves, especially in Portugal (Manuel Rodrigues Coelho's publication of 1620), France (Titelouze, 1623) and Germany (Scheidt, *Tabulatura nova*, 1624, and *Tabulatur-Buch*, 1650).

Scores were far from universally used in directing, and least of all in purely instrumental pieces. Andreas Werckmeister (in the *Musicalische Paradoxal-Discourse*, 1707) declared that, in Germany, 'Directors put their scores into German tablature and conduct[ed] from this', and for some time the practice continued whereby sacred music was directed from a continuo partbook. But the obvious utility of the score in general performance was recognized by composers like Jacobus Handl (*Opus musicum*, iii, 1587) and Scheidt (1624); the opposition of some musicians to the figured bass (G.D. Rognoni Taeggio, 1605) may also, though less directly, have helped the cause of the score.

A score was not, however, an unchangeable mandate from composer to performer. Even if printed it represented a basis for performance rather than a rigid template, if the composer was not present in person. Some printed scores with a slightly different function sought to perpetuate information about one particular performance. These were scores produced (especially in Italy in the first half of the century) as valuable souvenirs either for the benefit of the composer or, more usually, for his patron who had sponsored the original performance. Like the performances themselves, such scores were not necessarily designed to be models for imitation.

By the end of the century a full score could be printed for direct profit by a composer or publisher. This was done in England by soliciting subscriptions in advance. In such cases the musical information in the score might be a highly accurate statement of the composer's intentions: 'Advertisement: ... I have ... been very carefull in the Examination of every Sheet ... I find, too late, the Subscription-money will scarcely amount to the Expence of compleating this Edition' (Purcell, score of *Dioclesian*, 1691). Purcell's *Te Deum* of 1694 was published three years later by his widow, 'that I might ... gratifie the Desires of several Gentlemen to see the Score'. On the other hand, scores of smaller-scale music, especially the gamut of sung music, were produced in increasing quantities for sale and domestic 'consumption'.

*(iv) 18th century.* The 18th century saw the definitive adoption of engraving as the chief method of music printing, and movable type fell into disuse (*see* PRINTING AND PUBLISHING OF MUSIC, §I, 3(iii)). Engraving could reproduce passages of rapid notes with ease, and the increasing use of punches assisted the enormous expansion in the production of large and small scores. Some printed scores datable around 1800 appear scarcely at all archaic typographically; others are of inferior quality and accuracy. 18th-century scores also reflect the desire of composers to impart their intentions precisely. The

6. *Opening of Handel's anthem 'Zadok the Priest' (1727), published in 'Celebrated Coronation Anthems' (1743), scored for trumpets 1, 2 and 3, timpani, oboes 1 and 2, bassoons 1 and 2, strings and continuo*

quantity of verbal and symbolic information in scores grew considerably, both in manuscript and print; as the expected circulation increased, so the temptation to add written instructions also grew. A few late 18th-century scores from Paris even have mathematically fixed tempo indications to be used in conjunction with a 'chronomètre', a primitive form of metronome. The issue of purely instrumental scores (trio sonatas, concerti grossi) was a mere fraction of the quantity of music produced in parts. However, the last three decades of the century saw a prodigious output of engraved opera full scores from Parisian publishers.

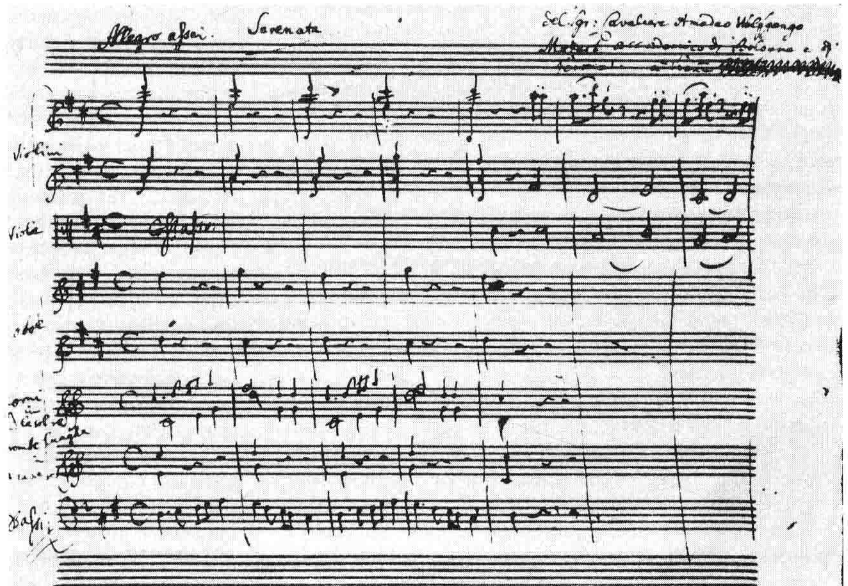
The strings in any orchestral ensemble score displayed a normal constitution of first and second violins, violas, cellos and double basses (or violone). But the order of staves in a full score was still subject to only those uniform principles described above for the 17th century. Three main types of layout prevailed, the first two of which were used throughout the century: brass, woodwind, strings, bass (fig.6); upper strings, woodwind, brass, bass (used, for example, by Mozart; fig.7); and woodwind, brass, strings, bass. The last plan, which was eventually to become the standard one, is found at the end of the century, for example in *Die Zauberflöte*. However, when brass was absent, the normal order in the earlier 18th century was woodwind, strings, bass, although the presence of oboes (doubling violins) is often implicit, not explicit. Within these possibilities infinite variations were adopted, and composers, copyists and engravers were often inconsistent between pieces. Other principles of staff ordering were by register or orchestral 'colour'.

A constant factor in 18th-century scores of many types before the high Classical period is the principle of orchestral subdivision. The two terms 'solo' and 'tutti' appeared against a single line of music in, for example, a concerto grosso, to indicate alternating performance between one player and several players. This form of notational shorthand also operated in other genres, more particularly opera and oratorio, wherever numbers of players permitted. (In French music the terms were 'petit choeur' and 'grand choeur'.) Although it is not always evident from the score, the use of a small concertino band to accompany solo singers and the tutti to accompany the choruses and play the overture and dances was universally understood.

Publication of keyboard music in open score was effectively concluded by Bach, who published one movement each in the *Musical Offering* (1747) and the canonic variations *Vom Himmel hoch* (1748), and the whole of the *Art of Fugue* (1751), in open score. That the last of these was a keyboard work was not doubted at the time, since the layout was traditional.

By the close of the 18th century scores possessed as many varied uses as they do today, as if in response to a greater sense of discipline. Several writers had urged more comprehensive use of scores. For Walther (1732) the purpose of the score was 'to avoid mistakes the sooner' in performance, and the *Encyclopédie* (1765) edited by Diderot and d'Alembert concluded: 'He who conducts a concert must have a score in front of him'. The publication of instrumental scores in England shows the progression in function from study to practical utility. Pepusch's score edition of Corelli's trio sonatas (London, 1732) is unwieldy to play from and in any case was issued 'that the Eye should have the Pleasure of discovering, by what unusual Methods ye Ear is Captivated by this Most Celebrated Authors Compositions'. The 'Advertisement' in Avison's score of his own *Twenty Six Concertos* (Newcastle, 1758) says, however: 'a complete and legible score is the best plan for any musical publication, not only as it renders the study of music more easy and entertaining, but also the performance of it more correct and judicious'. Moreover the whole score could be rendered at the keyboard: 'a skilful hand on the organ or harpsicord, may give a pleasing idea of a general performance in concert'. Additionally, the printing layout contained no turnovers in the course of individual movements, so that even a violinist could play from the score, as Avison pointed out.

The traditional hazard of piracy affected the livelihood of the 18th-century composer, who stood to lose or gain more by it than was the case before. This was a natural result of the progressive tendency in Western music for ensemble performance to take place without the presence




*7. Opening of the first movement of the autograph MS (now dispersed) of Mozart's Serenade* K185/167a *(1773), scored for violins 1 and 2, violas, oboes 1 and 2, horns, trumpets and basses*

of the composer and for profit. Some composers, like Handel, held back most of their larger pieces from publication, which carried no copyright protection. The flourishing trade in music resulted in innumerable cases of mistaken identity and misattribution. The first legal steps towards grappling with the complex problems of copyright in printed scores and music generally were taken in France during the Revolution and First Empire.

Thus while manuscript full scores were in general only as accurate as the circumstances allowed, the authority of the printed score as a source for performance according to modern principles (i.e. with emphasis on literal fidelity rather than embellishment) was slowly but gradually gaining ground. A herald of this is seen in a letter by Grétry published in 1791 in the *Journal de Paris*: 'I beg the directors of the said theatres to use the printed score to correct the manuscript score of *Raoul Barbe-Bleu*, which was given them by disloyal hands: it is the only recompense I ask them for having performed my works without my consent'.

*(v) 1800 to 1945.* In this period the use of mass-circulation printing methods, and the invention of lithography, transformed the dissemination of music. The great moves towards higher standards of public education resulted in the production of a sizeable body of smaller forms of score, such as vocal scores, piano scores and small-format full scores. Treatises were published on how to score for ensembles and how to play full scores at the keyboard. Educators proclaimed the need for scores to study: 'Foreigners are before the English, I am sorry to acknowledge, in two points, viz. They certainly do not print much musical trash; and what they do print is, generally, in full score' (J. Kemp: *The New System of Musical Education*, London, *c*1819). Linked to the education movements was the publication early in the century of scores of older music and sets of scores of the works of leading Baroque and Classical composers (e.g. Bach, Haydn) never perhaps before seen in printed score; this culminated in the German historical editions (*see* EDITIONS, HISTORICAL).

The expansion of the orchestra and the changes in musical style similarly led to increased sophistication in the design of orchestral scores. The layout of staves often followed the standard outline (see §2 above), although some composers (e.g. Spontini, Schubert and Schumann) at times departed radically from it and used one of the earlier 18th-century formats. Wagner, preceded by Spontini, Berlioz and others, placed the horns between the clarinets and the bassoons. There was no fixed place for instruments like the harp, the bass clarinet and (in France) the saxophone, or for the rarer instruments (fig.8).

Such complexities of score notation naturally prompted calls for its reform (see 'Score, Playing from', *Grove1*) which still persist. In particular, the idea that transposing instruments should be written at sounding pitch has been hard to relinquish.

However, the development of atonality has led to the rejection of transposing notation (other than the usual octave transpositions) in many scores. This practice is seen in Schoenberg, for example, from the Variations for Orchestra op.31 (1927–8) onwards. Experimental traits of many kinds are anticipated in the score of Skryabin's *Prométhée* (1908–10), whose part for a colour organ ('tastiera per luce') appears as a horizontal line.

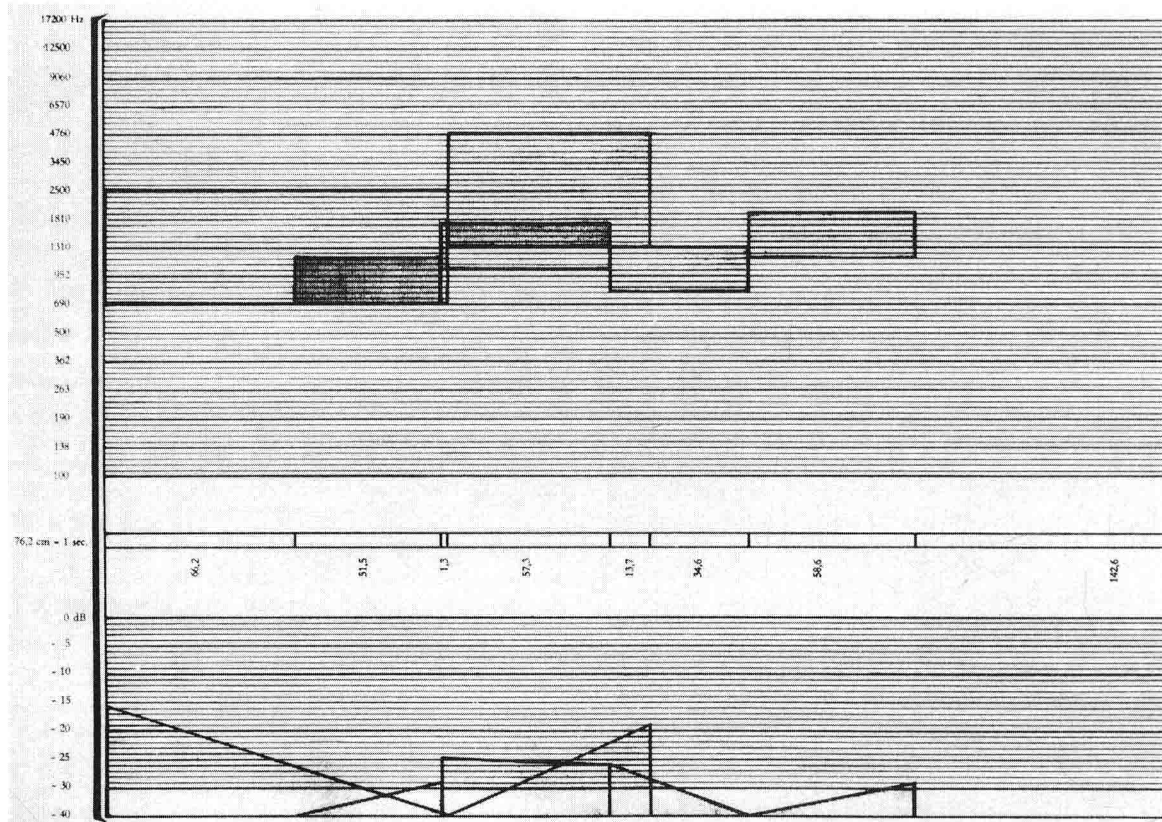
In editing old music, the scoring of music of which no original score survives has sometimes accommodated new principles in editing: the use of dotted or broken bar-lines; 'bar'-lines linking staves but not passing through the staves (Ger. *Mensurstriche*); and the abandonment of bar-lines and adoption of a symbol representing the *tactus*. There is no consensus of opinion as to the most satisfactory of these barring systems.

*(vi) After 1945.* The period from 1945 brings the history of the score full circle. Although a great number of contemporary scores follow the format of traditional orchestral, instrumental and vocal scores, experiments in musical language after serialism have resulted in a proliferation of score variants that range from unprecedentedly precise scores to scores exhibiting non-specific notation that recall the mnemonic systems of the earliest extant musical sources. In general, it can be said that the diversity in scores and score-types after 1945 reflects the widespread pluralism of postwar culture, as well as the tendency of the postwar generation to equate structure and form with musical expression and the 'idea' of a musical work.

Scores of the later 1940s reflect composers' developing interest in the organizational potential of each of the parameters of sound. Messiaen's *Modes de valeur et d'intensité* (the second of his *Quatre études de rythme*, 1949–50) introduces a third staff to emphasize the structural importance of the low, middle and high registers of the piano, while John Cage's scores for prepared piano, such as *Sonatas and Interludes* (1946–8), include directions ('preparations') for inserting objects into the piano to expand its timbre. From 1951, the role of the performer and listener became increasingly central to the conception of some works. Cage's interest in 'non-intentionality' led him to toss coins in conjunction with the I Ching in writing *Music of Changes* (1951), a procedure that resulted in some highly complex musical structures. Cage introduced 'time-space notation' (crotchet = 2·5 cm = 1 second) to compensate for the rhythmic complexity, and he allowed the performer to 'employ his own discretion' when combinations become unplayable, an act that marks the beginning of the relaxing of the connection between the specific notation of the score and the general intention of a piece in the postwar period. Interest in the 'white paintings' of Robert Rauschenberg, the aesthetic of ambient sound and a belief that duration was the basis of all music led Cage to create the provocative *4′ 33″* (1952), arguably his most profound work. The single-page score encourages a tripartite structure overall ('I Tacet; II Tacet; III Tacet') but otherwise consists of only a set of written instructions about the performer's (silent) role in creating a performance context, and an account of the work's first performance. The final sentence in the score – that the piece 'may be performed by any instrument and last any length of time' – is thought by some to be heretical, by others, a stroke of genius. Whichever may be the case, *4′ 33″* continues to generate discussion about the centrality – some would say essentiality – of the score to the idea of a musical work in performance.

The substitution of written directions for musical notation coincided with the rise of the graphic score in works such as Morton Feldman's *Projection I* (1950; *see* FELDMAN, MORTON, ex.1) and Earle Brown's *December 1952* (1952; *see* BROWN, EARLE, illustration). Despite the difficulty in establishing a consistent performing tradition

*8. Opening of Act 1 of 'Die Meistersinger von Nürnberg' in Wagner's autograph: horns are placed among the woodwind, and the organ directly below the voice staves (and above the cellos)*




*9. Electronic score: opening of Stockhausen's 'Elektronische Studie II' (1954) for single-track tape*

for these works the production of graphic scores persisted until the mid-1960s, and later composers have periodically indulged in the flexibility offered by graphics (e.g. Stephen Montague, String Quartet no.1, 1989–93). The introduction of transparencies to scores like Cage's *Fontana Mix* (1958; *see* ALEATORY, fig.4) was an interesting development in the otherwise somewhat repetitive early graphic period. By the early 1960s, much of this interest had become subsumed in scores that blur the boundary between music and theatre, such as Cage's *0′ 00″* (*4′ 33″*

*10. Stephen Montague's 'Behold a Pale Horse' (1990–91) for organ, bars 42–57*

(a)

Mehrere Bündel Indischer Schellen an verschiedenen Körperstellen befestigen
(Hand- und Fußgelenke, Kopf, Schultern usw.)
und bei jedem kurz schütteln, bei etwas länger,
kontinuierlich (mit der vorgeschriebenen Dynamik), bei *ff* Schüttelfrost.

Mit Sender verstärkt: Man soll immer ein leises Geklirre der Schellen hören, verursacht durch die Spielbewegungen.

1. Formel-Glied

Indische Schellen

Intervalle möglichst klein, aber deutlich.

BREIT

legato ad lib.

Ampl.-Vibrato

gliss.

(b)

1. Formel-Glied

BREIT *a tempo*

verinnerlicht: Kopf etwas senken

Indische Schellen

mit cresc. etwas aufrichten

langsam Oberkörper nach links

langsam wieder Mitte

in Pose erstarren, Flöte hoch nach rechts

Ampl.-Vibr.

glisa.

tenuto

(zurück-bewegen)

nach vorne

11. *Stockhausen's 'Ypsilon' (1989): (a) opening of Stockhausen's score; (b) realization for B♭ flute by Kathinka Pasveer*

no.2; 1962) – the score consists of the instruction 'In a situation provided with maximum amplification (no feedback) perform a disciplined action' – and his later text-only works, for example *Sixty-Two Mesostics re Merce Cunningham* (1971).

Boulez, who was 'not interested in giving the musicians cartoons to improvise', produced mobile-form scores not unlike those of Cage but vehemently rejected the idea of 'non-intentionality'. In his unfinished Third Piano Sonata (1955–7), 'Parenthèse' includes optional – 'parenthetical' – musical material, while 'Constellation-Miroir' features colour-coded notation and a detailed network of arrows leading the performer through a complex (but limited) pattern of directed permutations. The formal premise of 'Constellation-Miroir' relies heavily on the spatial distribution of material possible in a two-dimensional score and trades on the belief that the composition 'exists' only in a series of interpretations of the score across the dimension of time. Boulez's inspiration was purportedly Mallarmé's *Livre*, which uses language in a similar way, but the piece closely resembles works like Stockhausen's *Klavierstück XI* (1956), which differs only in that the performer may move randomly between sound blocks, and that tempo, dynamic and touch are notated independently of pitch.

*Musique concrète* (developed from the early 1950s), and its later counterpart computer music, eradicated the relevance of performance and hence the score. Electronic pieces like *Elektronische Studie II* (1954; fig.9) and *Gesang der Jünglinge* (1955–6) by Stockhausen preserve the score, employing a notational system that translates the spatial, timbral and dynamic aspects of sound to corresponding visual images. The inorganic nature of the combination of electronic with acoustic sound has perplexed some composers, not least Boulez, who abandoned early electro-acoustic projects 'until better methods were discovered'. His *Répons* (1981) is said to vindicate his reticence, although the published score still lacks any reference to the electronic transformations in 'real time' that are central to its realization. This fact illustrates both the importance of the spontaneous association of sounds in performance to the form of electro-acoustic works and the difficulty in achieving a representative notation. Contemporary composers continue to marry the two media, as scores like James Dillon's *Introitus* (1990) and George Benjamin's *Antara* (1985–7) show. In recent years, however, composers have returned readily to traditional scores in works such as Harrison Birtwistle's opera *Gawain* (1991), Judith Weir's *The Bagpiper's String Trio* (1985) and Peter Maxwell Davies's *Time and the Raven* (1995) or combined traditional and graphic notation, as in Stephen Montague's organ piece *Behold a Pale Horse* (1990–91; fig.10). Perhaps the most vivid scores from the end of the century are those of Stockhausen, who has included in his scores extensive directions and elaborate photographs of past performances (*Jahreslauf vom Dienstag aus Licht*, 1977) and has placed complete transcriptions of individual performers' interpretations of his pieces alongside the notation of the original work (*Ypsilon*, 1989; fig.11).

For further illustration *see* NOTATION, §III, 6.

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DAVID CHARLTON (1–3(v)), KATHRYN WHITNEY (3(vi))

**Scorpione, Domenico** (*fl* 1672–1703). Italian composer and theorist. A Franciscan friar, he was *maestro di cappella* of S Francesco, Bologna, from 1672 to 1674, of the basilica of the SS Apostoli, Rome, in 1675 and again in 1703, of Messina Cathedral, and of Benevento Cathedral in 1702. All his surviving music is for the church and is conservative in style. His treatise *Riflessioni armoniche* includes a section on speculative theory, which shows a knowledge of the musical thought of his time, and a section teaching strict counterpoint and contrapuntal devices in the *prima pratica* tradition. His *Istruzioni corali* is a plainchant manual. (G. Donato: 'La policoralità a Messina nel 16° e 17° secolo', *La policoralità in Italia nei secoli XVI e XVII: Messina 1980*, 135–48)

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*Istruzioni corali*, op.7 (Benevento, 1702)

IMOGENE HORSLEY

**Scorzuto, Giovanni Maria** (*fl* 1625–36). Italian composer. He was *maestro di cappella* and organist at Asolo, near Treviso, from at least 1625 to 1636. This information derives from Leonardo Simonetti's popular anthology of solo motets, *Ghirlanda sacra* (Venice, 1625[2], 2/1636[2]), which contains Scorzuto's only known piece, *O bone Jesu*, for soprano and continuo. Compared with the fine solos of Monteverdi and Grandi in this collection, his motet illustrates on a simpler level the varied musical means adopted by the composer of solo motets: he used transpositions, sequences, repeated notes, chromatic inflections and even a short interlude for continuo. (J. Roche: *North Italian Church Music in the Age of Monteverdi*, Oxford, 1984)

JEROME ROCHE

**Scotch snap.** A melodic figuration consisting of a stressed semiquaver followed by an unstressed dotted quaver, usually applied to melodies that fall or rise by step. It was current in European art music between 1680 and 1800, and in Scottish strathspeys from 1760 to the present. Its origins are obscure. In Italy it was regarded as a Lombard characteristic; in France it was called the *manière lombarde*. Quantz (*Versuch*, 1753) wrote: 'This style began [in Italy] about 1722, but it seems to resemble Scottish music'. Burney, writing of Italian opera in London in 1748, deprecated the over-use of the 'Scots catch or cutting short of the first of two notes of a melody', blaming Cocchi, Perez and Jommelli for this fault. These comparisons imply that Scottish dance music was performed with Scotch snaps many years before the first printed strathspeys appeared in the 1760s. The art sonatas of the Scottish composers James Oswald (*Airs for the Four Seasons*, 1755) and John Reid (flute sonatas, 1762) show confluence of the Italian and Scottish traditions.

Purcell was using Scotch snaps long before Quantz's date of 1722. None appear in his earliest works, but they are well established in the coronation anthem *My heart is inditing* (1685). Purcell's source for the figure may have been the French NOTES INÉGALES or Scottish folksong: both French and Scottish music were in vogue in London in the 1680s. In his song *Twas within a furlong of Edinborough town* (1694) the figure has rustic overtones; elsewhere (e.g. in the recitative leading to 'When I am laid in earth', *Dido and Aeneas*, 1689) it is associated with elegance and passion. In Handel (e.g. Musette of Concerto Grosso op.6 no.6, 1739) and other British composers of the mid-18th century the figure has exclusively rustic or naive associations. The same is generally true of its appearances in the works of Mozart (several serenades and string quartets) and Beethoven (finale of the Serenade op.25).

After 1800 art music melodies became concerned with Romantic expressiveness at the expense of speech-rhythm; at this point composers lost interest in the Scotch snap. It continued, however, as one of the main figurations of Scottish dance music, and has occasionally been used for its Caledonian flavour by such later composers as Mackenzie, MacCunn and F.G. Scott. It is also a staple rhythm of present-day Scottish folksongs, giving melodies a flexibility that matches the irregular rhythms of Scots dialect.

DAVID JOHNSON

**Scotch tune.** A type of melody popular in England from the Restoration until well into the 18th century, either genuinely Scottish in origin or written in a style purporting to be Scottish. Under titles such as 'An Aire, Scotch', 'Scottish March' or simply 'Scotch Tune', with or without a text, these pieces occur in collections of keyboard music, music for solo flute, violin or lyra-viol, instrumental theatre music and songs. Their melodies are often constructed on gapped scales, and in the fabricated tunes the Scotch snap often occurs more frequently than it would in genuine Scottish folk music; sometimes harmonization in terms of a double-tonic sequence is present or

implied. Purcell's 'New Scotch Tune' in the second part of *Musick's Handmaid* (1689) is a good example of a composer attempting to come to terms with a genuine Scottish melody in a manner almost as quaint as that of Haydn or Beethoven more than a century later. (D. Johnson: 'The Harmonization of Folk-Tunes', *Music and Society in Lowland Scotland in the Eighteenth Century* (London, 1972), 150–63)

*See also* SCOTLAND, §II, 5.

MICHAEL TILMOUTH/JEREMY BARLOW

**Scotland.** Region of the United Kingdom bounded by the Atlantic Ocean to the north and west, by the North Sea to the east and by England to the south. The west coast in particular is broken by lochs, and the mainland is surrounded by many islands including the Inner and Outer Hebrides, Orkney and the Shetlands.

I. Art music. II. Folk music.

### *I. Art music*

1. Introduction. 2. Early developments. 3. The later 16th and 17th centuries. 4. The 18th and 19th centuries. 5. Later developments.

1. INTRODUCTION. Any account of music in Scotland must inevitably be halting and fragmentary, not only because of the ravages of time and the lack of sources but also because of powerful and even destructive political, religious and social factors. In the Middle Ages music appears to have developed peaceably in church and court until the 13th century. The 14th century was disrupted by English aggression. The 15th and 16th centuries marked another period of flowering in both church and court music. In the mid-16th century Scotland was saddled with an anti-musical national church, and in the 17th century was abandoned by a fugitive court, its music consigned to limbo. The tradition was revived by the Scottish aristocracy in the 18th century but lapsed into English-orientated provincialism in the 19th, to be reawakened by resurgent nationalism and its aftermath in the 20th century.

2. EARLY DEVELOPMENTS. The earliest surviving traces of music in Scotland are of the late 13th century. The Celtic Church had been established as long ago as the 4th century, the Roman rite introduced only in the 8th and a solid feudal monarchy established by the 11th century. Ensuing Anglo-Norman and Gothic influences contributed to the foundation of great ecclesiastical centres (incorporating song schools) such as Dunfermline, St Andrews, Glasgow and Elgin. Two 13th-century sources of plainsong may preserve alongside Gregorian/Sarum material some of the repertory of the Celtic church: the Inchcolm Antiphoner contains what is probably much earlier music in honour of St Columba, as does the Sprouston Breviary of music for St Kentigern. One of the earliest surviving records of polyphonic music in Scotland (Wolfenbüttel manuscript *D-W* 677, associated with St Andrews Augustinian Priory) contains some of the early 13th-century Notre Dame repertory of organum and conductus, as well as some other music perhaps of more local origin. The 13th century was also the time when a distinctive Scottish literature began to emerge, but the only song with music to survive from the period is the Latin hymn for the wedding of Princess Margaret of Scotland in 1281 (see Elliott, 1985).

The 14th century saw Scotland's struggle for independence, England's persistent attempts at appropriation and the consolidation of Scotland's alliance with France. There are few references to court music, but, in spite of the destruction of the great Border abbeys, provision for music is recorded in some contemporary church statutes. Some fragments of 14th-century polyphony survive in Wolfenbüttel manuscript *D-W* 499. The three older Scottish universities – St Andrews, Glasgow and Aberdeen – were founded in the 15th century: in all three music played an important part in chapel services, if not as a subject for study in the medieval Quadrivium. Mid-century fragments in *D-W* 499 and inscribed slates from Paisley Abbey are all that survive from that period today. The founding of collegiate chapels increased during the 15th century and during the reigns of James III and IV the most important of these, the Chapel Royal, cultivated, besides Scottish music, English compositions in the decorative style, music by the Burgundian DuFay and Netherlandish-inspired polyphony of the later century, all contained in the early 16th-century Carver choirbook. The development of the imitative style of the high Renaissance can be observed in Scottish music of the early 16th century. The masses and motets of Robert Carver (otherwise decorative), also in the Carver choirbook, show it in an early stage; an early motet of David Peebles is transitional; while in the works of Robert Johnson (most of which admittedly were written in England, where a parallel stylistic development took place) it is fully developed. Secular music at the Scottish court reflects the interests of English and French factions, the latter dominating when James V twice brought a French princess home to Scotland to be queen in 1537 and 1538, and French culture flooded into the country. The chanson style, developed by Claudin de Sermisy in the second quarter of the century, found expression in Scotland in a number of songs for four voices to texts by John Fethy, Steill, Scott and others, that subscribe to most of the structural and songlike features of French chansons of this period.

3. THE LATER 16TH AND 17TH CENTURIES. With the Reformation in 1560, Lutheran chorale melodies and French and English psalm tunes were adopted by the Scottish Reformed Church. Scottish composers such as David Peebles, Andrew Kemp, John Angus, Andrew Blackhall and John Buchan set them chordally or imitatively according to current European practice, composed some new tunes and set psalm texts as imitative anthems in syllabic style. The first printed Scottish psalter (tunes only) appeared in 1564; but without any adequate provision for music in the service, composition and performance of church music lapsed, and by royal decree song schools were made the responsibility of the burghs. Music at the Chapel Royal and court under Mary Queen of Scots fared somewhat better, the French influence and the Roman tradition being represented by French-inspired instrumental consorts and Latin sacred music. From the reign of Mary's son, James VI, we have Franco-Scottish 'chansons' of the Castalian Band (a group of poets and musicians led by the poet Alexander Montgomerie) and music in English keyboard and Italian madrigal styles. Among the musicians were Thomas Hudson, William Kinloch, James Lauder and Andrew Blackhall. Even after the departure of the court in 1603 attempts were made to keep the Chapel Royal going, but James VI's and Charles I's leanings towards episcopacy eventually brought about a violent reaction in Scotland: a narrow Presbyterianism

triumphed, though it just managed to produce several printed psalters with part-music; and an interesting but retrospective psalter inspired by the Chapel Royal was printed in 1635, edited by its director, Edward Millar. The most characteristic Presbyterian church music of the age was a handful of all-purpose Common Tunes, which remained staple fare throughout the 17th and 18th centuries.

Despite the fragmentation of court culture in the 17th century the Scottish musical tradition managed to survive for a time among the musical amateurs of the northern castles and in one or two burgh song schools such as those of Aberdeen and Glasgow. At the latter the composer Duncan Burnett produced keyboard music in sombre Jacobean style in the early decades of the century. But in general native musical composition declined, and although works by foreign composers circulated, Scottish music was represented either by favourite pieces of an earlier age or by that other Scottish musical tradition, the native air or folksong. It was during the 17th century that folk music first began to be recorded, although as a tradition it must have existed for long before that. The music is arranged for instrumental performance on mandora (the Skene Manuscript), cittern (Edwards, MacAlman), lute (e.g. Wemyss, Balcarres), harpsichord (e.g. Edwards), lyra viol (e.g. Leyden) or violin (e.g. Panmure) – indeed, few song texts seem to have been written down at this time (see §II). After the Restoration some of the song-tunes of the Scottish courtly repertory belatedly reached print in Forbes's *Songs and Fancies* (Aberdeen, 1662–82), the first book of secular music ever printed in Scotland. But after a century torn by civil war and religious strife that tradition was fading rapidly. The last songbook to contain samples of its music dates from the closing years of the 17th century, just at the time when a young musician from a prominent Scottish family, John Clerk of Penicuik, was studying composition with Corelli in Rome. Clerk's career as composer of cantatas in later Baroque style was promising but unfortunately short-lived, due to traditional family constraints and public duties.

4. The 18th and 19th centuries. Musical composition in Scotland began to revive in the more stable social and economic conditions of the 18th century, and the growth of musical societies and concerts in the major cities attracted many foreign and especially Italian musicians such as Francesco Barsanti and Domenico Corri. Throughout the century native composers such as William McGibbon, Charles McLean, James Oswald, David Foulis and Thomas Erskine, 6th Earl of Kelly, wholeheartedly adopted the prevailing international styles of Baroque, Rococo and Classical in their songs, sonatas, concertos and symphonies. But events leading up to and following the Union of 1707, when Scotland lost its parliament, also coincided with an upsurge in national feeling that was reflected in a whole series of publications of folksongs (see §II). James Watson and Allan Ramsay, and later David Herd and Robert Burns, began to collect, edit or rewrite texts, and such song collections as *Orpheus Caledonius* (1725–33) and *The Scots Musical Museum* (1787–1803), while serving contemporary needs, could also be said to extend and develop the 17th-century aristocratic taste for arranged folk music. Some Scottish composers cultivated both styles, but this dualism of interest was eventually to produce an unfortunate division of loyalties between those champions of the so-called 'true' Scottish (i.e. folk) music and those of the so-called 'foreign' importation (i.e. art music). Even men of the Age of Enlightenment in Scotland failed to realize that music need be no less Scots for being European. But folksong, once the novelty of an aristocracy without a court, proved to be the hardier survivor and even achieved a European currency with the collections (1793–1841) of George Thomson, who turned to composers such as Haydn and Beethoven for his harmonizations. With the collapse of aristocratic patronage at the end of the century, the remarkable flowering of music in 18th-century Scotland came to an end and a period of relative stagnation in composition once more ensued. Ironically this flowering of creative activity could only have existed because of the equivocal 'Union', but tragically it could not sustain itself due to the lack of an international Scottish identity.

In the second quarter of the 19th century composition was revived briefly in the songs, chamber and dramatic music of John Thomson, which show elements of early German Romanticism. Throughout the century national song received much attention from collectors, arrangers and imitators – some of it worthwhile but much of it in doubtful taste. Manuscripts of early music began to draw the interest of antiquarians; such was the climate of opinion, however, that commentators doubted the value or even genuineness of court songs simply because they contained no traces of folk music. The national church (which had hardly progressed beyond the 12 Common Tunes during the 18th century) now fostered the publication of a flood of largely worthless books of psalms. It retained its 300-year-old hatred of the organ until the end of the century, although some attempts were made to improve standards of choral singing from about the 1860s. It was the Episcopal (and to a lesser extent the Roman Catholic) Church that since the previous century had provided some sort of musical standards in taste and performance. The new interest in choral singing was paralleled about the mid-century by the formation of choral societies, with their attendant orchestras. These were to develop and become important features of the Scottish musical scene that have continued to the 20th century.

5. Later developments. Towards the end of the 19th century a group of nationalist composers began to emerge on to a musical scene lately dominated by Anglo-German interests, and laid the foundations for important later developments. All of them showed an interest in large-scale forms and displayed considerable skill in handling the orchestra. In the cantatas and oratorios of Alexander Mackenzie, the native idiom of folksong is blended with the cosmopolitanism of the German style. The national idiom is even stronger in the choral and orchestral works and operas of Hamish MacCunn and Learmont Drysdale, both working at the turn of the century; while the music of William Wallace, a late Romantic exponent of the Lisztian symphonic poem, and of J.B. McEwen, a composer of delicate post-impressionist chamber music, is more individual in character. Some subsequent 20th-century Scottish composers, such as Ian Whyte and Erik Chisholm, could almost be said to have developed individuality to the point of eccentricity; whereas Francis George Scott transformed obsolescence into individuality – a rarer achievement. In the work of later composers a wide range of 20th-century techniques of international

currency may be found. Composers such as Robin Orr, Cedric Thorpe Davie and Ronald Stevenson retain leanings in a more or less marked degree towards traditional tonality in neo-classical, folksong revival, even late Romantic terms; Iain Hamilton, Thomas Wilson and Thea Musgrave have cultivated the more recent developments of serialism and aleatory technique; while David Dorward, Sebastian Forbes and Martin Dalby represented a younger group of Scottish composers whose work was significant for a developing musical culture. Among composers who have settled in Scotland for a considerable period of time are Kenneth Leighton, Peter Maxwell Davies and Lyell Cresswell. Native Scottish composers working today in many different musical styles include John MacLeod, Edward Maguire, William Sweeney, Judith Weir and James McMillan. Among a younger group of composers there is a growing interest in the new techniques of electro-acoustic/computer music.

Taking a more general view of the contemporary musical scene in Scotland, however, it may be observed that the 200-year-old dualism of Scottish music still operates today in many quarters. It is obviously a much more complex phenomenon than 19th-century nationalism. Attempts to treat folk music in the 20th century have ranged from well-meaning transformation of folksong into art song, idiomatic absorption into a musical language, sensitive arrangement, commercial tartan-and-bagpipe image-making (the persistent curse of Scottish music at the international cultural level) to neo-primitive popular styles. But since the mid-20th century there has been a remarkable growth in every sphere of Scotland's musical life. The 20th-century patrons – the BBC, the Saltire Society, the Scottish Arts Council, the McEwen Bequest and, more recently, the Edinburgh Contemporary Arts Trust – have encouraged composition and performance of new music and have also stimulated interest in the music of Scotland's past. Orchestral music, opera and ballet are regularly presented on a national basis by the Scottish National (since 1990 the Royal Scottish National), Scottish Chamber and BBC Scottish orchestras and by Scottish Opera and Scottish Ballet. Among a wealth of smaller professional groups making regular appearances are Cappella Nova, the Scottish Early Music Consort, the Chamber Group of Scotland and BT Scottish Ensemble. Festivals have proliferated: apart from the long-established Edinburgh International Festival, perhaps the most notable are the St Magnus Festival, Mayfest and the Perth Festival of the Arts. The teaching and fostering of music in schools, music academies and universities are firmly established, and an ambitious project to document Scotland's music has been under way since 1968 at the Scottish Music Information Centre (formerly the Scottish Music Archive), Glasgow.

*See also* ABERDEEN; EDINBURGH; GLASGOW.

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## *II. Traditional music*



1. INTRODUCTION. Traditional music in Scotland includes locally-made music, whether of known authorship or not, and whether extant in written or recorded form or not, which has had a significant life in oral tradition. The notion of traditional music belonging to amateurs cannot be rigidly applied in the case of Scotland, as professional musicians have played an important role in traditional music since at least the 17th century. Traditional music in Scotland includes a wide variety of styles, many related to linguistic and/or geographic influences. The three main languages of Scotland (English, Scots and Gaelic) are all represented in traditional song; instrumental traditions, especially those of piping and fiddling, are closely related to these worlds of singing. Scotland has significant populations descended from South Asian, Cantonese, Polish and Italian immigrant groups, but their music-making in Scotland has been little studied and is not included in this article.

The 'Highland line' is conventionally regarded as dividing Scotland into two major areas of language and culture: the north and west being predominantly Gaelic and the south and east principally Scots. The line has shifted further to the west as Gaelic has declined and in the 20th century, has become less distinct as far as music is concerned. By the end of the 20th century there were no monolingual Gaelic-speaking areas left but Gaelic continues to be culturally important in the Western Isles and the Highlands. Owing to internal migration from rural areas, the largest number of Gaelic speakers is in and around the city of Glasgow.

2. SOURCES AND RESEARCH. Scots is considered by some to be a distinct language, while English speakers not educated in Scots often include it as a dialect of English. This distinction has had important ramifications for traditional song in Scotland as some editors and collectors, particularly during the 18th and 19th centuries, have 'corrected' Scots-language texts for English readers. 20th-century field recordings of ballad singing have all but eliminated this notion in modern publications of Scots song.

Traditional music in Scotland is unusual among European folk traditions in that there is a long history of mixed oral and literate transmission of melodies, tunes and songs, and in that much of what is accepted as folk music in Scotland is of known authorship. This is because much of the early song poetry, although of known authorship, began to be printed only in the early 18th century, and until then was transmitted solely by oral means. For example, many of the songs of the Gaelic poet Mary Macleod (Mairi nighean Alasdair Ruaidh, *b c*1615) have survived for centuries in the repertories of singers without having been written down. Some of their tunes were first printed in 1911, in Tolmie's collection of Gaelic songs (D1911); others are still being recovered. Similarly the chief composers of *pìobaireachd*, notably the MacCrimmons, are known by name, though only a few of the earlier *pìobaireachd* can be ascribed with certainty 'in individual composers.

Significant publication of Scottish song and fiddle tunes began in the mid-18th century, while the Highland Society of London encouraged staff notation of pipe music beginning in the early 19th century (see Bibliography: C). Although many traditional musicians today also use written musical sources, aural methods continue to be the primary means of disseminating repertory, including both personal contact and mass mediated sound recordings. The internet is primarily used as a means of advertising for professionals and of discussion for computer-literate amateurs rather than as a source of musical sound or notation.

Despite a few 17th-century sources (notably the Skene manuscript of lute music), there is little direct contemporary evidence concerning traditional music in Scotland before the 18th century. Heroic poetry in Gaelic became one of the first examples of spurious publication when Ossianic lays were presented by MacPherson. Little contemporary evidence of this music and song exists (but see Angus Fraser manuscript, Bibliography: A n.d.) but much pipe music and song has been collected from later generations of musicians (see Mackay, E1838; Tolmie, D1911).

Recent research in traditional music in Scotland has concentrated on collection of items of music, with the most important repository of sound archives being at the School of Scottish Studies, University of Edinburgh. Two major areas for research have been on historical aspects of the tradition, especially in piping, fiddle music and Gaelic song, and on performers at the margins of Scottish society. Researchers associated with the School of Scottish Studies have worked with travelling people since the 1950s to collect a large repertory of music and song from a solely oral tradition.

Other recent research includes musical ethnograpies of Shetland and Galloway that have produced significant conclusions about the relations between population groups, social life and traditional music; more studies of this kind covering other areas of Scotland are needed. Studies of important individual performers (e.g. the traveller singer Jeannie Robertson, the Fisher family) have led to further work on the importance of individual life histories and psychology in the creation and performance of traditional music in Scotland. Study of traditional music and the mass media has led to a broader perspective on the workings of this mixed oral and literate tradition.

3. FUNCTION AND CONTEXT. Traditional music may be heard at a variety of events ranging from the most intimate and informal to the most highly organized and public. Pipers are in demand at rituals associated with the life-cycle, especially weddings and funerals. Wedding parties also include traditional dancing usually with live music, as do parties celebrating significant wedding anniversaries.

Hogmanay is the main point in the calendar year at which traditional music is indispensable. This includes music at home during first-footing and, starting in the 1990s, outdoor amplified music at large urban street parties to bring in the New Year. At these events, traditional musicians are placed in a physical context originally designed for rock musicians. At Stonehaven, pipers accompany the march of fire-throwers on Hogmanay, while Shetland's Up-Helly-Aa festival has its own repertory of song to accompany fire rituals.

Burns Suppers, held in January to celebrate the life of the poet, song collector and editor Robert Burns, include piping to accompany the ritual entrance of the haggis, singing of Burns's songs, and music for dancing. All of the above events are usually ended with community singing and dancing of *Auld Lang Syne*.

Traditional music has little place in most formal religious worship, the exception being psalm singing in churches of the Gaels (see §5 (iii)). Popular psalm singing and playing of psalm tunes on the fiddle represent a paraliturgical role for traditional musicians.

Beyond these ritual functions of traditional music in Scotland is the prominence of traditional music at civic celebrations and important events. Pipe bands are used for parades of all kinds, while concerts and *céilidhs* are held to welcome and honour important guests. For example, the opening of the new Scottish Parliament in 1999 included the traditional singer Sheena Wellington performing Burns's *A Man's a Man for A' That*.

Traditional music also forms an essential part of a lively group of dance traditions in Scotland. A standard ensemble of accordion(s), fiddle, piano, bass and drums developed in the mid-20th century to accompany Scottish country dancing. Since the 1980s, a more eclectic type of band, often featuring bagpipes, fiddle and electronic accompanying instruments has developed for a new youth *céilidh* dance movement. Solo pipers are the norm for Highland dancers and, along with solo fiddlers, some are involved in the late-20th century revival of step dancing in Scotland.

The traditional CÉILIDH is the most important informal context for music-making. Although rooted in Gaelic culture, *céilidhs* can be found at homes throughout Scotland, including travellers' camp sites.

The earliest known patronage for traditional musicians was in the Gaelic courts of clan chiefs, where musicians had important roles: pipers led men into battle and played at funerals and other important occasions. Bards and harpers provided entertainment and homage to important

guests. The 18th-century break-up of clan society meant that the original context for this music disappeared; the harp was largely supplanted by fiddle and bagpipe by this time, and the bagpipe repertory was preserved away from establishment centres following the Jacobite rebellions. In the Lowlands, town pipers were employed, and in the 18th century it became fashionable to have a tune by a prominent fiddle composer named after members of the upper classes (e.g. *Lady Charlotte Campbell*). In the 20th century, mass media organizations have become important patrons and supporters of traditional music. BBC Radio Scotland provides regular traditional music programming, while both the BBC and commercial television stations have important though sporadic coverage.

Another important context for traditional music is the folk club. Developed largely in the 1950s and 1960s, most of these clubs meet weekly to hear an outside, paid performer and to give a platform to local musicians. The inclusive nature of folk clubs may be related to the same ethos at *céilidhs* of all descriptions, and is an important feature of the Scottish tradition of music-making.

Folk festivals, many of them emphasizing local music making, can be found throughout Scotland. Most Scottish folk festivals are small and local but in the 1990s a new kind of festival aimed at large audiences hearing star performers has evolved, notably the Celtic Connections festival in Glasgow. The smaller festivals may include formal concerts, dances, pub sessions, workshops and competitions. This last area, the competition, is also prominent at the Highland Games and is one of the main platforms for performance of some traditional forms (especially *pìobaireachd*). The role of competitions has been controversial in that, along with encouraging performance and providing a meeting place for far-flung musical friends, competitions impose standards that may tend to ossify a musical tradition.

Traditional music in Scotland exists alongside mainstream forms such as Western art music and popular music. Despite the use of traditional music for significant civic and personal celebrations, the wealth of traditional music is sometimes hidden from the general population. Those seeking traditional music find it easily, but it is also easy to avoid it through total immersion in mass-mediated global popular music. The devolution of Parliament may begin to change this through both practical support and positive identification with Scotland's traditional music.

4. General characteristics. Although many musicians and writers on music emphasize the differences in musical styles in different areas of the country, traditional music-making in Scotland has an underlying unity featuring a common repertory of melodies; these are sung and played on virtually all the instruments of traditional music. Other unifying characteristics are the participation in traditional music and dance by all social classes, regardless of geography, language or period of history, and a nurturing attitude to young musicians along with an inclusive approach towards performance; this results in the traditional *céilidh*, in public performance opportunities such as at folk clubs, formal *céilidhs* and concerts, in pub session playing, and in informal teaching.

Prominent musical characteristics found in the traditional music of Scotland include pentatonic modes, double-tonic tunes, cyclical melodies, and the Scotch snap. Pentatonicism in Scottish traditional music is regarded by the outside world as a cliché. Study of

**Ex.1** Hebridean waulking-song

scale / compass — Verse A. ♩. = 66

'S beag an t-ioghn - adh, *Ho i o hó,* *Ho ro ghealladh o, O hì — o hó;* Mi bhi diur - ach, *Ho i o hó Ho ro ghealladh o, O hì — o hó* (Verse B.; solo refrain; chorus refrain; Fine)

**Ex.2** *Green grow the rashes-o* (words by Robert Burns, tune in James Oswald: *Caledonian Pocket Companion*)

There's naught but care on ev - 'ry han' In ev -'ry hour that passes o; What sig - ni-fies the life o' man, An 't'were na' for the lass-es o. Green grow the rashes o!, Green grow the rashes o! The sweetest hours that e'er I spend Are spent a-mang the lass - es o!

Scottish pentatonic melodies reveals that, in Gaelic song, six pentatonic modes can be identified (see Gilchrist, D1910–13) all involving anhemitonic scales. Pentatonic songs in Scots include a greater number of five-note scales (e.g. C–D–E–F–G) in addition to pentatonic scales with a wider compass. Songs and tunes from Scotland also include hexatonic and heptatonic melodies, and Collinson (F1966) has pointed out Hebridean songs of four notes only (ex.1).

Another important modal feature of traditional music in Scotland, particularly in pipe tunes, is the double tonic. Double-tonic tunes feature a melodic phrase, usually based on a major triad, which is stated, then repeated a tone lower, and often repeated again at the original pitch. This effect suits the nine notes of the Highland bagpipe chanter, and the changing relationship to the fixed drone pitch accentuates the effect of a double-tonic figure. The use of double-tonic effects in tunes played on other instruments creates a bagpipe feel to the performance and, when well executed at speed, creates a feeling of wildness.

Some Lowland song-tunes are characterized by a dual modality, where the melody apparently begins in one mode and finishes in another. One of the best-known examples of this is in *Green grow the rashes-o* (ex.2), which may be described as beginning in the major key and ending in the relative minor (i.e. a mixture of Ionian and Aeolian modes). Sometimes the mode seems ambiguous because the tune ends on a note other than the tonic. For example, the tunes *Roy's wife of Aldivalloch* and *The*

*Campbells are coming* both end on the third of the scale; *Tullochgorum* (ex.3), *Jenny dang the weaver* and other songs end on the second degree of the mode. These may all have been cyclic dance-tunes. Final cadences on the fifth of the mode are almost commonplace, particularly in Gaelic songs. However in *pìobaireachd* the theme of the piece is often deliberately restricted to the notes of the pentatonic scale, even though the pipe chanter has a range of nine notes (an octave plus one). The MacCrimmons wrote their *pìobaireachd* compositions almost exclusively in the pentatonic scale.

The SCOTCH SNAP is a rhythmic cliché of Scottish music that has been misunderstood by composers elsewhere in Europe. Most closely associated with the strathspey, this two-note dotted rhythm consists of a emphasized short note on the beat, leading to a longer, off-beat pitch (see ex.8). The snap is also used for special effect in reels and is characteristic of pipe marches. Correct speed and emphasis in the Scotch snap is a marker of traditional performance style, as is the placement of snaps within heavily dotted-rhythm genres.

The modal aspects of traditional Scottish melodies, as outlined above, present difficulties for accompanists. Musicians are known to have experimented with harmonizing these tunes according to current norms of mainstream musical styles since the first flush of fiddle tune publications in the 18th century. More recent efforts have included the standard common-practice harmony used by Scottish country dance bands, harmonic experimentation inspired by jazz musicians, and imitation of bagpipe drones in effects produced by electronic instruments.

In addition to harmonization of traditional melodies, there have also been frequent attempts at more extended arrangements according to the norms of current European art and popular music. The first evidence of this are fiddle tunes arranged in 18th-century variation sets in the style of Corelli. More recently, a marriage of bothy bands and the swing music of big bands in the 1930s and 1940s led to dance bands able to play for both Scottish country dances and for ballroom dances such as the foxtrot and various quicksteps. At the end of the 20th century, crossover musics involving traditional melodies include jazz, Western art music and rock, along with experiments in electronic sound. The maintenance of traditional repertory and style in the face of constant experimentation and interchange of specialist traditional musics with more mainstream musical styles is one of the distinguishing features of traditional music-making in Scotland.

**Ex.3** *Tullochgorum* (words by the Rev. John Skinner)

with spirit. ♩ = 104

(a) Come gie's a sang Montgom – ery cried, And lay your disputes a' aside, What sig-nifies 't for folks to chide, For what was done be-fore them? Let (b) Whig and To - ry now agree, Whig and To - ry, Whig and To - ry, Whig and To - ry a' agree to drop their Whigmigmor - um; Let (c) Whig and To - ry a' agree, To spend the night in mirth and glee, And cheerfu' sing alang wi' me, The

5. SONG. Scotland has a singing culture, with a repertory that may be classified by its source, language and musical style.

*(i) Ballads.* Scotland is perhaps best known as the source for a large body of narrative song kept alive in oral tradition throughout the 20th century. The Scottish *muckle sangs* (lit. 'big ballads') form one of the most important European collections of sung tales, with many having cognate forms throughout northern Europe. F.J. Child (B1882–98) collected manuscript versions of the texts in the late 19th century, while in the mid-20th century, B.H. Bronson (B1959–72) collected and classified tunes sung to these texts (ex.4). Child was unaware that the repertory, which he classified into what are now known as the Child ballads, was still being sung by Scottish travellers. In the era of magnetic tape recording following World War II, several important collectors, starting with Hamish Henderson and Alan Lomax, recorded great traveller singers such as Jeannie Robertson and the Stewarts of Blair performing these tales of love, loyalty and often murder, in a unique, powerful and highly ornamented style.

Traditional singing in Scots also includes songs associated with calendar customs (the best known being *Auld Lang Syne*), children's songs and occupational songs. Of the latter, bothy songs concerned with the life of 19th- and early 20th-century farm labourers are the most important, both in numbers and in widespread dissemination and popularity. Many bothy songs describe actual events and were composed not long after they happened.

During the early to mid-18th century, large collections of Scots song were collected, composed and published by figures such as Ramsay (F1802) and Oswald (B*c*1761–2). These especially emphasized lyric songs and led to a boom in composition in a pseudo-traditional style by Romantics such as Walter Scott, Lady Nairne and Robert Burns. This body of song, with texts composed both by and for the upper classes to tunes either newly composed or

**Ex.4** *Lord William* (Child no.7)

They grew and grew, and bet-ter they grew, till at last they_ reach'd one an - oth - er,__ So that an - y one that__ pass - èd by__ would have known they were lov - ers to - geth - er.

'improved' from oral tradition, are often identifiable by musical traits making them more difficult to sing (e.g. large range, long lines, big leaps). In spite of these traits, many of these songs have entered oral tradition and form an important part of the Scots heritage of song.

Bawdy song has been a somewhat hidden tradition, not much highlighted within officially sanctioned Scots song due to the bowdlerization of texts prepared for publication. Bawdy songs have been present in oral tradition regardless of the sensibilities of those able to purchase published books of song and an increasing number of bawdy versions of well-known 'clean' songs have been published and recorded in the late 20th century. This is particularly true of some well-known Burns songs (e.g. *John Anderson My Jo*, *Dainty Davie*).

Comic song moving into and out of the music hall forms another significant strand of the repertory of songs in Scots. Performers at the turn of the 20th century such as Harry Lauder and Will Fyffe built careers in music hall using material closely related to traditional song, as well as composing new songs. Some of this repertory has also been taken up in oral tradition.

Songs in English should not be left out of any account of song in Scotland. These range from Scots songs which have been anglicized for reasons similar to those for bowdlerization, loans from other English-speaking countries, and local songs composed in English. One of the most popular of the loan categories of song is the Country and Western repertory imported from the USA. These are especially popular with groups on the margins of Scottish society, either literally, as in those from the islands surrounding the mainland of Scotland, or figuratively, as in socially marginal groups such as the travelling community.

Writers on music have conventionally regarded the singing style of Scots song, particularly the ballads, as both impersonal and straightforward. While the higly ornamented singing style of some travellers may be an exception to a generally simple and clear singing style, the notion of an impersonal approach to singing is ill founded. Scottish singers want their audiences to understand their texts and strive to make a personal statement in their songs; for example, some singers may interpret *Ca' the Yowes* as relating to sheep while others would treat this metaphorically and associate the text to the subject of personal relationships. This approach is augmented by the telling of the tale of a ballad before it is performed, or in relating the personal significance of a song in introducing it.

*(ii) Gaelic song.* Gaelic musical culture was exclusively oral until the early 18th century. The notation in manuscript or print of Gaelic songs began a great deal later than that of Lowland Scots music, but examples of Gaelic song can be found in oral circulation whose origins predate anything from Lowland Scotland.

Most Scottish Gaelic poetry is intended to be sung. Like Irish Gaelic poetry, it has evolved from the ancient bardic court poetry. Some of the Scottish bardic poetry was written down but unfortunately none of its associated music survives in its original form. The verses were in syllabic metre, i.e. with a fixed number of syllables to the line but without any regular stress-pattern, following instead the natural stresses of the language. A later, more popular and vernacular form of syllabic verse has survived with its music in the Heroic Ballads. These tell variously of the deeds of Cú Chulainn in the Ulster Cycle, of Fionn and Ossian in the Ossianic Ballads and of the Knights of the Arthurian legends. Of the latter only one example, *Am bron binn* ('The sweet sorrow'), has been found; it was recorded in the Hebrides in the early 1950s (ex.5). These songs originated in prose folk legends of an early period, and were put into ballad form with music in about the 12th century.

As Gaelic poets have always tended to use existing tunes for their songs, the tunes of the Heroic Ballads may well incorporate melodies belonging to the older court poetry. Some of them, too, may have been borrowed from ecclesiastical chants, for they possess features resembling those of plainchant, and it is not impossible that at least some of them may retain unaltered parts of their originals. The Heroic Ballads are still sung today.

After the era of the Heroic Ballads, there is a gap of several centuries from which very few examples of Gaelic folksong have been found. Fewer than half a dozen datable songs survive from a period spanning 300 years. Among them are the *Lullaby for Coinnich Oig* (*b* 1569), and a song about the battle of Carinish in North Uist (1601). This period without song records coincides with one of extreme political confusion in the Highlands and Islands following the breakdown of the Lordship of the Isles in the 15th century. The upheaval seems to have caused a definite change in clan tradition.

In the late 17th century, a new type of song developed, the *òran mòr* (great song) in praise of the Highland chiefs. These songs were in a verse form not previously used, having stressed metres. One of the most notable composers in the new style was Mary MacLeod (see §2 above). Though many of the earlier songs in stressed metre retain much of the rhythmic freedom of syllabic verse (e.g. the songs of *Iain Lom*), the rise in popularity of stressed metre can be said to represent a new stage in Gaelic song, one that was to lead eventually to the rhythmic type of Gaelic song as we know it today.

It is probable however that songs with regular stress and rhythm existed long before this, in the form of labour songs. Such songs are an important and extensive part of Gaelic folksong. Though few of them are now used for the tasks for which they were originally intended, they are sung for pleasure throughout Gaelic Scotland. They include songs formerly used to coordinate regular movement and exertion, in such communal tasks as rowing, waulking (i.e. cloth-fulling), reaping and corn-grinding with the quern (a job for two people), as well as songs used to lighten solitary tasks, spinning, milking, churning, and nursing an infant or lulling it to sleep.

These songs, particularly the waulking-songs, are characterized by stereotyped series of non-lexical vocables

**Ex.5** Heroic Ballad (Arthurian Cycle): *Am bron binn*

(Reciting note)

'S chunnaic Righ Al (a) ba 'na shuain, 'N aon - a

bhean bu ghil - e snuagh fo'n ghréin, 'S gum b'fheàrr leis tuit -

- eam dha cion, Na còmhr - adh fir mar bha (a) fhéin.

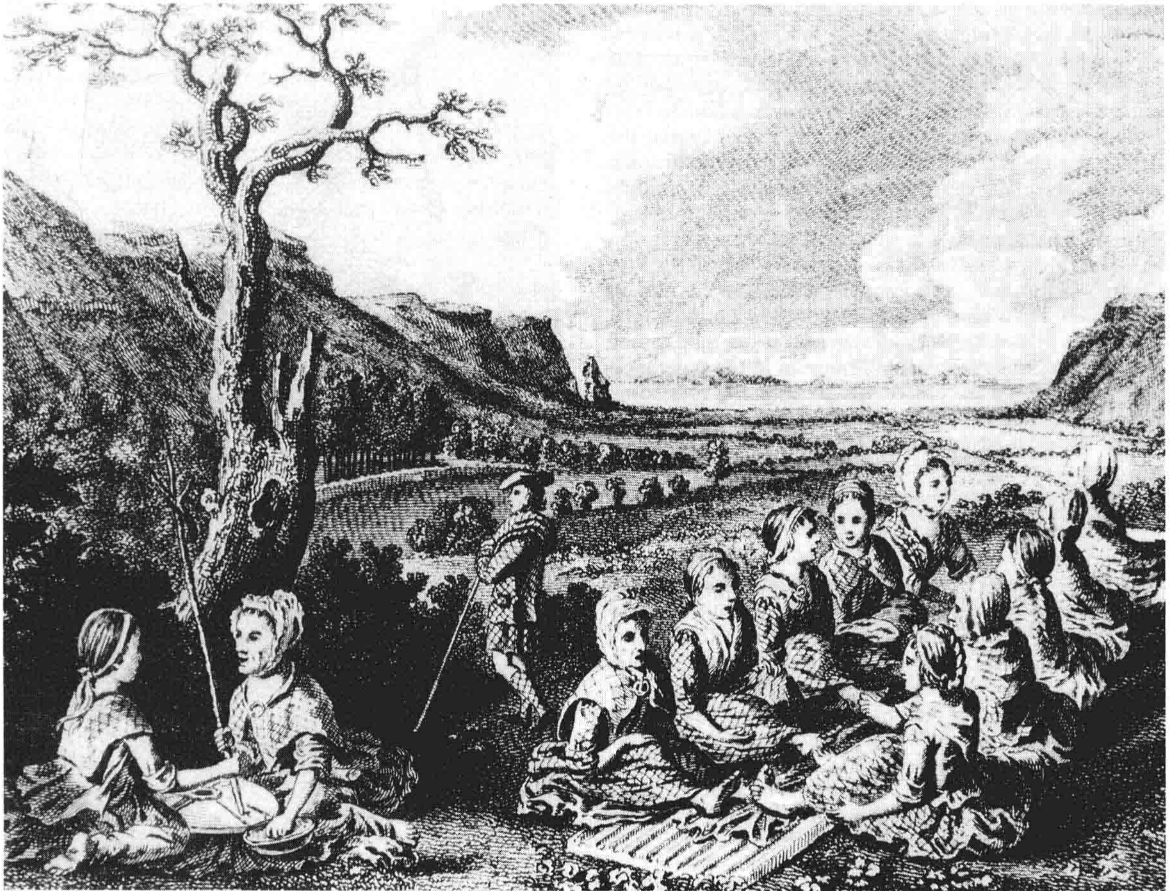
in the refrains, such as *hao ri ri, o ho lebh o, hò ró eile*, etc. (see ex.1). These would appear to have the mnemonic, quasi-notational function of enabling the singer to recall the melody. The technique is somewhat akin to that of pipers' *canntaireachd* (see §6(i)). They have their own rules of construction; only certain consonants and vowels are used, and these only in selected combinations. Though the same refrain syllables recur throughout the labour songs, a sequence of syllables constituting a complete musical phrase is almost never duplicated in different songs. The syllables are in fact used like the words of a language.

Some of the older Heroic Ballads have been adapted as waulking-songs by addition of such refrain syllables. Many of the tunes of the waulking-songs may be older than their words; and a number of the song texts may originally have been extemporized to known tunes at the waulking-board. Some scholars have suggested that extemporization of words to existing tunes is common practice of the Gael.

The old custom of singing waulking-songs (fig.1) while shrinking the web of newly woven cloth (soaked in urine) has now practically ceased; but groups of young women in parts of the Outer Hebrides, notably in the Isle of Lewis, now sing the songs as a form of communal music-making, going through the movements of pounding the cloth on the table with a web of dry cloth already machine-shrunk. Waulking-songs are also popular on the concert stage. The memory of the cloth being passed from hand to hand by singers still lingers among the Gaelic Scots in Canada, although many of their ancestors left Scotland 200 years ago. They sit in a circle holding between them a scarf or other piece of cloth which they gently swing inwards and outwards towards the centre of the circle as they sing Gaelic songs (for a full analytical account of waulking and waulking-songs see Campbell, F1862, and Collinson, F1966).

*Puirt-a-beul*, or 'mouth-music', instrumental dance-tunes sung to words, is also a popular form of folk music in Gaelic Scotland. PORT (plural *puirt*) means 'a tune for a musical instrument'; *puirt-a-beul* therefore implies the substitution of the voice for an instrument. *Puirt-a-beul* exist for all the common dance forms (strathspey, reel and jig) as well as for the sword dance *Gillie-Calum*. Other rhythmic measures sung in *puirt-a-beul*, sometimes with interesting cross-rhythms, are not identifiable as known dance-tunes. They may be the tunes for dances now forgotten in Scotland, such as the step-dances performed around lighted candles on the floor by the Scottish Gaels in Canada.

While theoretically for dancing, *puirt-a-beul* is more often sung alone, as an entertainment in itself and for the opportunity it gives the singer to display vocal and rhythmic expertise, amounting sometimes, in the fast tempo of the reel, to a tour de force. The words are often of the nonsense-rhyme type, and sometimes sharply



*1. Women singing a waulking-song: engraving from Thomas Pennant's 'A Tour in Scotland' (1722)*

satirical. There are examples of refrains with meaningless syllables, such as *huradal, huradal, a ri um o, pihili-ho-um hum-am-im-bo*, etc.

An account of Gaelic song would be incomplete without reference to the fascinating 'fairy songs', which according to tradition are the work of 'fairy composers'. The songs are concerned both with the 'little people' of diminutive human form, and with supernatural creatures such as the water-horse (*each-uisge*) which takes human form to entice and woo a maiden. The *each-uisge* is usually personalized as the singer of the song. The theme of nearly all the fairy songs is that of a love affair between fairy and mortal (ex.6).

Ex.6 Fairy song: *A phiuthrag 's a phiuthar*

♩ = 55

A phiu - thrag 's a phiu - thar, *Hu*___ *ru*,___
Ghaoil a phiu-thar, *Hu*___ *ru*,_ Nach truagh leat fhein,
*Ho hol ill eo*, Mi 'gad chumh-a. *Hu*___ *ru*.___

*(iii) Gaelic psalms.* The unaccompanied unharmonized singing of Gaelic versions of the psalms of David is a striking feature of Protestant worship in the Gaelic-speaking areas of Scotland because of the unusual and highly ornamental style of performance. The psalms were introduced after the Reformation, but it was not until 100 years later, in 1659, that 50 of the psalms were printed in Gaelic. The texts were in ballad metre, presumably so that they would fit the tunes already in use in Lowland Scotland. Because of the scarcity of texts and because few of the worshippers could read or write it was ordained that each line of text should first be read out and when necessary its meaning explained. Precentors were therefore appointed for leading the singing and 'reading the line'. This is still normal practice in Gaelic-speaking areas. Texts are generally sung in Gaelic but the practice also take place using English. The precentor intones musically the words of each line (except the first, which is read by the prayer leader) before being joined in singing the line by the main body of worshippers whether in family or congregational worship. Performance is unconducted and slow, and in some areas (notably the Isle of Lewis) the tunes are so highly embellished by each singer in his own way that the result is rhythmic and melodic heterophony.

In 1844 Joseph Mainzer published several transcriptions of ornamental psalm singing. They were later given the label 'long tunes' by the General Assembly of the Free Church of Scotland, which included further examples of the 'old long tunes' in several editions of its *Gaelic Psalmody*. Nevertheless Gaelic congregations tend to sing all their small repertory of psalm tunes in the same style whether the tunes are 'old' or of more recent introduction. Knudsen's studies (F1968) provide valuable illustrations of this style based on the highly ornamental singing of one Lewis family. Mainzer's version of the psalm tune 'French' is sung in harmony each year at the close of the National Gaelic Mod.

6. INSTRUMENTAL MUSIC. The Highland bagpipes, the fiddle and harp are conventionally regarded as the national instruments of Scotland. In addition to this triumvirate, a number of other instruments, notably the accordion, have had an important role in traditional music-making. During the early period of industrialization, pianos were bought by many of the factor/large farmer/merchant class, while commercialization in the production of instruments such as the harmonica, jews harp and concertina led to widespread usage of these instruments as well. A resurgence of interest in the clàrsach was much helped by the provision of instruments available for hire by the Clàrsach Society after its formation in 1931.

By the 1880s, the combination of inexpensive instruments and increased leisure time led to a boom in the formation of amateur community music-making groups including brass bands and pipe bands (both especially associated with collieries), amateur orchestras, including Strathspey and Reel Societies, and choirs.

*(i) Bagpipes.* The Highland bagpipe is pre-eminent in Scotland. Consisting of a nine-note chanter, two tenor drones and a bass drone, this is the instrument of *pìobaireachd*, of clan society, of British Army regiments, and of community pipe bands (fig.2). The Highland bagpipe has emigrated, along with its players, to many parts of the world, especially the countries of the British Commonwealth; players from these countries still travel to Scotland to perform in competitions. There are also a number of bellows-blown bagpipes in Scotland; their



2. *Highland bagpipe played by George S. MacLennan, one of the leading competition pipers of the early 20th century*

revival since the 1980s has been one of the most important innovations in traditional music at the end of the 20th century.

The Highland bagpipe chanter has a scale of nine notes: *g′–a′–b′–c♯″–d″–e″–f♯″–g″–a″* (the c♯″ is considerably flatter than in the tempered scale). This scale has been described as Mixolydian beginning on *a′*, with a flat subtonic (*g′*) below but this does not take account of bagpipe modes. There are three drones: two tenor drones on *a* and a bass drone on *A*.

The notes names given here are those used conventionally. It is important to note, however, that the actual pitches of modern chanters is considerably higher, usually approaching B♭. As pipers increasingly perform with musicians playing diatonic instruments, there are signs that the traditional tonality of the chanter is giving way to standard Western tuning systems.

The music of the Scottish Highland bagpipe is usually taught and practised on the practice chanter, a cylindrical mouth-blown wooden pipe with a double reed enclosed in a chamber or cap. The practice chanter is unique to the Scottish and to the Spanish bagpipe. It is possibly derived from the old stock-and-horn or shepherd's pipe (for illustration, *see* STOCK-AND-HORN), which in some features it resembles, though the latter had a single reed. The practice chanter is the same length as the chanter of the bagpipe; but having a cylindrical bore (in contrast to the conical bore of the bagpipe chanter) it sounds an octave lower. A fully accurate standard of pitch however is not maintained in its manufacture.
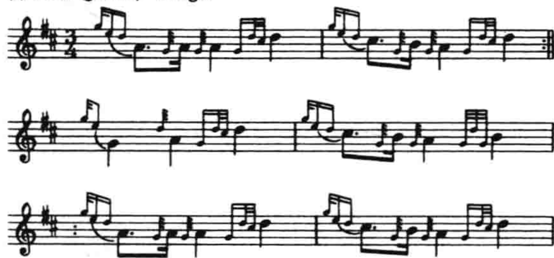
Many pieces of Highland bagpipe music are pentatonic in character. Seamus MacNeill (F1968) identified three pentatonic scales (beginning on A, G, and D), each of which may be used in different ways so as to produce either a major or minor feeling. Joseph MacDonald, in his *Compleat Theory* of 1760 pointed out that the relationship of these pitches to the fixed drone pitch helps to convey a specific taste (Gaelic '*blas*'). The importance of these tastes is especially emphasized in tunes featuring a double-tonic construction.
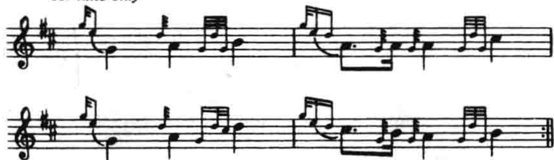
There are two major categories of bagpipe music: *pìobaireachd* (lit. 'playing on bagpipe'), also known as *ceòl mór*, and *ceòl beag* (lit. 'small music'). *Ceòl mór* includes a variety of laments, salutes, gathering tunes, etc. all in the form of a theme and variations; this is now an esoteric repertory performed only by and for afficionados. At the height of Gaelic clan society, *pìobaireachd* tunes were closely related to song airs known to performers and listeners. *Ceòl beag* consists of dance music genres (marches, strathspeys, reels, jigs, hornpipes) and is a much more popular idiom.

The earliest records of the Highland bagpipe in Scotland concern the MacCrimmons in the 16th century. The first certain record of the MacCrimmons, who became hereditary pipers to the chiefs of the Clan MacLeod, concerns Donald Mór MacCrimmon (*c*1570–1640) who is credited with having invented *pìobaireachd*. The form of *pìobaireachd* is (briefly) that of variations, most of which are played slowly, on a theme or 'ground' (*urlar*) (ex.7*a*). The ground, after being played in its original version, is then reduced to skeletal form by selection of its essential 'theme-notes' (ex.7*b*). These theme-notes are decorated with chains or 'ripples' of stereotyped figurations (or 'movements') which increase in complexity with each succeeding variation of the *pìobaireachd*, until each theme-note may be transformed into a swift ripple of up to ten notes (ex.7*c–e*). Finally the *pìobaireachd* is rounded off nowadays with a return to the calm mood of the ground. The main *pìobaireachd* movements are *urlar* (ground), *siubhal*, *taorluath* and *crunluath*, to which may be added the *taorluath a-mach* and *crunluath amach*. The ground itself may be followed by one or more variations of conventional melodic type before the *pìobaireachd*
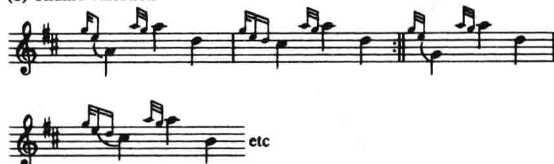
**Ex.7 Specimens of the movements in pibroch (over an octave drone on *A* and *a*)**
**From the piobaireachd *The Macintyres' Salute* (from Glen's Collection; variations up-dated by F. Collinson)**

**(a) Urlar (ground) Adagio**
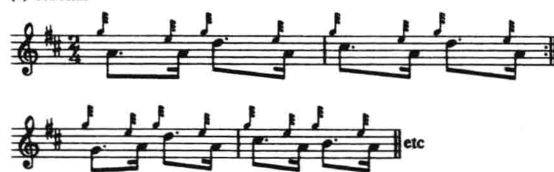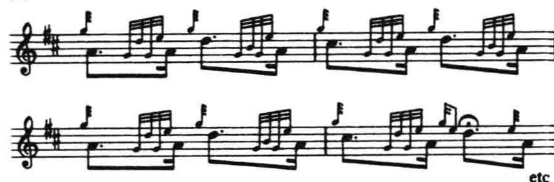





**(b) Thumb variation**
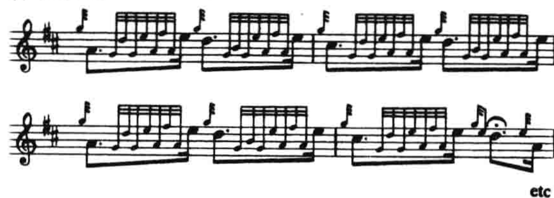



**(c) Siubhal**




**(d) Taorluath**




**(e) Crunluath**



variations proper. In the type known as a 'G *pìobaireachd*' the melody is in the key of G but is accompanied throughout by the drones sounding A. The apparent clash of keys adds a curious piquancy to the sound, and some of the finest *pìobaireachd* are composed in this implied bitonality.

The MacCrimmons were the supreme *pìobaireachd* composers and players for just over 250 years. After Donald Mór MacCrimmon, the most famous MacCrimmons were Patrick Mór (*c*1959–*c*1670), Patrick Òg (*c*1646–1730) and Donald Bàn MacCrimmon (1710–46). There were other notable piping families, the MacArthurs, Campbells and Rankines. After the death of the last of the great 'hereditary' MacCrimmon pipers, Donald Ruadh, in 1825, their piping tradition descended through their pupils, notably Iain Dall (i.e. blind) MacKay and his son Angus at Gairloch; and John and Angus MacKay in Raasay. The art of *pìobaireachd* all but perished in the repressive measures against the Highland way of life following the Jacobite rising about 1745. It was saved partly by the encouragement of piping in the new Highland regiments, formed towards the end of the 18th century, and partly by the formation in 1778 of the Highland Society of London, which instituted annual Scottish competitions in *pìobaireachd* playing. These continue to the present day.

Musical notation for Highland bagpipe music is loosely based on standard Western staff notation, but with several unique conventions. As noted above, the use of the name and staff-note 'a' refers to a chanter pitch closer to B♭ on modern instruments. A key signature of three sharps may be included simply to indicate the approximate pitches of the chanter, or it may be left out altogether on the basis that the chanter pitches are fixed. Stereotypical ways of writing ornaments are used (see ex.7 for those used in *pìobaireachd*) which indicate finger patterns rather than necessarily perceivable pitches; these gracings also give no rhythmic indications. Pipers learn to interpret this specialized notation as part of their training, and most pipers find it difficult to read standard Western staff notation.

Notation is often supported, or entirely supplanted, by the use of *canntaireachd* (lit. 'humming a tune'), a system of vocables indicating bagpipe melodies and specific gracings. Several systems of *canntaireachd* have been written down, including some associated with the MacCrimmons, and a very systematic method compiled *c*1800 by Colin Campbell. Most pipers today sing in quite loose forms of *canntaireachd*, but it remains an important form for teaching and musical discussions. Many of these loose *canntaireachd* syllables are similar to the vocables used in the choruses of Gaelic song.

*Ceòl beag*, unlike *ceòl mór*, includes many tunes also played on other instruments. The earliest publication of pipe tunes are to be found in 18th-century fiddle collections, but more significant early publication was in collections such as Patrick MacDonald's *Highland Vocal Airs* (D1784) and Donald MacDonald's *Collection of Quicksteps, Strathspeys, Reels and Jigs* (C1828). By the mid-19th century, army regiments supported pipe bands, each developing (and many eventually publishing) its own material.

Pipe marches are largely in 2/4 or 6/8 and, although there was considerable experimentation with expanded variation sets in the early 20th century, most have two parts followed by a single variation. These tunes are used by pipe bands for marching and in concert, by *céilidh* dance bands for round-the-room couple dances such as the Gay Gordons, Canadian Barn dance, etc., and by solo fiddlers and accordion players in listening medleys. Despite their wide currency among non-pipers, these tunes are classified as 'pipe' marches because the pitches used are possible on the chanter and because the large majority have been composed by pipers (e.g. Willie Lawrie, G.S. MacLennan, Duncan Johnstone and many others).

Pipe bands consist of a group of Highland pipers accompanied by side, tenor and bass drummers. They are found in both military and civilian contexts. Until the 1970s, the pipers generally played in unison but the best bands now include arrangements featuring a second part played a 3rd below the main melody line. The repertory of pipe bands emphasizes tunes of lesser complexity, as a strict unison sound is desired.

Pipe-band drummers are led by a drum-major responsible for arranging parts. Evidence from 19th-century descriptions points to a fairly simple set of standard beatings; in the 20th century these have been increasingly elaborate and some bands exhibit drummers with an astonishing degree of virtuosity. Drum beatings follow or complement the melodic rhythm of pipe tunes; modern drum majors make sophisticated use of silence, syncopation and dynamics. Drumming was transmitted entirely orally, often using an informal drum *canntaireachd*, until the mid-20th century, when drum scores based on the single-line notation system of the Basle school were introduced.

As in the case of *pìobaireachd*, pipe band music has, since the 19th century, dwelt in a world regulated by competitions and institutions (i.e. the Army School of Pipe, Royal Scottish Pipe Band Association). Partly influenced by the mid-20th-century folk revival, and partly in reaction against this regulated world, pipers began composing a significant body of new tunes which break rules concerning finger patterns, variation forms, and also introduce new rhythmic ideas. This trend, known as 'kitchen piping' for its informality, began in Canada but quickly gained popularity in Scotland, particularly among younger pipers. Public address systems also have brought a major change to the role of the Highland bagpipes in ensembles as it is now possible to balance the volume of this outdoor instrument with the softer fiddle, accordion, flute, clàrsach and voice.

In addition to the Highland bagpipe, Scotland has a variety of bellows-blown, or *cauld wind*, bagpipes. Historically, bellows-blown bagpipes are known from records concerning official pipers of Lowland burghs. These musicians played through the town at morning and evening, and at civic occasions. *Cauld wind* pipes had nearly died out by the mid-20th century but several have been revived, notably the Scottish small-pipes and the Border pipes. Both instruments are played in largest numbers by Highland pipers seeking an indoor instrument. These pipers simply transfer the Highland bagpipe repertory to the bellows-blown instrument. The Lowland and Borders Pipers Society (established 1984) seeks to revive repertory meant especially for bellows-blown instruments. There are now several important pipe makers, including Hamish Moore and Julian Goodacre,



3. *'A Highland Wedding at Blair Atholl': drawing by David Allan, pen and ink with watercolour, c1780 (private collection); the fiddler is Niel Gow, and the cellist his brother Donald*

as well as composers (e.g. Gordon Mooney) concentrating on Scottish bellows-blown pipes.

Much Scottish bagpipe music is esoteric and is listened to and understood principally by other pipers and a small number of expert listeners. Competitions form one of the major outlets for performance of both *pìobaireachd* and pipe band music, and a large proportion of competition audiences is made up of pipers. Pipe bands play more popularly for a large number of civic occasions, and solo pipers are often called on to perform at weddings and funerals.

The growth of phenomena such as kitchen piping and the use of both Highland and bellows-blown pipes in bands featuring other melody instruments has, in the late 20th century, created wider audiences for sustained piping performances. Despite the esoteric nature of the most advanced and complicated forms of bagpipe music, the Highland pipes have a strong cultural resonance for Scots; they are considered emblematic of Scotland by the rest of the world. The strong connection with Highland society before the Jacobite rebellions, the emotive presence of pipes for army personnel, and the unique nature of the instrument all add to the Highland bagpipe's status as a national cultural icon.

*(ii) Fiddle.* The fiddle is played throughout Scotland, with particular areas of concentration in the north-east and in Shetland, each of which has numerous fiddlers and a distinctive solo fiddle tradition. The west Highlands, though having a smaller number of players, also features a distinctive tradition of solo fiddle playing. Ubiquitous throughout Scotland is the presence of the fiddle in dance bands; stylistically, there is less regional differentiation here than in solo playing for a purely listening audience.

There are iconographic and literary records of string instruments as the *feydl*, rebec and *croud* in Scotland from about the 10th century; but the violin proper is first mentioned there at the beginning of the 18th century. The first collections of music for the instrument were mostly of song-tunes with instrumental variations, in which the violin was often an alternative to the flute or oboe.

There are records of noted Scots fiddle players living before the accredited date for the appearance of the violin in Scotland: Patrick Birnie (*b c*1635), Nichol Burne ('the violer', probably also 17th century) and the famous fiddler-freebooter James Macpherson, composer of *Macpherson's Rant* (*b* 1675; hanged 1700). His fiddle, which he broke in pieces on the gallows (it is now in the Macpherson Museum, Newtonmore), was made on the Italian model.

From the mid-18th century, Scottish fiddle playing was dominated for nearly 100 years by the Gow family. The first of the Gow fiddlers was Niel Gow (1727–1807; fig.3). He is thought to have developed the trick of the up-bow stroke which characterizes the 'Scotch snap' of the strathspey. This style of playing has been handed down among fiddle players of the Gow tradition. One of the best known of the 20th century is Hector MacAndrew at Aberdeen, whose grandfather was taught by a pupil of Niel.
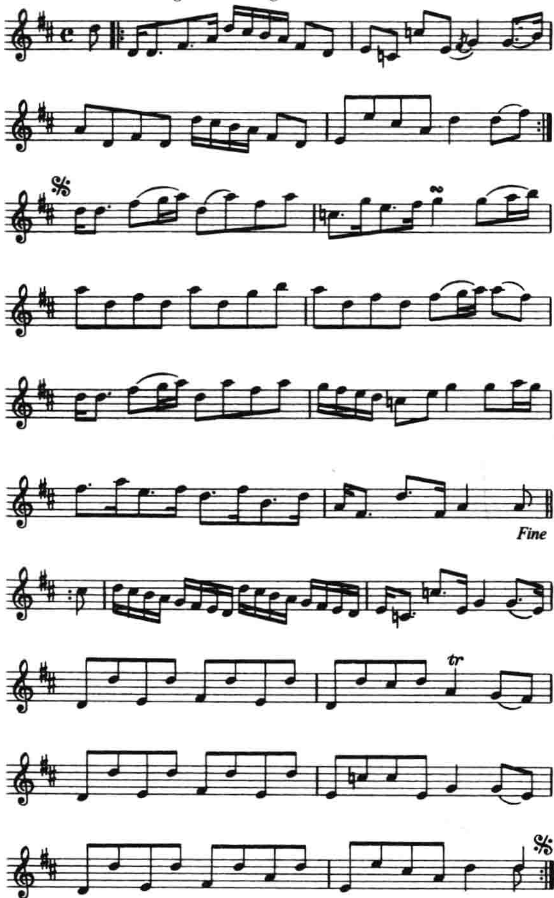
Niel Gow was the accredited composer of some 70 tunes; but some of these attributions are doubtful, the Gows being notorious for appropriating other people's tunes as their own. Of Niel's four sons the youngest, Nathaniel (1766–1831), even more famous as a composer than his father, is probably best known for his descriptive piece *Caller Herrin*, to which Lady Nairne wrote the well-known words of the same title. His *Largo's Fairy Dance*,

commonly used in the eightsome reel, is also eternally popular. Nathaniel Gow was also significant as a publisher of fiddle tunes.

Of the Gows' contemporaries, one of the best known player composers for the fiddle was William Marshall (1748–1833). His compositions include *Miss Admiral Gordon's Strathspey* (to which Robert Burns wrote the words *Of a' the airts the wind can blaw*), *The Marquis of Huntly's Farewell*, *Craigellachie Bridge* (ex.8) and other favourites. Other fiddle composers were Angus Cumming (*b c*1750), Isaac Cooper (*c*1755–1820), John Bowie (1759–1815), Robert Petrie (1767–1830) and 'Red Rob' Mackintosh (1745–1807), all of whom published collections of their own compositions.

In the 19th and early 20th century, the most famous Scottish fiddler was James Scott Skinner (1843–1927). His background included both traditional fiddle playing and dancing, as well as training in Western classical violin playing. This combination led to a virtuosic performance style, along with composition of violinistic variation sets, owing much to the world of the orchestral violin. Skinner published over 600 original tunes, some of which are so embedded in the national repertory in oral tradition that players are unaware of their composer. Skinner was highly influential through his live performances as a soloist in concert parties and, continuing after his death, through his numerous commercial recordings. He was the first Scottish fiddler to record commercially, starting in 1899.

Ex.8 Strathspey (south east Scotland)
William Marshall: *Craigellachie Bridge*




In the 20th century, the fiddle declined in popularity after Skinner's death; this coincided with a rise in the popularity of free-reed instruments. After a major competition sponsored by the BBC in 1969, and in tune with the revival of song in Scotland and elsewhere, interest in the fiddle has grown enormously. Important performers of the last 30 years of the 20th century include Hector MacAndrew, Bill Hardie, Angus Grant, Aly Bain and Alasdair Fraser. Some sections of the fiddle world have taken a strong interest in related traditions, especially in Cape Breton and Donegal, both of which have strong communities of emigrant Scots.

The repertory of Scottish fiddlers consists primarily of dance tunes (marches, strathspeys, reels, jigs, waltzes and, to a lesser extent, hornpipe) but slower tunes meant for a non-dancing audience are important as well; these include song airs (from both Gaelic and Scots songs), other slow airs and the slow strathspey. This latter genre, first developed by William Marshall, features an exaggerated form of the jagged rhythms of the dance strathspey. Many slow strathspeys are in B♭ and E♭ major, keys not normally associated with traditional fiddling in Scotland. The typical medley for solo listening sets begins with a slow tune, and continues with a march, strathspey and reel or other combination of genres increasing in speed. These medleys generally feature tunes all in the same key. In contrast, medleys required for dance music generally include 3 to 4 tunes of the same genre.

Some writers have highlighted the use of scordatura tunings by Scottish and Shetland fiddlers, but these are rarely heard in modern times. Instruments in use today are standard European violins, often amplified in public performance through a variety of electronic means. Although there are makers of electric violins in Scotland, this form of the instrument has not been taken up by many traditional players.

*(iii) Clàrsach.* Unlike the bagpipe and fiddle traditions, the harp in Scotland suffered a complete break in its tradition. Having flourished during the Lordship of the Isles with clan chiefs retaining official harpists, the role of the chief's harper declined throughout the 17th century. The last known professional harper, Murdoch MacDonald, retired in 1734 from service to MacLean of Coll. Another important late harper of this era was Roderick Morrison, harper to the MacLeod chiefs at Dunvegan Castle.

The instruments played by early Scottish harpers are represented by the 'Queen Mary' and 'Lamont' harps (National Museum of Antiquities, Edinburgh) and the 'Trinity' or 'Brian Boru' harp (Library of Trinity College, Dublin). Bannerman judges that, on internal evidence of decoration of these instruments, they came from a west Highland workshop before the 16th century. Lowland households before the 18th century also supported harpers, mainly playing gut-strung instruments. The range of modern clàrsachs is variable but is normally from *G* to *a*♭''' with semitone tuning blades.

The repertory of pre-18th century harpers playing either wire- or gut-strung instruments is largely unknown. Modern scholar-performers, notably Alison Kinnaird and Keith Sanger, have pieced together evidence based on harp tunes in fiddle manuscripts, tunes with harpers' names in their titles, a few pieces known to be harp

compositions (notably those in the Angus Fraser manuscript), along with evidence from Irish and Welsh sources. Kinnaird, along with harpists including Ann Heymann and the harp duo 'Sileas' have attempted modern reconstructions of early harp music; though musically successful, their connection to older traditions is somewhat speculative.

Collinson, Bannerman (F1991) and others have speculated that 16th-century harpists in the Highlands and Islands played variation forms which were taken up by pipers to form *pìobaireachd*. This is particularly likely in the case of official musicians to the MacLeod chiefs at Dunvegan, who included both prominent harpers (e.g. Roderick Morrison) and the MacCrimmon family of pipers.

Revival of the gut-strung clàrsach began in the late 19th century, when Lord Archibald Campbell instituted a competition for clàrsach playing to accompany Gaelic song at the National Mod; he also had instruments made in conjuction with this new competition. An arpeggiated accompaniment style developed which was related more closely to Western orchestral use of the concert harp than to anything known about indigenous Scottish harp music. Marjorie Kennedy Fraser and her daughter popularized this approach and it was further supported when the Clàrsach Society (Comunn na Clàrsach) was formed in 1931. The Clàrsach Society has provided instruments available for hire, individual lessons, publications of harp arrangements and performance opportunities. In the 1980s, influenced by the historical work of Alison Kinnaird and the increasing popularity of traditional music generally, a new generation of harpers engaged in further experimentation, playing fiddle and pipe melodies on both gut- and wire-strung harps, and using a more syncopated and varied style of accompaniment. Patsy Seddon and Mary MacMaster have been most prominent in the movement. As with other traditional instruments, electronic versions of the clàrsach have been used but only to a limited extent.

*(iv) Free reed instruments.* Free reed instruments, especially the mouth organ and accordion, are among the most popular instruments of traditional music in Scotland. Despite their popularity, free-reed instruments have low prestige because of their relatively recent origin and lack of art-music associations.

Jimmy Shand (*b* 1908), ex-miner turned accordion salesman and then professional musician, single-handedly boosted the popularity of the button-key accordion in the mid-20th century to the point that the fiddle was largely supplanted as the main instrument of the dance. The piano-key accordion has since become dominant. Bobby MacLeod of the Isle of Mull was one of the most distinguished accordion players who also played the Highland bagpipes. He interpreted, on the accordion, aspects of piping style, particularly the swing of march playing, and some gracings. At the same time, he and others experimented with jazz harmonies in using accordion chord structures for accompaniment of Gaelic song airs. At the end of the 20th century, the piano accordion continues to flourish in Scotland, with prominent exponents including Jim Johnstone, Freeland Barbour and Phil Cunningham. The accordion is primarily associated with dance music, but it is also used in concert bands. The concertina retains a minority-interest position but has a devoted following and some virtuoso performers.

7. EDUCATION. Traditional music education has ranged from apprenticeship systems among clan pipers to self-teaching during immersion in oral tradition, to individual and group lessons of varying formality. Traditional musicians sometimes speak of the need of heroes to emulate; in the modern world, this takes place through a combination of personal contact and learning from recorded sound. Alan Lomax referred to Scotland's traditional music as 'bookish' and reference, though not strict adherence, to written collections forms an important part of literate musicians' education.

After a mid-20th century lull in traditional music conventionally attributed to the rise of disco dancing, there appeared a generation lacking personal contact with traditional musicians. As interest grew in the 1970s and 1980s, newer organizations (e.g. The Traditional Music and Song Association) joined older ones (e.g. Clàrsach Society) in providing workshops and lessons in traditional music. The Feisean movement in the Highlands and Islands has been most successful in encouraging young musicians and giving them contact with some of the best teachers of traditional music.

Tom Anderson began a highly successful programme of fiddle teaching in Shetland in the 1970s, as well as helping to initiate summer vacation classes at Stirling University. His first and most famous pupil was Aly Bain, but he went on to found a schools fiddle programme in Shetland that is still flourishing at the end of the 20th century. Bagpipe instruction has also entered schools, particularly in the Highlands, and the College of Piping and Piping Centre in Glasgow, along with the Army School of Piping in Edinburgh, have provided further formal training for pipers. Other instruments and singing have not been so well supported in formal primary and secondary education. In 1996, the Royal Scottish Academy of Music and Drama began a degree course for traditional musicians featuring principal studies in accordion, bagpipes, clàrsach, fiddle, Gaelic song, Scots song and percussion. The presence of this course has done much to bolster formal recognition for traditional music throughout Scotland.

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